

# Chapter 1

## Indian music and its various forms

## **1.1 Origin of Hindustani classical music**

Musical culture of India is one of the oldest and most diverse culture in the world. Classical music is the ancient and highest quality music of India. Classical music is called that in which it is necessary to follow rules and in which there is regular scripture. For example, in classical music, it is necessary propagation of the song which is performed should be carried out in the same way. The essence of Indian classical music is not so much from its structure and rules as it is from the search and goal – God.

It is said that the origin of Hindustani music is from Samaveda, initially only three swaras were developed and it is used for music. The recitation of matras of the same. The number of swaras increase from three to five and then seven. Five of these swaras were further subdivided into komal and tivara forms. Thus eventually evolved it consisted of a set of twelve notes. This twelve – swara scale recognized by Indian music also forms the basis of all styles and forms the music all around the world. Major advances in music occurred between the 14<sup>th</sup> and 18<sup>th</sup> centuries and two forms of Indian classical music is developed as Hindustani classical music and Carnatic classical music.

Hindustani and Carnatic classical music are two popular music system of India. The southern music system is prevalent towards Andhra Pradesh, Karnataka, Kerala and Tamil Nadu. Whereas northern North Indian music system i.e. Hindustani music system is prevalent in the rest of India except South India. There is not much difference between the basic principles of these two musical systems, the reason for this is that the basis of this book is Sangeet Ratnakar composed by Sarangdev.<sup>1</sup> (Vasant)

This form of music is mainly presented in the northern part of India. The roots of Hindustani classical music are associated with Dhrupad and Dhamar gayaki. The biggest reason for the emergence of Khayal gayaki from Dhrupad gayaki is

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<sup>1</sup> Vasant/Sangeet Visharad/ Sangeet Karyalay, hathras/27<sup>th</sup> edition April 2010/page no. 52

considered to be the Mughal Empire. This brought about a change in classical music, whose path went from temples to the court. The most legendary name can be said of Miyan Tansen who has been the biggest influence on Hindustani style. The nine Rasa of music – Love, humour, compassion, anger, valour, terror, hate, wonder and peace are the basic emotions that are fundamental to all Indian aesthetics.

In this form of music, there is a predominance of swara, laya and taal. In this, only the bandish is sung in a bound form and the other complete expansion is done in an unbounded form. Alap, boltaan, sargam, taan are used very skilfully while singing the bandish. The tempo of Khayal is played in Ati- Vilambit, Vilambit, Madhya and in Dhrut laya. Due to the unbounded nature of Hindustani classical music, it is considered very important to play the rhythm in a very unison manner on tabla and in this method singing of Dhrupad, Dhamar, Tappa, Thumri etc. is performed.

### **1.1.1 Prabandh**

Indian classical music has its own speciality in all global music. The music that stirs the human mind and reaches the door of salvation, Indian classical music that travels to the depth of the ocean and height of the sky, is well known all over the world for its immense effectiveness and greatness. Prabandh singing style is a very traditional style of North Indian music. At the time of Prabandh gayan, three sections of Prabandh - Sood, Aalikram and Viprakirna and their sub divisions and different jatis were prevalent. Prabandh has six anga named - Swar, Virud, Pada, Tenak, paat, Taal and four dhatus - Udgrah, Melapak, Dhruv and Aabhog. Different musicians used to achieve mastery in these types of arrangements, so there is a similarity with the gharanas in these too. Four banis of Dhrupad style also developed after Prabandh, they are Khandahar, Nauhaar, Dagur and Gobarhaar are the symbol of the facts that despite the classical rules

and basis being the same, different classes of musicians are formed which are known as bani or gharana called by any name.

### **1.1.2 Jati Gayan**

In ancient times there was no such things as 'Raga'. In place of Raga, Jaatis were said to be the actual raga. The ten sings of jaatis are described as -Ansh, Grah, Taar-Mandra, Nyas, Apanyas, Sanyas, Alpatva, Bahutva, Shadav and Audav. These are also the ten characteristics of ancient ragas.

In Jati Gayan, the saptak starts with ansh swar. This swar was also called Pran Swar or Jeev Swar. Mridang and different instruments were tuned in this swar only. Today in Mel system and Thaata system, every permanent vowel is being called 'Sa'. As a result, today the seven vowels of each murchana have become 'Sa Re Ga Ma Pa Dha Ni Sa'. The swar with which jati gayan started, was called Grah swar. When singing and instrument playing in a jati started with Ansh swar it was also called Grah Swar at the stage. In Taar Mandra which jati should be sung up to which note in the taar saptak and up to which note should be sung in the mandra saptak. According to that in jati gayan the swar on which anga enda is called Nyas and the note in which middle of the song ends is known as Apanyas. In the same way the swar that ends the first vidari of song said to be Sanyas. The swar that remains at the end of the padas of vidari is said to be Vinyas. Unless one dwells on some swaras for a longer time and on some for a short time, a raga is not formed. therefore, the swar on which one stay for a long duration is said to be 'Abhyas Mulak- Bahutva' and those swaras on which one stay for a short period of time but can not skip the swar in the raga they are said to be 'Alanghan-Mulak-Alpatva'.

### 1.1.3 Dhrupad

In the context of Kshetra Mohan Goswami's description of classical songs in 'Kanthakaumudine', it has been said that "the song which contains the leela of Gods, the glory of the Kings and the description of war etc. is called Dhrupada".<sup>23</sup> It is said that "Dhruvapad – singing was first invented by Raja Mansingh Tomar of Gwalior in the 15<sup>th</sup> century. He himself composed some Dhruvapadas."<sup>45</sup> In ancient times, our sages used to worship the lord by singing Sanskrit shlokas in Dhruvapad. It consists of four parts namely sthayi, antra, sanchari and aabhoga. Dhruvapadas are mostly sung in the taals like chautaal, jhampa, sulfaak, brahma taal, teevra, rudra taal etc. taans are not used in Dhruvapad but dugoon laya, Chaugoon laya, boltaan etc. are used in it.

In ancient times, Dhruvapad singers were called Kalavant. Gradually, the distinction of dhruvapad singers were made according to their four banis, these are as follows: -

- Gobarhar vani or Shudh vani
- Khandhar vani
- Dagur vani
- Nohar vani

Hakim Muhammad Karam Imam, the proponent of the book 'Maadanul Musiki', has expressed his views in relation to the above mentioned words as follows: - "Akbar Emperor's court had four great virtuous at that time- 1. Tansen, 2. Brajchand Brahman (resident of Dagur village), 3. Raja Samokhan Singh Veenakar (resident of place called Khandhar), 4. Srichand Rajput (resident of Nohar). During the time of Akbar, four vanis were famous by these four. Tansen being a Gaur Brahmin, the name of his vani was read as 'Godiya' or 'Gobarhari'. Due to the marriage of the famous veenakar Samokhan Singh with the daughter

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<sup>2</sup> Prabhatkumar Goswami/ Bharatiya sangeeter kotha/ page no. 65

<sup>3</sup> Prabhatkumar Goswami/ Bharatiya sangeeter kotha/ page no. 65

<sup>4</sup> Vasant/Sangeet Visharad/ page no. 232

<sup>5</sup> Vasant/Sangeet Visharad/ page no. 232

of Tansen, his name was fixed as Naubad Khan. Naubad Khan's residence was Khandhar, so his vani was named as khandhar-Vani. According to the name of the place of residence of Brajchand, his vani was named Dagur – Vani. Rajput Srichand was a resident of Nohar, hence the name of his vani became famous as Nohar-Vani.”<sup>67</sup>

Some of the illustrious Dhrupad exponents and virtuosos are Dagar brothers, Pandit Gokulotsavji Maharaj, Uday Bhawalkar, Ritwik Sanyal, Nirmalya Dey, Pt. Kshitipall Mallick, Pt. Ram Chatur Mallik, Gundecha Brothers and many more.

- a) Gobarhar-Vani: The main characteristic of this vani is, it is calm, sedative and its speed is patient.
- b) Khandahar-Vani: Strangeness and opulence- light are the characteristics of Khandahar-Vani. It is a strong sedative. It has more velocity and waves than Gobarhar- Vani, but its laya is not *ati vilambit*.
- c) Dagur- Vani: Its main quality is simplicity and elegance. its laya is smooth and simple. It shows a twisted and strange work of swaras.
- d) Nohar-Vani: The Nohar-Vani gives a sense of the movement of lion. its characteristics is to skip two or three swaras from one swara and reach the subsequent swara. Nohar vani in particular does not create any rasa, there is some wonderful *ras utpatti*.

What we call simply Vani or Shudh Vani is a name transformation of Gobarhar and Dagur Vani. Shudh Vani is the soul of music and so is the reputation of music. The rasa object which is the soul of music, its eternal spring will be found only in shudh Vani. Its bliss can be experienced only by those who have tasted the stream of pure speech, so the Seni people (Vocalists of Tansen-Vansh) always lay special emphasis on the music of shudh Vani.

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<sup>6</sup> Vasant/ sangeet Visharad/ page no. 233

<sup>7</sup> Vasant/ sangeet Visharad/ page no. 233

In the above four verses of music, the voice of Gobarhar (Gaudiya) has been given the position of a virtuous King. Dagur Vani has been given the post of minister, Khandhar Vani has been given the position of commander and Nohar has been given the position of retainer. Each has a specific importance in its own place. Each swaras of Gobarhar's Vani appears in its own specific form. clarity is the main feature of this vani. Due to strangeness with which one swar mixes with another in Dagur vani, a strange and mysterious feeling arises in it. By not expressing the swar clearly, it has to be revealed according to the imagination of the listener. Elegance and seriousness meet in ample form in this speech. In this Vani different sections of swaras were sung. Due to fragmentation of the swaras in hindi it is called Khandahar Vani. It is the speciality of Khandahar -Vani not to reveal the swaras in a simple sense rather reveal it in a devious sense by fragmentation. The sweetness of the swara is not destroyed in this act, but when the swara is agitated with the help of a subtle gamak, the sweetness in it increases further, therefore the best virtuous, with the help of gamak, used to sing Khandahar-Vani. In yantra – sangeet Seni people with the help of veena, use khandahar vani's Madhya laya, gamak and jod in different ways. The primacy of Shudh Vani was shown by the Rabab, because the voice of Rabab is simple. In this the trividh alap of vilambit laya, madhya laya and dhruv laya can be shown very well. In a website by ITC SRA it is mentioned that "Dhrupad has a very masculine style and was traditionally performed to the accompaniment of the pakhawaj (mridang) and the veena. In modern times however veena is no longer an accompaniment to this genre."<sup>8</sup>

Rudra Veena is also associated with Dhruvapad. The performance with Rudra Veena has same melodic gradation with beautiful expansion.

Dhrupad gayaki is a wonderful form of art in itself. Great artist of Dhrupad are as follows: - "Nasir Zahiruddin Dagar and Nasir Faiyazuddin Dagar, Ustad zia Mohiuddin Dagar(14<sup>th</sup> March 1929 – 28<sup>th</sup> September 1990),"<sup>9</sup>

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<sup>8</sup> <https://www.itcsra.org/Gharana-Details.aspx?GharanaId=37&Type=B>

<sup>9</sup> <https://www.last.fm/tag/dhrupad/artists>

“Radhakrishnan and Kartanam, the court musician of the Nawab of Darbhanga, are considered the founder of the Darbhanga tradition of Dhrupd in the middle of 18<sup>th</sup> century. Prominent singers include the Late Ram Chatur Mallik (1906-1990), who was court musician at Darbhanga, Vidur Mallik, Abhay Narayan Mallik and Prem Kumar Mallik.”<sup>10</sup> The tradition of playing veena and Pakhawja has been maintained in this gharana. There is more emphasis on rhythmic singing.

This Gharana flourished in the 19<sup>th</sup> century and is associated in Bihar with the former royal court of Betia. “Stylistically the gharana’s influence extended over entire eastern India. It became particularly strong in Bengal because of the close links of the Vishnupur Gharana in Bengal with betia, since masters of the latter trained most musicians of the former. The genesis of Dhrupad in the Betia tradition is associated with the arrival in Betia of Pandit Shivdayal Mishra, a prominent disciple of famous musicians, Rahimsen and Karimsen of Nepal court. He trained the royal brothers Anand and Nawal Kishore Sinha, who in course of time, became composers of a very high order. Dhrupad in Betia style is signified by the apparent simplicity of vocal delivery coupled with emphasis on the composition. Betia Gharana has compositions available from all the Banis, though more emphasis is placed on Gaurhar and Khandhar Banis. As a result, the ornamentation and rhythmic variations are strictly applied during a rendition. Compositions of the Betia gharana are based on the poetry of the maharaja-poet-dhrupadiyas, Anand and Nawal Kishore. Pyar Khan of Seni Gharana and Haider Khan are considered to be the major influence on this gharana. Eminent musicians such as Hasan Ali Khan (father of sarodiya, Fida Hussain), beenkar Sadique Ali Khan and Kale Khan frequented the Betia court and learnt compositions of this gharana. After the demise of royal patronage, the Betia tradition continued in Varanasi in the hands of stalwarts such as Shivrhal Mishra, Guruprasad Mishra,

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<sup>10</sup> <https://www.itcsra.org/Gharana-Details.aspx?GharanaId=37&Type=B>

Jaykaran Mishra, Bholanath Pathak, beenkar Shivendranath Basu and Shib Mitra. It is claimed that Jaykaran Mishra, who had an excellent repertoire of dhamars and khayals, had committed to memory over nearly 2000 dhrupads in different banis. He passed on this cherished legacy to his deserving disciples, the most prominent among them being Bholanath Pathak. In addition to Varanasi, the Betia tradition prevailed in Bengal as well when several musicians moved to Vishnupur court and is upheld today by prominent musicians of Bengal like Falguni Mitra.”<sup>11</sup>

“The Talwandi tradition is associated with north-western India, specifically, Punjab. Presently, the tradition has very few singers, all living in Pakistan. Prominent singers of the tradition claim that the Talwadi Gharana represents Khandar Vani. It is claimed that Nayak Chand Khan and Suraj Khan were the founders of Talwadi Gharana, which flourishes today in Pakistan. The Talwadi gharana evolved independently of and remained unaffected by the Hindu tradition of devotional music. In fact the entire performance is regarded as an offering to Allah. Nevertheless the Talwani repertoire includes compositions on both Muslim and Hindu themes. The Gharana Style appears to have similarities to the Darbhanga Gharana.”<sup>12</sup>

Bishnupur is a long time old gharana. This region was once an independent state known as Mallabhum. It is said that during the reign of King Raghunath Singh II of the eighteenth century, Ustad Bahadur Khan of the Taansen came to Mallabhum and it was Ustad Bhadur Khan the practice of music began at Mallabhum or Bishnupur. Gadadhar Chakraborty and Ramshankar Bhattacharya learned classical lessons from Ustad Bahadur Khan. Shri Ramshankar Bhattacharya was considered as the best dhrupadi of the time and was later considered the father of the Bishnupur dynasty. His disciples such as Keshablal Chakraborty, Kshetramohan Goswami, Anantlal Bandyopadhyay, Jaduvatta- were all great

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<sup>11</sup> <https://www.itcsra.org/Gharana-Details.aspx?GharanaId=37&Type=B>

<sup>12</sup> <https://www.itcsra.org/Gharana-Details.aspx?GharanaId=37&Type=B>

classics. In conclusion, the Bishnupur music genre has been influenced by contemporary thought and as continued to flow among the present generation of singers and disciples of Bandyopadhyay dynasty. “In Bishnupur Gharana vilambit taal is said as Aadtheke – not ektal, Tritaal madhyalay is said as Tetala. Ektaal is of twelve matras but with three matra in one khand instead of two. Now there has been a lot of modernization in the Bishnupur Gharana.”<sup>13</sup>

Pandit Amiyanarjan Bondhopadhyay is a veteran artist and the senior most of Khayalists of Bishnupur Gharana, “was born on 21<sup>st</sup> February 1972 at Tagore Castle Street, North Kolkata, in the famous Bandyopadhyay dynasty of Bishnupur. He is a highest grade artist on Akashwani. Mixing different styles, he develops his own style of singing, which is at the same time full of melody and aesthetics. He is one of the founders of the department of vocal music at Rabindranath Tagore University. He taught at the University for thirty years, holding the position of Head of the Department for a long time. He was a visiting professor at Visva- Bharati- University. Many honors, recognitions and awards have come to his long musical career. Bhishmadev Award, Girijashankar Award, Honor of Music Research Academy, Honor of Information and Culture Department of Government of West Bengal, Honor of Akashvani, Honor of Annapurna Devo Foundation are some of them. Strict discipline, moderate living are characteristics of sangeetacharya. With equal attention, he regularly practices, listens and derives of more excellence.”<sup>14</sup>

#### **1.1.4 Dhamar**

Dhamar is actually the name of a heterogeneous rhythm of fourteen dimension. If the traditional hori is sung to the beat of Dhamar, it is called Dhamar. The artist used to sing this song in the spring season, especially during the hori festival. This song is usually sung to describe Radhakrishna's leela. Taan is not used in Dhamar

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<sup>13</sup> Dr Amiyanarjan Bondopadhyay/Amar sangeet bhavna/First edition first printing- February 2021 /Ra Prakashan Kolkata/page no. 44

<sup>14</sup> Dr Amiyanarjan Bondopadhyay/Amar sangeet bhavna/First edition first printing- February 2021 /Ra Prakashan Kolkata/preface of the book

like Dhrupad. In Dhamar, meend, gamak etc are used and is performed in dugun, teengun, chaugun, aad laya etc. The lyrics of Dhamar songs are of a light nature than the Dhrupad ones. Kalavant usually sing Dhamar after singing Dhrupad. When a song called Hori is sung in Dhamar taal, it is called Dhamar. Braj's Holi is often described in Dhamar-Gayan. In Dhamar, Dugun, chaugun, gamak, boltaan etc. used and its singing style is also very difficult. It is often seen that in Dhamar, taan is not used like it is sung in khayal gayaki. Singers of Dhamar have good knowledge of swara, taal and raga.

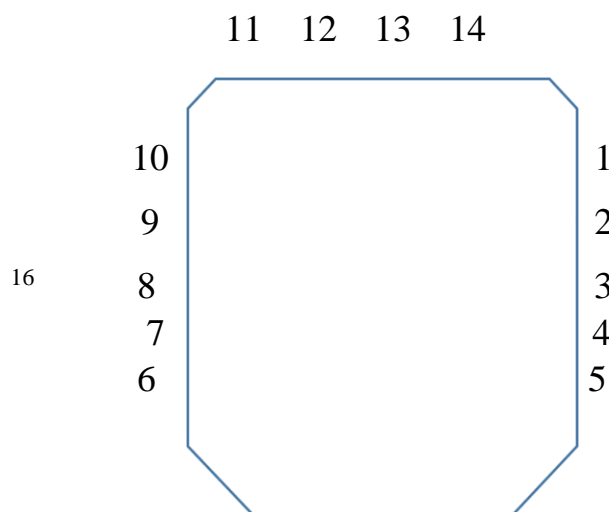
The fanfare of Dhamar was not only in the folk life or temple of Vaishnavas, but of the Mughals- even in them the court of Aurangzeb resonated with colourful festivals of Dhamar. The Mughal emperors also eagerly welcomed this festival. Miyan Tansen, his descendants and disciples also composed Dhamar songs and this type of folk- song took a special form and was established in the Mughal – Darbar. Dhamal, Dhamar or Dhamari the root of all these their forms is the same. Dhamar is a collective anthem in folk music, which is sung in groups. Groups of people playing Holi sing Dhamar while playing with colours and the main instrument for their accompaniment is the Dhol. The theme of Dhamar is related to Holi. The depiction of Kanhaiya and Gopis playing Holi is also a speciality of Dhamars.

Specific verses composed by Vaishnava saints in temples are sung in the tala Dhamar. The transcendental kirtankars of the temples call those padas as Dhamar. The accompaniment of these Dhamars is with Pakhawaj, many Kirtankars sing Dhamar together by playing Cymbals themselves. There is a genetic tradition of kirtankars behind these songs. In the era of Akhbar, the playing of Iranian instruments like Rabab by Brahmins is indicative of the influence of foreign instruments on them, but today an English instrument like Harmonium has come in place of Rabab. Before the influence of Muslims, there was Veena in place of Rabab or Harmonium. The place of veena in the Mughal Court was taken by Bean. Veena is the derivation of Bean, but the sarika-establishment of Bean is according

to the Iranian system and its players are called Beankar. The accompaniment of Dhamars sung in the courts was only with Bean and Pakhawaj.

The famous 19<sup>th</sup> century tantr-vadak Bahadur Hussian Khan was in the fifth generation of Sadarang, a Dhrupa singer of the same tradition Amir Khan was in the sixth generation of Sadarang. The accompanist of Sadarang was Kudausingh, a famous Pakhawaj player of the tradition of famous Pakhawaji Bhawanidas ji. Bahadur Hussian Khan, Amir Khan and Kudausingh also lived together in the court of Wajid Ali Shah and after the fall of Wajid Ali Shah in the Rampur court, in the Rampur tradition there is a representation of the era of Sadarang.

Although all Dhrupad singers consider fourteen matra in Dhamar tala, “the tradition of Kudausingh divides its matra into 3+2+3+2+2+2=14 and the division of the theka are as follows: - ‘Ka dhi ta, dhi ta, dha dha s, tin na, tin na, ta s’. In fifth, sixth and eleventh matra there is tali and in fourth, ninth and thirteenth matra there is khali. Padmashree Pandit Ayodhyaprasad ji, the famous Pakhavaji of Rampur Darbar, a pakhawaj player of tradition of Kudausingh ji has said that Dhamar tala does not form a circle, but forms a triangle, in which the magnitude of one side is of four matras and the other two sides are of five matras. Its shape is like a water chestnut.”<sup>15</sup>



<sup>15</sup> Laxminarayan Garg/Nibandh Sangeet/Sangeet karyalay, Hathras/3<sup>rd</sup> edition March 2003/page no. 63

<sup>16</sup> Laxminarayan Garg/Nibandh Sangeet/Sangeet karyalay, Hathras/3<sup>rd</sup> edition March 2003/page no. 63

Figure 9

The tradition of Dhamar composing continued even after Sadarang. Sadarang's nephew and son-in-law Firoz Khan 'Adarang' stayed under the shelter of Nawab Muhammad Sadullah Khan, son of Nawab Ali Muhammad Khan, the founder of Rampur dynasty. "This fact is attested by 'Amir Meenai's composition (1873 AD)' Intkabe Yadgar'. Adarang says"<sup>17</sup>: -

“एरी नेक सुध हमसों बो ल नारि ।

होरी में गुमान काम नहि आवं, तू तो मुगध गंवारी ॥

तू कहूँ रंग, कहूँ अबीर-गुलाल, कहूँ कुमकुमा कहूँ पचकारी ।

ऐसी हाँ फगुआ मां गयं मुखते, 'अदारंग' अँचरा डारि"<sup>18</sup>॥

Manrang is said to be the son of Sadarang. He has taken shelter of the Jaipur court. The following Dhamar of Manrang has taken influence full influence of Hindu-court: -

“कछु ऐसौ मंत्र पढि रंग छिरकौरी होरी के दिननि में इनि मनमोहन बनवारी ।

सकल त्रियनि में कौने सखाई हाँ न जानों, ऐसी कौन है नारी बारी ॥ मोहि

जानि वृषभान-दुलारी, मन हरि लीनो नन्द के बिहारी ।

'मनरंग' सहस गारी दं भई मतवारी, बजाय तारी”<sup>19</sup> ॥

Noorrang has also composed Dhamar in the traditional style. Following is one example of his composition: -

“आली आयौ जह फागुन मास, पय कीनो गमन,

मो पै कैसे करे जहरितु उन-बिन माई ।

ज्यों-ज्यों सु ध आवत मोहन की, ग्रह-आंगन अति

<sup>17</sup> Laxminarayan Garg/Nibandh Sangeet/Sangeet karyalay, Hathras/3<sup>rd</sup> edition March 2003/page no. 66

<sup>18</sup> Laxminarayan Garg/Nibandh Sangeet/Sangeet karyalay, Hathras/3<sup>rd</sup> edition March 2003/page no. 66

<sup>19</sup> Laxminarayan Garg/Nibandh Sangeet/Sangeet karyalay, Hathras/3<sup>rd</sup> edition March 2003/page no. 66

दूभर वरह देत दुख दुखदाई ॥

चहूँ ओर डफ बाजन लागे, मन्मथ करत चढाई ।

जहँ बुख बंरी पाछे लगौ, बड़ौ कठिन है भाई ॥

पल-पल छिन छिन ऐसौ बीतत, कह न सकत तेरी दुहाई ।

'नूररंग' के दरस देखे बिन नैननि नींद न आई”<sup>20</sup> ॥

The literary aspects of these artists is influenced by their contemporary poets, but in these lyrical works, the binding of verses like text poetry is not mandatory. Today in the world of classical music, even those who sing this traditional form of lyrical literature are rare. Sadarang has also created Khayal. Many such Khayal are famous, which are considered to be of Sadarang. Many words have become cranial verbs. Singers and listeners who understand their meaning are rare and neither the need to understand the meaning is understood.

### 1.1.5 Pushti Margiya Sangeet

The founder of Pushtimarg was Shree Vallabhacharya. By the decedents of Vallabhacharya, a bhakti school was opened. The bhakti path on the feet of Lord Krishna was the only focus of pushtimargiya sangeet which leads to bhakti sangeet and haveli sangeet. Saints, music and spirituality have a respectable relationship in Indian culture. The bhakti tradition is very glorious and powerful. Through bhakti sangeet, the work of making human life cultured by transmitting the mind for many generations has been done by bhakti sangeet. Shree Vallabhacharya and his decedents had set the clock of the society by chanting the glory of Shree Krishna. Pushtimargiya sangeet was chosen as an effective means of devotion of God. While chanting the Hari naam on percussion instruments like

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<sup>20</sup> Laxminarayan Garg/Nibandh Sangeet/Sangeet karyalay, Hathras/3<sup>rd</sup> edition March 2003/page no. 66

Taal Mridang, the hands and feet of the devotees automatically start harmonizing with the rhythm.

The form of devotional music begins with the Samveda. In North India, people who performs bhajans are called Bhajani Mandal. These people call Chaitanya Mahaprabhu's Abhang Bhajan Bhakti Sangeet, Chandidas Bhakti Geet, Surdas, Meerabai, Sant Kabir their Nirgun Bhakti Sangeet. Nama Sankirtan is invited by Bhakti Sangeet to know the religious traditions, social beliefs, the activities through Bhakti Sangeet, the inner powers of human begins like imagination, emotion, restraint, soul, consciousness and all that is invisible.

### **1.1.6 Khayal**

Khayal has now become a very popular form of Classical music. During the days of Dhruvapada, Khayal gayaki could not be settled in all parts of country. But today khayal gayaki is one of the pillar of classical music. Many experiment have been made of the musical development of the Khayal. The result was that what was once thought to be the correct way of presenting this style was transformed into a completely new form in the later period. In short, it can be said that in the early and later composition of Khayal, the skills of many styles of classical vocal music, prevalent in the last several centuries, were integrated. Due to the integration of such elements, Khayal got its own way and method, which was strengthened and an independent style of music was prepared.

Khayal's musical composition is full of elegance; like Murki, Khatka, Meend, Kan etc. sapat taan are rarely used.

The main feature of the singing method of Khayal are 'Alap and Taan'. Alap happens with 'Bol' as well as without 'Bol'. when alap is performed with the bol it is called 'bol-taan'. There are two types of alaps- Ragalapti and Rupakalapti. Ragalapti is purely ceremonial and crafty. Rupakalapti expresses seripus, emotional and special consciousness in a piece. Sarangdev's opinion regarding this is as follows: -

“रूपकस्थेन रागेण तालेन च वधीयते ।

या प्रोक्ता रूपकालप्तिः सा पुनिद् व वधा भवेत् ॥

प्रतिगृह णकैकान्या मेधनीत्य भधीयते वधायस्थायमालप्ते रूपकावयवो यदि ॥

प्रतिगृह्योत सा प्रोक्ता प्रतिग्रह णका बुधैः ।

भंजनी द् व वधा ज्ञेया स्थायरूपकभंजनात् ॥

यदा तत्पदमानेन स्थायो रूपकसंस्थितः ।

नाना प्रकारः क्रयते सा ज्ञेया स्थायभंजनी ॥

तैः पदस्तेन मानेन समग्रः रूपके यदि ।

अन्यथा चान्यथा गायेदसौ रूपकभंजनात् ॥

(‘संगीत - रत्नाकर’, अङ्गार- संस्करण)”<sup>21</sup>

Prabandh means musical composition. There is a major difference between prabandh and rupak. prabandh emphasizes the beauty of form, rupak emphasizes the beauty of creative imagination. where the first is spiritual, the second is oriented towards romanticism. Therefore, Rupakalapti is manodharma sangeet. The rupakalapti is not merely the face of the song, rather it is an inseparable part of the composition of the singing.

Khayal consist of two types, one is bada khayal that is sung in the vilambit laya and sung in the Madhya or dhrut laya is called chota khayal. When the singer starts singing the khayal, he first sings the bada khayal, which is often sung in vilambit – ektaal, teentaal, jhumra, aada chautal etc. and after that the chota khayal begins in Madhya or dhrut laya, which is often sung in tritaal, dhrut ektaal etc. When then singer sings the bada and chota khayal at one place at a time, both

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<sup>21</sup> Laxminarayan Garg/Nibandh Sangeet/Sangeet karyalay, Hathras/3<sup>rd</sup> edition March 2003/page no. 49

of them are often in the same raga, but the lyrics or poetry, the two thoughts are different.

The following gharanas of Khayal gayaki are prominent in Indian music:

- Gwalior Gharana - Hassu Khan, Haddu Khan, Balkrishna Bua Ichalkaranjekar etc.
- Agra Gharana - Nathan Khan, Ustad Faiyaz Khan, Vilayat Hussain Khan, Bhaskar Bua Bakhale etc.
- Kirana Gharana - Abdul Karim Khan, Abdul Wahid Khan, Hirabai Barodekar, Sureshbabu Mane, Dr Prabha Atrey etc.
- Jaipur Atrauli Gharana - Muhammad Ali Khan, Ustad Alladiya Khan etc.
- Delhi Gharana - Gulam Hussain Khan, Samman Khan, Kallu Khan etc.
- Patiyala Gharana - Ali Baksh, Kale Khan, Bade Gulam Ali Khan etc.
- Indore Gharana - Amir Khan, Abdul Wahid Khan, Aman Ali Khan, Abdul Karim Khan etc.
- Banaras Gharana - Shree Thakur Dayal, Pt. Bade Ramdas Mishra, Pt. Rajan Mishra, Pt. Sajan Mishra etc.
- Rampur sahaswan Gharana - Bahadur Hussain Khan, Inayat Hussain Khan, Nisar Hussain Khan etc.
- Mewati Gharana - Pt. Chimman Lal, Pt. Natthu Lal, Gulam Kadar Khan, Pt. Jasaraj etc.

When it comes to Khayal Gayaki, we absolutely cannot forget Aftab-e-Mausiqui Ustad Faiyaz Khan. It is said that Ustad Faiyaz Khan (1881-1950) was an exceptional virtuoso of the 20<sup>th</sup> century. Dr. Rajesh Gopalrao Kelkar in his book – “Agra Gharana Tradition, Great Musicians and Influences” has mentioned that “There were several reasons for the factors behind why Faiyaz Khan was recognized by all strata of society. From his physical personality to the musical one, there were several dimensions and factors connected to this fact. Along with a sensitive nature, he had the influential bearing of a king. his manly voice in the

lower octave, purity of raga and the capability to effectively sing all the main kinds of Indian music such as Dhrupad, Dhamar, Hori, Khayal, Thumri, Dadra, Tarana, Ghazal and Tappa to mesmerize the audiences. As describe by Kumar Gandharva, when he sang the Khayal, it would seem as if the Khayal and he were the same entity. And the audiences would experience the very same thing when he rendered other forms as well.”<sup>22</sup>

### **1.1.7 Tarana**

This is also a kind of gayaki as khayal. In this the lyric of the song are such which has no meaning; like - Ta Na Da Re, Tadare, Odani, Dim, Tanom, etc. In tarana too there are two parts, Sthai and Antara. Taans are also used in this. There is a joy of meody, rhythm and laya in tarana. In ancient times tarana was known as ‘Stobh Gaan’. Stobhaksharas were reciters of the sound of Omkar and also gave joy to instrument in singing. The singing of tarana is considered to be entertaining. Bahadur Hussain Khan, Nathu Khan, Nisar Humain Khan, Pandit Vinayak Rao Patwardhan, Pandit Krishnarao etc. are the legendary artist of this singing style.

“Taranas were found in ancient times in the Prabandhs. Compositions consisting partly of mnemonics of instruments (known as Paltas) and partly of Sahitya (lyrics) were also in vogue in those ancient times. In a Tarana, the mnemonics are very similar to string instruments. Words like Dir Tom, Tarana, Derena, Dim Radare, Dani, etc. are employed and at the end syllables of the Tabla or Pakhawaj Paran are added as a climax. Some Taranas also have Persian ‘Shers’ (couplets) in the antara. Historians believe that the Persian poet, Amir Khusro had a hand in popularizing, if not actually creating it. Tarana is composed of two parts: - sthayi and antara. Some believe that Tarana of North India is an adaptation of Tillana of Carnatic music. A Tarana composition is usually sung in the same raga in

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<sup>22</sup> Dr. Rajesh Gopalrao kelkar/Agra Gharana Tradition, Great Musicians and Influences/ Daryagang, New Delhi/ first published in 2019/ page no.24 &25

vilambit (slow) and drut (fast) laya in order to create an interesting variation. Usually Taranas are sung in a very fast tempo. Tarana singers are required to have a good practice in tongue-twisting syllables. Sometimes one also comes across very rare Taranas set to madhya laya (medium tempo).

The Taranas composed by Ustad Bahadur Hussain Khan, Ustad Tanras Khan and Saddu Khan are well known and appreciated for their superior form and structure.”<sup>23</sup>

### **1.1.8 Thumri**

One of the most popular and important style of Hindustani classical music is none other than Thumri. Thumri is considered to be the solely the singing of shringar rasa. But this is a misconception. Thumri is that style of singing, in which there is subtlety and softness of expression. In thumri, the expression of the words of the song are presented in a very beautiful manner. The song of Thumri-Anga is not only of the shringar rasa, but in the singing style, the rasas of devotion, compassion, calm etc. are also expressed. There are different views about the origin of Thumri, but it seems difficult to tell what is completely true. But looking at the form of thumri, it seems that due to some difficulty in khayal-gayan and to develop a simple style in classical singing, shori Miyan gave birth to thumri, which would later become popular. Thumri was born in the court of Nawabs of Awadh, as because the Nawabs needed the light style that could be used with dance, and thumri was for this.

In thumri, there was no gradual expansion and ordering of swaras earlier. The singer sang as he wished. Gradually, order came in thumri, which is considered to be the gift of Bholanath ji. Due to this, thumri got a place in classical music. Thus, thumri gradually developed in two parts – 1. Vilambit thumri, 2. Dhрут

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<sup>23</sup> [http://hindustaniclassicalmusic.in/article1.php?sub\\_type\\_id=97](http://hindustaniclassicalmusic.in/article1.php?sub_type_id=97)

thumri. There is a slow thumri sung in a vilambit laya and a fast thumri sung in dhrut laya. Both have two parts each – sthayi and antra.

One subgenre is Dadra, which is similar to thumri. It is mostly sung in Dadra Taal. It comes close to vilambit thumri in bol-banav and due to some sharpness in rhythm. Like thumri, it was also sung with dance, the same embellished words were used to express those feelings, due to which thumri, dadra were called ‘Shringarik Geet’.

The characteristic of Dhrupad, Khayal, Tappa are found in thumri. It has all the qualities of Dhrupad’s rhythmic primacy, Khayal’s vocalization, Tappa’s taans etc. It has the essence of all the genres in a way. One has to be imaginative to sing thumri. One more thing happens in thumri that there are two songs in the same raga, but their expressions are different; like ‘Babul mora Naihar chhuto jaye’ and ‘Bajuband khul khul jaye’- both of them are in Bhiravi Raga, but the expressions are different in them. In this, the singer expresses those feelings by using appropriate vocals and various embellishments. Therefore, in thumri singing, more attention is paid to the words than to the swaras, as in the khayal.

It can be said that thumri is not as controlled as Dhrupad and Khayal, but thumri also has certain rules; for example, separate development in four parts, the shadow of samaprakritik ragas, the use of ornamentation at appropriate places, etc. From these rules it seems that this is a disciplined style.

Nawab Wajid ali Shah recognized thumri as the main style of the court. Wajid Ali Shah himself used to recite poetry under the name ‘Akhatar Piya’. At the time thumri singer used to add the word ‘piya’ to their name. There are many artists of this surname- Chatur Piya, Kadar Piya, Lalan Piya, Sanad Piya etc.

Later famous thumri singers are Ustad Abdul Karim Khan, Sohni Maharaj, Ustad Faiyaz Khan etc. Among the wome there are Gauhar Jaan, Indubala, Malikajaan etc.

There are mainly two types of thumri – 1. Purvi Anga 2. Punjabi Anga. Apart from this there is also thumri of khayal anga. Bade Gulam Ali Khan has been a

great singer of Punjabi anga thumri. He was the one who popularised it. In the Thumri of Punjabi anga, crooked and tangled taans are used. In the thumri of purvi anga, bol- banav and taans are simple. In the thumri of khayal anga, the bol- banav is very less. Thus, thumri is a very melodious and sentimental style. That is why it easily makes its impact on others.

### **1.1.9 Tappa**

The first description of the type of singing during the Muslim rule is found in the time of Akbar. Abulfazl in his treatise 'Aaina-Akbari' has introduced the verses of Lahore region in the form of love songs in the context of country song. This point of love song is also found in the treatise of Fakirullah during the reign of Shah Jahan and Aurangzeb; Fakirullah mentions the dapa after the introduction of the verses. There are mostly two type of love songs, which were popular in Punjab. There were many steps in the verses and the rhythm was also recited with the anthem. But the tappa was fixed into two to four kali, which were sung in sur. The last kali were of different type even though they were matched in the first two stages. The theme was love, self-sacrifice and the language was Punjabi. During the life time of Fakirullah, some practice of tappa was visible outside Punjab as well.

Tappa can also be called folklore. The literal meaning of tappa is to jump. The word tappa comes from the verb tapna. It can be said that Tapna has been derived from the difference of pronunciation, due to which tappa has happened. When Sadrang-Adarang had write the song of tappa, it would have to be assumed that tappa had attained their pre-eminence and that the Qawwals contribute to it, because Sadarang had learned songs of Muslim nature from the Qawwals. A class of Qawwals lived in Punjab, so it is not unrealistic for that class to learn Punjabi folklore and village language.

Shori miyan, whose real name was Ghulam Nabi, the son of famous qawwal- Virtuous Ghulam Rasool. Despite been an excellent thinker, he had great love for

tappa. Seeing the trend of tappa, he reflected some speciality in it and in view of the characteristic he divided the styles into four parts. Like Niyamat Khan ‘Sadarang’ Ghulamnabi also wrote songs under the name ‘Shori’.

Tappa is sung in three types of rhythm- Vilambit, Madhya, and Dhrut. As soon as the name of tappa is taken, due to which there is a sense of sweetness, that is why tappa is usually sung very rarely in a vilambit laya. Mostly it is sung in Madhya and dhrut laya. Just as Nidhu Babu had incorporated Tappa’s style in later times in Ramprasadi, kirtan, ancient Bengali songs, similarly tappa’s style was used in later period in khayal, thumri, even dadra under the influence of Shori. Due to this work, these songs are addressed as Tap-Khayal, Tap-Thumri, Tap-Dadra in some places, especially in Banaras.

In the present time, tappa song have two sections – sthayi and antra and the words are very few, so the composition of tappa is very small. Tappa is usually sung in ragas like –Kafi, Khamaj, Pilu, Bharavi, Jhinjhoti etc. Numerous tappa have also been written in Bengali language and the name of the person who has become immortal in the introduction and popularization of tappas in Bangladesh is Ramnidhi Gupta or Nidhubabu.

## **1.2 Origin of Carnatic Music and its various forms**

South Indian classical music is rich in art-music, religious music, dance-song, lyric drama, folk music. Ragam –tanam-pallavi is an essential part of this classical music form. It gives an opportunity to the musician to showcase his musical skills, personal contribution and imagination. After the elaboration of raga representation begins tanam, which is almost similar to the Nom-Tom of Dhrupad gayaki. Pallavi is the largest part of Carnatic music which reveals the ability of the musician. Starting from the vilambit laya it fulfils all the characteristic of bada khayal of Hindustani music. Pallavi is important because the artist has to introduce different variety in it. This music has a varied long history. South Indian music can be divided roughly into various parts:

### **1.2.1 Ragamalika**

In medieval music ragamalika was known as – Raga Kadambakam. At that time different parts of it were sung in different ragas. Ragamudras are gradually added to different ragas and each part ends with the opening word of that part. Each part of ragamalika such as the 72 Melraga Malika of Maha Vaidyanath Ayyar ends with the raga chitta tone used in that part. This is followed by the introduction of the next part. Then the next part is sung. Ragamalika is rich in ornamentation and is known for its high artistry.

### **1.2.2 Kriti**

The origin of kriti is from kirtan, that is, the work is an advanced form of kirtan. The kirtan composed by Talpakkam lyricists is divided into three parts: Pallavi, Anupallavi and Charan. Talpakkam lyricists were the first to use the word kriti. But in fact the origin of kriti is from the position of Purandar Das. The present kriti has taken place as the main development of Carnatic music literature. The method of singing this style is as follows:

The lead singer or musician starts with the Varnam. He/she then performed some of the kritis in the Madhya laya in a variety of ragas. In this way a proper atmosphere of music is formed, which is called ‘Melam’ in literary language. The artist then enters with ‘Raga Alpana’. With due emphasis of raga and laya, the artist draws the structure of music in their imagination. Thus harmonic music reaches Pallavi. It is followed by simple and entertaining melodies. In musical language they are called Padam, Javali, Tillana etc. Eventually the concert ends with Mangalam or swastivachan. A closer look reveals that there are two basic melodic variations in the performance of raga and kriti. Both are the essence of Carnatic music.

After Purandar Das, Bhadrachal Ramdas performed Kirtan songs. As a very talented artist of Carnatic music, his verses were sung with dance and is also composed with the structure of the kriti. His position is incomparable in terms of

emotion, rhythm and literature. Artists of Carnatic music are Tyagraj, Muthuswamy Dikshitar and Shyam Shastri, mrimukh Pillai, Chidambara Bharati, Swathi Thirunal Maharaj. Their era is called the golden age of Carnatic music and their contribution to Carnatic music is universally acknowledged.

### **1.2.3 Padam**

A kind of sweet devotion is the origin of Padam. In the middle ages, Padam means all devotional songs. This is why the position of Purandar Das and others was called Dasara Padagalu. Later songs related to madhur bhakti became known as Padam. Kshetraya (18<sup>th</sup> century) is a pioneer in the field of poetry. He is called the father of modern Padam. “It is a musical monologue which resembles a kirtana in structure and propagates the sentiment of divine love through the innumerable aspects of nayika- nayaka Bhava. Although strictly a dance form, yet the padams are sung in concerts of art music, on account of their musical excellence. The Padam has the sections Pallavi, anupallavi and multiple charanas. The music is slow, dignified and flows in a graceful manner. Some the Tamil Padams are set in a slightly faster tempo. A sustained balance is maintained between the music and the lyrics of the Padams. Kshetraya is the most prolific and popular composer of Telugu Padams followed by several others such as Muvanallur Sabhapati Ayyar, Sarangapani, Swati Tirunal in Malayalam and Manipravalam and Ghanam Krishna Iyer, Vaithiswaran Kovil Subbarama Iyer in Tamil. Apart from these there have been a host of Padam composers in different languages.”<sup>24</sup>

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<sup>24</sup> <https://trikalaarts.com/padams-javalis/>

### 1.2.4 Javali

It was created in the 19<sup>th</sup> century. the composition of Javali is light in nature and its sung in Telugu and Kannada language. There is no attempt in this song to maintain the purity of Raga-Ragani. Javali is a masterpiece in its own right. The content and theme of Javali's literature is worldly in nature and the makeup of worldly feeling is love, shringaar. Ragas like Paraj, Jhinjoti, khamaj, kafi, Bihag, etc. are most suitable for the composition of Jawali. Generally, Javali are composed in Adi taal, Rupak taal and mishra chapu taal.

### 1.2.5 Tillana

The composition of Tillana is lively in nature. It is sung along with the dance. The taal is used like phrases in pallavi and anupallavi and the lyrics are used in the charanam. "Tillana is a brisk and lively number performed towards the end of a concert. Usually a Carnatic vocal or a Bharatanatyam concert culminates with a Tillana. The lyrics contain sollus like *Dheem Nadir Dheem* or *Dheem Ta na Di tillana* . Most of the Tillana's include the word 'Tillana' in the lyrics. It is predominantly a rhythmic composition. Tillana usually has jatis as a part of the composition and a few lines of Sahityam in the charanam followed by Muktams (Patterns of swaras) or Sollus. Tillana consists of Pallavi, Anupallavi, Sahityam and Cittaswaram. The composers enjoy the freedom to add the Sahityam based on the presiding deity of the composer or their Ishta devata (beloved god). The origin of Tillana can be traced to the Tarana of Hindustani music. Tillana's were composed in the late 17th and 18th century by Tanjaore quartets, Ootthukkadu Venkata Kavi and Maharaja Swathi Thirunal and many such vidwans. Melattur Veerabhadrayyah is said to be the earliest composer of Tillana's in the 17th century. Modern-day composers like Late Shri Papanasam Shivam, Shri Lalgudi

Jayraman and Shri Balamurali Krishna have also composed exciting Tillanas for Dance.”<sup>25</sup>

### 1.2.6 Swarajati

This form is used with the dance composition. sometimes it consists of pallavi, anupallavi and charanam. The subject of swarajati are usually bhakti, courage or love. Swarajati is composed in many ragas like Kalyani, Bilhari, Hamnsadhwani etc. “A swarajathi is a composition form that is characterised by its equal emphasis on rhythmic patterns and melodic lyrical enunciation. A great emphasis is put on mathematical patterns and phrases, since this was once a piece meant for showing footwork for dance recitals. Being originally a dance piece, the lyrical content is highly expressive, and themed mainly on bhakti, love, and courage. Its structure comprises of 1 Pallavi, a line whose lyrical content summarises the theme of the song and several Charanams, stanzas with descriptive and emotive content. Sometimes, an Anupallavi is present too. The Pallavi acts like a recurring melodic motif, and each Charanam when sung circles back to the Pallavi before the next Charanam begins. The Anupallavi, if present is sung before the Charanams, and only the lyrical content is sung, which underlines the theme that the Pallavi sets for the Swarajathi. Since there is a strong emphasis on rhythmic patterns, each Charanam is effectively rendered twice, first only the Swarams that illustrate the patterns are sung, and next the Sahityam, or the lyrical portion corresponding to those Swarams is sung.”<sup>26</sup>

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<sup>25</sup> <https://trippyigloo.com/destination/thillana-in-carnatic-music/>

<sup>26</sup> <https://carnaticconnection.wordpress.com/2021/01/02/compositional-forms-in-carnatic-music/>

### **1.2.7 Jatiswaram**

It is purely composed for dance and with jati it also includes pallavi, anupallavi and charanam. But later this ritual was ended. Shyamashastri, Muthuswamy Tyagraj, Swathi Thirunal etc. composed Jatiswaram. “It is a musical form which belongs to abhyasa ganam. This is taught after geetas. As the name suggests, jatiswaram has only swaras and no sahitya (lyrics). The composition has pallavi and a number of charanas. Since it has only swaras, it is also known as swarapallavi. Jatiswaram is mainly performed in Bharat natyam dance concerts. The dancer begins the item with a jati passage and then move on to the composition.”<sup>27</sup>

### **1.2.8 Varnam**

Taan-varna is older than Pad-varna. The complementary part of taan-varna is called anubhandham. Gradually this part has been abandoned. Famous Tanvarna composers pallavi Gopal Ayyar, Vina Kuppair and Swathi Thirunal have composed Taan-varna with the exception of Anubandham. The verses are applied to the harmonies of dance. Ramaswamy Dikshitar was the first to compose Padavarna. His son Muthuswamy Dikshitar wrote the famous varna in Adi taal in Raga Todi. Swathi Thirunal Maharaj also composed excellent verses.

## **1.3 Various Indian light music forms**

Indian light music is present all over the world as a very widespread music. There are many Indian light music forms like Vaishnav Padavali, Bhanusingh Padavali, Kirtan Baul Gaan, folk music, Regional music, Patriotic songs etc. Below is some detailed analysis of some Indian light music forms.

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<sup>27</sup> [https://nios.ac.in/media/documents/Carnatic\\_Music\\_243/carnaticmusicbook2/KCM-5.pdf](https://nios.ac.in/media/documents/Carnatic_Music_243/carnaticmusicbook2/KCM-5.pdf)

### **1.3.1 Vaishnav Padavali**

Shri Chaitanya Mahaprabhu's period is called the golden age of Vaishnavism. The source of inspiration for Vaishnava poets was Jayadeva's 'Gitagovinda'. After Jayadeva, Baru Chandidas's 'Shri Krishna kirtan' and Verses of Vidyapati are considered as invaluable gems of Vaishnava literature. After that it became famous in the verses of Jnandas, Govinda Das, Madhav Gosh, Mukund Dutta etc. After the advent of Mahaprabhu, the melody of chanting of verses spread in the air in the sky of Bengal. Radhakrishna's Lilakathai Padavali was the only subsistence of literature, but in the Chaitanya Mahaprabhu's era it was associated with Gaura lila.

Rabindranath Tagore was an avid reader and connoisseur of Vaishnava texts. It has taken a surprising shape in the combination of poetry and music. Not only music, but also its own richness, generosity and dignity is being strongly expressed. The innate love for Vaishnava verses attracted him to Kirtan songs. He was also influenced by Jiadev's Geeta Govinda in his childhood.

The first result with the poet's deep fascination with Vaishnava verses is the words of Bhanusingha. At an every smaller age the poet wrote the verses under the pseudonym 'Bhanushingh'. The influence of Jaidev, Vidyapati, Govindadas etc. can be seen in the composition of these verses.

### **1.3.2 Bhanusingh Padavali**

The thoughts and melody which have taken from the verses in the form of genuine echoes of the human mind were the once which attracted Rabindranath Tagore. So he sat alone and did research on the writings of the ancient Padakartas. Tagore's mind was naturally attracted to rhythmic like Brajabuli. He expressed himself by composing Radh-Krishna verses like Brajabuli under the pseudonym Bhanusingh. He could accept Brajabuli's inner music as intimate. Tagore was intimately acquainted with his thoughtful attempts to compose all the poems; he

also knew the difference between verses composed by him from the ancient composition.

Rabindranath composed the verses of Radha Krishna's premlila. apart from this, Bhanusingh's verses are as complete as Vaishnava Verses, it is not sung to the tune of kirtan. In the verses of Rabindranath's like Bhanusingh padavali, Tagore have not only imposed the melody of verses but have also tied other regional melodies besides kirtan. Apart from this, just as in the ancient Vaishnava lyric poetry, the melody of words and the melodies attracts the thinking mind equally, so the verses of Bhanusingh are also written in that style. In other words, Bhanusingh's verses have created a heavenly juice through the variety of words, rhythms and melodies. Bhanusingh's works belong to the oldest works of Rabindranath Tagore because he composed these verses at a very young age. He wrote many verses under the pseudonym Bhanusingh. In all the verses written by Tagore under the pseudonym Bhanusingh, then influence of Vaishnava padakarta Vidyapati, Chandidas, Govindadas etc. is present. There is a spontaneous attraction of the human mind between the verses in the moderation of language and in the depth of thought.

### **1.3.3 Kirtan**

In different parts of India, Kirtan is the singing of the name of God, Guna, Lilamahatma with solitary accompaniment and with bhakti. Kirtan Kantha, meaning the description of the form of qualities of Lord Krishna and the praises about him are called Kirtan. There are two main types of Kirtan – Nam Sankirtan and Leela Kirtan. The song sung by medieval devotees in a number of Vaishnav temples in Northern and Western India are called bhajans or kirtans. In South India it is called Kirti or Kirtan.

Even before the advent of Shri Chaitanyadev, mahajans like Jaidev, Chandidas, Vidyapati etc. nurtured kirtan songs and at the time of Shri Chaitanya, this kirtan song occupies a prominent place in music gatherings. That is why the time of Shri

Chaitanya is called the golden age of Vaishnava terms. Vaishnavas were greatly inspired by Jayadeva's Gita Govinda, and after him Chandidas's Shri Krishna kirtan and Vidyapati's verses are considered as invaluable resources of Vaishnava literature. After that, Vaishnava literature was enriched by the writings of Basudev Ghosh, Madhav Ghosh, Govinda Dutta, Mukund Dutta, Raishekhar Govind Acharya, Kabiranjana etc. With the advent of Shri Chaitanyadev, this kirtan song of Bangladesh caused a stir. The name chanting of Radha Govinda, which was common in his time was called singing in groups. Regardless of the caste, everyone could sing this kirtan together.

Vaishnavacharya Shreenarottam Goswami had organized a conference at Khetri in Garanhata Pargana Kolkata. It was that conference that the first rule was made to sing Leela Kirtan or Padavali Kirtan. This system was called Garenhati or Garanhati system as Khetri village was located in Garanhata Pargana. The rhythm of this method was long and the rhythm was also vilambit. This was followed by a kind of kirtan singer of relatively fast pace and rhythm, called Manohar Sahi. Garanhati and Manohar Shahi's kirtan were created with Vaishnava's kavya rasa and with different types of melody and rhythm. For this reason, the Vaishnava verses sung in the above two styles were rich in richness and variety of melody and rhythm and it was difficult for the common man to sing that kirtan or take its juice without the help of kirtan artist.

There is another type of kirtan called 'Dhap'. The general public can easily perceive it as its singing is relatively simple. This song can be easily enjoyed by only listening to it and it is composed in a very simple rhythm. The devotee Shri Vijayakrishna Goswami was the first to bring kirtan to a wider scope from the content of Radha Krishna's leela. He was an ardent preacher of Bramho Samaj. He began to pay homage to the formless Brahman in the style of Kirtan. Gradually, theatrical songs began to be composed in the style of kirtan.

How much Rabindranath Tagore was attracted towards kirtan is in the poet's own language: - “গাছের বীজের মধ্যে যে অঙ্কুর প্রচ্ছন্ন ও মাটির নীচে যে রহস্য অনাবিষ্কৃত তাহার প্রতি

যেমন একটি একান্ত কৌতূহল বোধ করিতাম। প্রাচীন পদকর্তাদের রচনা সম্বন্ধেও আমার ঠিক সেই ভাবটা ছিল”<sup>28</sup> its meaning is “I used to feel such curiosity about the seed that was hidden in the seeds of the tree and the mystery that was undiscovered under the ground. I had the same idea about the writings of the ancient officials.”

Tagore also enriched his collection of music through kirtan like various music. At the very small age Joydev’s Geeta Govinda was recited several time by Rabindranath Tagore and the collection of poems written by other padakartas like Chandidas, Vidyapati, Gyandas etc. also attracted Rabindranath Tagore.

Gurudev composed the first kirtan to the tune of Radhakrishna’s leela in the verses of Bhanusingh padavali. It was the deep affection for Vaishnava texts that led him to compose Bhanusingh’s verses under the pseudonmy Bhanusingh. Later he composed folk songs, songs for entrepreneurial worship to Bramho Samaj and some National Anthems. In all these he used simple rhythms. Tagore had categorized kirtan as folk music as the number of kirtan song in Tagore’s composition was very small. Gurudev Rabindranath Tagore has introduced a very liberal attitude by elevating it to a multifaceted genre with an abundance of content and classifying it as an individual singer. In his kirtan songs, he has preserved the ancient kirtan tradition as well as established his own characteristics. Unlike the Vaishnava Padakartas, he was not a Vaishnava thinker, but the juice that exists in Radhaakrishna’s leela in kirtan songs, Rabindranath Tagore has preserved that idea in his worship. He has expressed the worship through various stages of Radhakrishna’s leela. such as- Milan, Anurag, Biraha etc.

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<sup>28</sup> Ramprasad Rai/ Rabindra sangeet jigya/ 8<sup>th</sup> edition/Surya Sen street, Kolkata/Language Bengali/ Page no. 27

### **1.3.4 Baul Gaan**

Among the diverse folk music of Bengal, Baul songs attracted Rabindranath Tagore the most. Gurudev came in direct contact with the gramian area of Bengal. He took the charge of Zamindari supervision. This period was very important for his musical life. Sitting in that climate of rural Bengal, he had the opportunity to meet and get acquainted with the country music. But till then, the influence of a few kirtan, Ramprasadi etc. melodies can be seen in his songs.

Tagore was particularly influenced by the melody and style of Baul songs. He has taken the tune of Baul in many of his songs. Even with a lot of raga-ragini, he has mixed the melodic tune of Baul. From this it is understood that the rhythmic melody and words of Baul had at some point mingled with his heart. The language of Baul songs is full of simplicity, tenderness of melody and depth of feeling. The purity of devotion is so beautifully mixed in this song which is rare in folklore. When Tagore was in Kushtia, he got familiarised with Lalon Fakir and Gagan Harkar, the famous Baul of East Bengal and he was especially attracted with Lalon Fakir. He was a talented poet and devotee. The lyrics he composed were captivating and the songs were beautiful too. Bauls are the liberated music lovers of Bengal.

Tagore was the first to compose the Jatiya Gaan in Baul tune inspired by the Swadeshi Era and opened a new path in Bangladeshi music. The melody and style of Baul and other rural songs of rural Bengal had blended beautifully in Tagore's songs. After falling into the hands of Gurudev, the scope of Baul songs has increased much more than before. Like Dhrupad, he imposed four parts in the jatiya gaan they are – Sthai, Antra, Saanchari and Abhog.

Baul songs are rhythmic, the rhythm of the language and the passion of dance have made it possible to create such a simple rhythm. That is why in Baul songs we see the use of three-dimensional and four-dimensional rhythm that is Dadra and Kaharva rhythms. That is why Tagore did not feel to do anything new in terms of

rhythm. Tagore has also created ‘Barindrik Baul’ by mixing his own melody with the Baul melody.

Baul’s influence on his music and philosophy has been especially felt in different periods of Tagore’s life. However, the new style that has emerged as a result of this influence is not just a pure imitation of Baulang songs. He has mixed the form, sweetness and juice of Baul songs with the sweetness of his own mind and made it radiant in his own radiance. The poet also thought deeply about the deep and inspirable connection between the branch of folk music and the main source of Bengali and Indian music.

### **1.3.5 Folk music**

Some time ago, folk music of rural Bengal does not exist in the educated society. It is a music that is composed mainly about rural life, nature and the sincere joy. This includes the mind of all class of people in the rural society like weavers, farmers, fishermen, potters etc. so, this music is sung in various festivals.

There are different types of songs in folk music, namely: Baul gaan, Tusu gaan, Ghetu gaan, Chatka gaan, Gambhira gaan, Gajon gaan, Bhatiali gaan, Jari gaan, Sari gaan, murshidi gaan etc. Folk music has no formal system of teaching like classical music. This music has become popular in the mouths of the people only by listening to the instincts. The word of folk music is also composed orally. So there is no artificiality or imagination in it. It is closely associated with the social life of rural society. It is diverse in terms of content for diverse social life. Especially Bangladeshi folk music is very rich in terms of subject matter, mood, taste and melody. In Bengal, as in other provinces, certain folk music confined to certain regions and has been termed as ‘regional music’, such as Jari, Sari and Bhatiyali in East Bengal, Gambhira, Bhawaiya of North Bengal, Badhu, Jhumur of West Bengal etc.

### 1.3.6 Qawwali

It is the praiseworthy singing of the Muslim society. Mostly Farsi and Urdu languages are used in this. Propagation of Qawwali is also found among Hindus. Its singers are called 'Qawwal'. On any special occasion, there are Kuvwalis throughout the night. Dholak playing is seen more with Qawwali, as well as clapping with hands. Rupak, Pashto and Qawwali taal are specially used in this.

**“Qawwali music** is not just another song. Rather it is a phenomenal experience that starts with the instrumental initiation to be taken over by the lead singer. The lead singer transmits the frenzy to the audience until everybody, from the performers and the listeners, starts grooving with the music.

The rhythmic music, the pitch, the full-throat voice of the performer, the claps, and the beats of the Qawwali are magical, ecstatic, and transcendental to say the least. Just like Khyal one more truly prized earning for the Indian music fraternity out of the Hindu-Islamic confluence is - **Qawwali**. Though it is not as widespread as the Khyal Gharanas yet is a significant part of Indian music.”<sup>29</sup>

### 1.3.7 Regional music

Rabindranath Tagore has diversified his musical repertoire by adopting self-composed songs in whatever province or region he has found good melodies and sentiments. Just as the waters of many rivers and tributaries merge into one sea, so the melodies and sentiments of many music genres of the West and East have created a sea of Rabindra sangeet through thoughtful practice. Tagore mind was not confined to any specific boundary like a closed reservoir. He has accepted whatever is beautiful without hesitation. At a very young age, Tagore had taken the tune of regional Ramprasadi and kirtan. After that the poet stayed for almost twelve years in Kushtia to supervise the Zamindari and became directly

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<sup>29</sup> <https://www.ipassio.com/blog/qawwali-music>

acquainted with the tunes of Baul Gaan, Sari Gaan, Kirtan etc. of rural Bengal. Tagore got the opportunity to travel to many countries and abroad and when he went there, he also had the opportunity to listen to the best music there. among these, he has gifted to the Bengali nation by tying the tunes of the ones that have become his favourite, that is in means of sweetness and rasa of composition. In this way, in the spirit of Southern melody.

### **1.3.8 Indigenous music and Patriotism**

During British rule in India, the first clear indication of Indigenous music was found in the year of Hindu Mela. The Hindu Mela movement seems to have originated with the efforts to remove this type of lifeless despair. All the member of Gurudev's family were enthusiastic in this regard. Bankim Chandra's Vande Matram was first performed as an indigenous anthem by Gurudev. In the presesnce of Bankim Chandra, he sang it to him in one of the meetings in Bangabad village. In the life of Gurudev, the flood of indigenous music that occurred during the Bangabad-movement was a major chapter in the history of the era of Indigenous music. The rhetoric and frenzy of the songs of this time became more pronounced. In the Indigenous era he had composed many songs, he has awakened the countrymen, making them fearless, tried to be independent. For the first time since the time of swadeshi movement, Baul gaan, Sari gaan etc. the predominance of the intimate tunes of Bengal ws strongly visible. Gurudev's composition of 'Jana Gana Mana' was composed in Bangabad, only after that it gained fame and it was recognised as the National Anthem of India. The National song composed by Gurudev after Bangabhang- movement, except -Jana Gana Mana and Desh-Desh nandit kari all other songs were composed to commemorate various types of rituals of worship.

The main goal of Tagore was to motivate the countrymen to serve the mother land. The voice of liberation has been heard in the national music of Gurudev.

With the simultaneous consideration of sur, shabd and chhand, it can be said without any doubt that - sarthak janam amar, Jodi tor daak shune keu na ashe, Apan jone charbe tore etc. songs get a high place. From the boundary of religion and region, he has composed the largest number of songs of all time.