

Singing Forms of North Indian Classical Music

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Abstract

The Raga is a framework encompassing a set of rules prescribed for the melody, for the movements up and down the scale, for which notes are to be prominent, which notes or phrases are to be avoided, and so on. The framework also allows for endless variations within the set of notes. Thus, a raga is a particular arrangement of notes and melodic movements. However, it should be noted that as ragas were transmitted orally from teacher to student, some ragas vary across regions, traditions and styles.

In the Indian musical tradition, ragas are associated with different times of the day, or with seasons. Indian classical music is always set in a raga. The major vocal forms or styles of Gwalior Gharana is associated with Indian classical music are Dhrupad, Khyal, and Tarana. Other forms include Dhamar, Trivat, Chaiti, Kajari, Tappa, Tap-khyal, Ashtapadis, Thumri, Dadra, Ghazal and Bhajan; these are folk or semi-classical or light classical styles, as they often do not adhere to the rigorous rules of classical music.

The various forms of singing in Indian classical music is presented in this paper which are very selected compositions of singing styles is totally based on ragas and these forms playing a very important role in conserving of ragas.

Keywords: Raga, Indian Classical Music, Vocal Forms of Singing.

Introduction

Indian classical music is one of the oldest forms of music in the world. It has its roots in diverse areas such as the ancient religious vedic hymns, tribal chants, devotional temple music, and folk music. Indian music is melodic in nature, as apposed to Western music which is harmonic.

The most important point to note is that movements in Indian classical music are on a one-note-at-a-time basis. This progression of sound patterns along time is the most significant contributor to the tune and rhythm of the presentation, and hence to the melody [1]. Although Indian music is divided into the two major classes of Hindusthani (Northern Indian) and Karnatak or Carnatic (Southern Indian), the origins and fundamental concepts of both these types of music are the same. The form of presentation may however vary between the two systems, as well as from one Gharana (family) to another in the former system.

A raga (literally "colour, hue" but also "beauty, melody"; also spelled raag, raaga, ragam; pronounced rāga, rāg or rāgam [2] is one of the melodic modes used in Indian classical music. A raga uses a series of five or more musical notes upon which a melody is constructed. However, the way the notes are approached and rendered in musical phrases and the mood they convey are more important in defining a raga than the notes themselves. In the Indian musical tradition, rāgas are associated with different times of the day, or with seasons. Indian classical music is always set in a raga. Non-classical music such as popular Indian film songs and ghazals sometimes use ragas in their compositions.

The major vocal forms or styles associated with Hindustani classical music are dhrupad, khyal, and tarana. Other forms include dhamar, trivat, chaiti, kajari, tappa, tap-khyal, ashtapadis, thumri, dadra, ghazal and bhajan; these are folk or semi-classical or light classical styles, as they often do not adhere to the rigorous rules of classical music.

Dhrupad: Dhrupad is an old style of singing, traditionally performed by male singers. It is performed with a tambura and a pakhawaj as instrumental accompaniments. The lyrics, some of which were written in Sanskrit centuries ago, are presently often sung in brajhasha, a medieval form of North and East Indian languages that was spoken in Eastern India. The rudra veena, an ancient string instrument, is used in instrumental music in dhrupad. Dhrupad music is primarily devotional in theme and content. It contains recitals in praise of particular deities. Dhrupad compositions begin with a relatively long and acyclic alap, These sections are followed by a rendition of bandish, with the pakhawaj as an accompaniment. The great Indian musician Tansen sang in the dhrupad style. A lighter form of dhrupad, called dhamar, is sung primarily during the festival of Holi. [3]

RAAG ADANA - DHRUPAD - CHAARTAL

NEER CHEER MILE DOUO, EK THAI HOYI RAHE NEER CHAADI HANS JAISE, CHEER KOG HATU HAI-

KANCHAN ME OR DHAA TU, MIL KAR CHAAN PAR YO SUDDH KAR KANCHAN SU NAAR JYOR HATU HAI

ISTHAI

सां -		नि सां		- सां		नि सां		रें धु		नि प
नी s		र छी		s र		मि ले		s दो		s उ
म -		प सां		- सां		गु गु		म रे		- सा
ए s		क ठा		s ई		हो s		ई र		s हे
रे नि		सा गु		म प		धु धु		नि सां		- सां
नी s		र छा		s डी		हं s		स जै		s से
सां -		नि रे		- सां		नि सां		रें ध		नि सां
छी s		र को		s ग		ह तु		s हे		s s
x		0		2		0		3		4

ANTARA

म -		प धु		धु नि		सां -		नि सां		- सां
कं s		च न		s मै		ओ s		र धा		s तु
नि नि		सां रें		- सां		नि सां		रें धु		नि प
मि ल		s क		s र		बा s		न प		s रयो
गुं गुं		गुं गुं		मं रें		रें -		सां नि		सां सां
सु s		द्व क		s र		कं s		च न		s सु
नि सां		सानि रे		- सां		नि सां		रें ध		नि सां
ना s		सर ज्यो		s र		ह तु		s हे		s s
x		0		2		0		3		4

Dhrupad was the main form of northern Indian classical music until two centuries ago, when it gave way to the somewhat less austere khyal, a more free-form style of singing. Since losing its main

patrons among the royalty in Indian princely states, dhrupad risked becoming extinct in the first half of the twentieth century.

Khyal: Khyal is a Hindustani form of vocal music, adopted from medieval Persian music and based on Dhrupad. Khyal, literally meaning "thought" or "imagination" in Hindustani, is unusual as it is based on improvising and expressing emotion. A Khyal is a two- to eight-line lyric set to a melody. The lyric is of an emotional account possibly from poetic observation. Khyal contains a greater variety embellishments and ornamentations compared to dhrupad. Khyal's romanticism has led to it becoming to most popular genre of Hindustani classical music.[5-6]

The importance of the Khyal's content is for the singer to depict, through music in the set raga, the emotional significance of the Khyal. The singer improvises and finds inspiration within theraga to depict the Khyal. [7]

RAAG ADANA - KHYAL - TEENTAL

GAGRI MORI BHARAN NAHI DET, DHEETH LANGARVA MAT VAARO

JIT JAOO UT AARO HINDORAT, AVNA RAHU MEI TORI NAGARIYA.

ISTHAI

									रे	सा									
									ग	ग,									
सां	नि	सां	प		नि	म	प	सां		सां	-	नि	ध		नि	-	प	-	
री	मो	रि	भ		र	न	न	हि		दे	s	s	s		s	s	त	s	
म	-	प	प		नि	नि	ग	-		ग	म	रे	सा		रे	सा	रे	सा	
ढी	s	ठ	ल		ग	र	वा	s		s	s	म	त		वा	रो,	ग	ग	
0					3					x					2				

ANTARA

म	प	ध	ध		नि	सां	सां	सां		नि	सां	रें	सारें		सां	निध	नि	प
जि	त	जा	s		उ	s	उ	त		आ	s	रें	हिs		दों	ss	र	त
म	प	नि	सां		गुं	मं	रें	सां		नि	सां	रें	सां		नि	प	रें	सां
अ	व	न	र		हूं	s	में	s		तो	s	रि	न		ग	रि	ग	ग,
0					3					x					2			

The origination of Khyal is controversial, although it is accepted that this style was based on Dhrupad and influenced by Persian music. Many argue that Amir Khusrau created the style in the late 16th century.

Tappa: Tappa is a form of Indian semi-classical vocal music whose specialty is its rolling pace based on fast, subtle, knotty construction. It originated from the folk songs of the camel riders of Punjab and was developed as a form of classical music by Mian Ghulam Nabi Shori or Shori Mian, a court singer for Asaf-Ud-Dowlah, the Nawab of Awadh. "Nidhubabur Tappa", or tappas sung by Nidhu Babu were very popular in 18th and 19th-century Bengal. Among the living performers of this style are Laxmanrao Pandit, Shamma Khurana, Manvalkar, Girija Devi, Ishwarchandra Karkare, and Jayant Khot. [8]

RAAG KAFI - TAPPA - PUNJABI TAAL

Sthayi: ho miyo jaane waale saanu allade kasam phir aare nainwaale

Antara: aanda jaanda tusi man le jaande aave sajna gale lag sarsa matwal.

ISTHAI

नि- पम गुरे निसा		गुरेगुरेरे	ममगुरेसारे	गुरेरे	सानिसा	
होs मीs याs जाने		वालेSSSS	SSSSSS	SSSS	Sसानु	
3		X				
सासागगुरेरेम मपप		गम निनिधधसांसांनिधनि		ध पध, पधनि	धप गम	
अल्लाSSSSदे कसम		फिर आSSSSSSSS		रे नैs, sss	नs वाs	
2				0		
गमपधनिसां निप	(ग)रे	निसा				
लेSSSS हो,मि	याs	जाने				
3						

ANTARA

गम पसां निसां -सां		सारें	गंगरेंरेंमंगरेंग सां रें				
आन्दा जान्दा ss	sतु	सीमन	लेSSSSSSSS जां s				
3		X					
गंगरेंसारेंसांनि	पधमपध	सां धसारेंमं		मंगंगंगरेगंसारें	रेंरेंसांनिधनि	धप गुरे	
SSSSSSदेs	आवोसजना	ss गलेलग		जाSSSSषर	षाSSSS	मत वाs	
2				0			
गमपधनिसां निप	गुरे	निसा					

लेस्सस्स होमि यास जाने |
3

Tarana: Another vocal form, taranas are medium- to fast-paced songs that are used to convey a mood of elation and are usually performed towards the end of a concert. They consist of a few lines of poetry with soft syllables or bols set to a tune. The singer uses these few lines as a basis for fast improvisation. The tillana of Carnatic music is based on the tarana, although the former is primarily associated with dance. [9]

RAAG DARBARI KANADA - TARANA - TEENTAAL

ISTHAI- Na Dre Dre De Tum Dre Dre De Deemta Deemta, Deem Deem Tanna Deem Deem Tanna

Na Dre Dre Da Ni Tum Dre Dre De, Deemtan De Re na

ANTARA- Na Dre Dre Tum Dre Dre Dre Deem Deemt Tannan

Dha Kit Tak Dhum Kit Tak Dha Kdan Dha Kdan Dha Kdan Dha Tana De Re Na

ISTHAI

नि सा रे रे	सा नि सा रे	ग - - म	प - - प
ना द्रे द्रे द्रे	तुं द्रे द्रे द्रे	दीं s s म्त्	दी s s म्त्
ध - ध ध	नि प म प	ध - - ध	नि प म प
दीं s s म्दी	s म्त् न न	दीं s s म्दी	s म्त् न न
म म म प	प प पनि मप	ग - म प	रे रे सा -
ना द्रे द्रे दा	नि तुं द्रेs द्रेs	दीं s त न	दे रे ना s
0	3	x	2

ANTARA

म म म प	प प ध ध	नि - सां सां	- सां सां सां
ना द्रे द्रे तुं	द्रे द्रे द्रे द्रे	दीं s s दीं	s म्त् न न
सां मं रें मं	रेंसां रेंरें सां -	नि प सां प	- म प नि
धा किट तक धुम	किट तक धा s	क्ड़ा s धा कड़ा	s धा कड़ा s
0	3	x	2
ग - म प	रे रे - सा		
धा s त न	दे रे s ना		

Thumri: Thumri is a semi-classical vocal form said to have begun in Uttar Pradesh with the court of Nawab Wajid Ali Shah, (r. 1847–1856). There are three types of thumri: poorab ang, Lucknavi and Punjabi thumri. The lyrics are typically in a proto-Hindi language called Brij Bhasha and are usually romantic.[10]

RAAG BHAIRAVI - THUMARI - TEENTAL

ISTHAI- BAAR BAAR BARJO NAHI MAANE, AISO DHEETH LANGAR KAR PAKAR PA,
KAR MORI BAIYA MARORI KAR BAR JORI
ANTARA- LAAJ AAWAT NAHI NEKACHU YAAGAT, NIPAT NITHUR NITHU RAYI
KARATAT, GAARI DET BRIJ NAARI HAARI HAARI

ISTHAI

सागु मप म गु	- रे सा रे	सा - धु नि	सारे गु रेसा निसा
बाs ss र बा	s र ब र	जो s न ही	माs s नेs ss
- सा - सा	नि सा रे सा	धु प धु प	धु गु रे गु
s ऐ s सो	ठी s ट ल	ग र क र	प क र प
सा रे गु प	गु प धु सां	नि धु प म	गु रे सा नि
s ऐ s सो	बैं यां s म	रो री क र	ब र जो री
0	3	x	2

ANTARA

सां - धु नि	सां सां धु नि	सां - सां नि	सारें गुं रें सां
ला - ज आ	व त न ही	ने s क हु	यां s ग त
प धु नि सां	रें गुं रें गुं	गुं - रें सां	रें सां धु प
नि प ट नि	तु र नि तु	रा s ई क	र त अ त
सारें गुं रेंसां धु	- प गु म	गुम प म गु	म रे - सा
गाs s रीs दे	s त ब्रि ज	नाs s री हा	री हा s री

0 3 X 2

Dhamar: A song in dhrupad style set to dhamar tala is also called a dhamar. The text of a dhamar concerns the antics of Krishna teasing the milkmaids during the Holi (hori) Spring Festival of colours. It is considered a relatively light and romantic musical form.

RAAG KAMOD - DHAMAR - DHAMARTAL

STHAI- LAAL MORI CHUNAR BHEJEGI,

ANTARA- ABIR GULAL MO PARJIN, DHARO JINHI PE DAARO,

JEHI RAHAT TORE SANG LAAL MORI

ISTHAI

म	रे	सा	सा		रे	प	-	प	प		प	-		ध	-	प	
ला	ल	मो	री		चू	s	s	न	र		भी	s		जे	s	गी	
3					x						2			0			

ANTARA

प	प	-	सां	सां		सां	-		सां	ध	-		सां	रें	सां	सां		
अ	बी	s	र	गु		ला	s		ल	मो	s		प	र	जि	न		
ध	-	नि	प	-		गम	प		मग	म	रे		सा	-	ध	प		
ध	s	s	रो	s		जिन	न		ही	s	s	पे		डा	s	रो	s	
प	ध	ध	म	प		प	प		ग	म	प		म	रे	सा	सा		
जे	ही	र	ह	त		तो	रे		सं	s	ग		ला	ल	मो	री		
x						2			0				3					

The theka or syllabic pattern of dhamar tala is:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Ka	Dhi	Ta	Dhi	Ta	Dha	-	Ga	Ti	T	Ti	T	Taa	-

Ashtapadis: Ashtapadi are Indian hymns where the music has eight lines (steps) within each composition. Each ashtapadi song is set in a special raga (an Indian musical mode) and tala. It is a rhyme of eternal love and supreme devotion. The literal meaning of "ashtapadi" is "eight steps." This word is also the source for the word ashtāpada, an Indian board game, the forerunner of chess. [11]

Gita Govinda was composed in the 12th century by Indian poet Jayadeva from Kenduli Sasan, a village near the famous temple city of Puri in Sanskrit language. Gita Govindam is a lyrical poetry in twelve chapters, sub-divided into twenty four divisions called Prabandha. The Prabandhas contain couplets grouped into eights, called ashtapadis. The songs in Gita Govinda symbolize the eternal love of Lord Krishna and his beloved Radha.

RAAG BINDRAVANI SARANG - ASHTAPADI - TEENTAL

ISTHAI- DHEERE SAMEERE YAMUNA TEERE, VASTI, BANE VANMAALI RAADHE,

ANTARA- GOPI PEEN PAYODHAR, MARDAN CHANCHAL KAR YUG SHALA RAADHE

ISTHAI

सा - निसा	रेप	म रे सा -		सा सा सा नि		नि सा - सा
धी s ss	रेसा	मी s रे s		य मु ना s		ती s s र
सा सा रे म		म प प प		पनि पम रे सा		सा सा सा नि
व स ति ब		ने s व न		माs लीs s s		रा s धे s
3		x		2		0

ANTARA

सा - रे म		म - प प		मप नि प सांनि		पम प म र	
गो s पी s		पी s न प		योs s ध रs		मs s र्द न	
निसा	रेम रे सा		सा रेम प प		मप नि पम रे		सा सा सा नि
चंस	ss च ल		क रs यु ग		षाs ला ss s		रा s धे s
3		x		2		0	

Trivat: Idiom / composition with three prominent features - sargam, bols of tabla and tarana.

RAAG ASAVARI - TRIVAT - TEENTAL

ISTHAI- TIR KIT TAK DHI DHI NA DHA DHA DHA DHE NA DHA,
DHA DHA TEENA DHITTA KID NAG KDAN KI NAG DHA TEE DHA DHA
ANTARA- DHA TEE DHA DHA KID NAG DHA TEE NA DHA DHA KID NAG TAK,
DHETTA DHETTA KID NAG KDAN KID NAG DHA TEE DHA DHA

ISTHAI

पप निनि	धध प		- ध म प		गु - रे म		- म प प	
तिर किट	तक धी		s धी ना धा		धा s s धा		s धी ना धा	
ध ध प प		ध म पप पप		गुं -गं रें रें सांसां		प ध म प		
धा धा ती ना		धी त्ता किड नग		कड sn किs नग		धा ती धा धा		
0		3		X		2		

ANTARA

म - प ध		- ध धध धध		सां सां सां सां		सां सांसां सांसा सांसां		
धा s ती धा		s धा किड नग		धा ती ना धा		धा कड नग तक		
सां रें सां ध		प प पप पप		गुं -गं रें रें सांसां		प ध म गु		
धे s त्ता s		धी त्ता किड नग		कड sn किs नग		धा ती धा धा		
0		3		X		2		

Dadra: In this context Dadra is a light classical vocal form in Hindustani classical music, mostly performed in Agra and in Bundelkhand region. It was originally accompanied by dadra tala (from where the term for the genre was borrowed), but later dadra compositions are often found in other light talas (such as keherwa).

Kajari: Hindi word Kajra, or Kohl, is a genre of semi-classical singing, popular in Uttar Pradesh and Bihar. It is often used to describe the longing of a maiden for her lover as the black monsoon cloud come hanging in the summer skies, and the style is notably sung during the rainy season.[12]

RAAG JANGLA - KAJARI - TEENTAAL

ISTHAI- SAKHI AVAT KAJRI GHATA KAARI KAARI KAARI NA,
ANTARA- DADUR MOR PAPAIYA BOLE BIJRI CHAMKE NA SAKHI

ISTHAI

नि ध
स खि,

ध नि रे रे	रे ग म प	गु गु - रे	सा नि सा -
आ s व त	क ज री s	घ टा s s	का s री s
- ग - रे	सा सा ध नि	सा - - -	- - नि ध
s का s री	का s री s	ना s s s	s s स खि
0	3	X	2

ANTARA

सा - ग ग	ग - ग ग	ग - म -	ग - म -
दा s दु र	मो s र प	पै s या s	बो s ल s
म ग म -	म- पध प -	गु - - -	रे - नि ध
बि ज री s	चम ss के s	ना s s s	s s स खि
0	3	X	2

It comes in the series of season songs, like Chaiti, Hori and Sawani, and is traditionally sung in the villages and towns of Uttar Pradesh: around Banaras, Mirzapur, Mathura, Allahabad and the Bhojpur regions of Bihar.

Ghazal: Ghazal is an originally Persian form of poetry. In the Indian sub-continent, Ghazal became the most common form of poetry in the Urdu language and was popularized by classical poets like Mir Taqi Mir, Ghalib, Daagh, Zauq and Sauda amongst the North Indian literary elite. Vocal music set to this mode of poetry is popular with multiple variations across Iran, Afghanistan, Central Asia, Turkey, India, Bangladesh and Pakistan. Ghazal exists in multiple variations, including semi-classical, folk and pop forms. [13]

Bhajan: Bhajan is any type of devotional song. It has no fixed form: it may be as simple as a mantra or kirtan or as sophisticated as the dhrupad or kriti with music based on classical ragas and

talas. It is normally lyrical, expressing love for the Divine. The name, a cognate of bhakti, meaning religious devotion, suggests its importance to the bhakti movement that spread from the south of India throughout the entire subcontinent in the Moghul era. [14]

Surdas: Main Nahi Makhan Khayo

a very popular pad in Raga Ramkali. The naughty child Krishna was caught with freshly churned butter by his mother Yashoda, with some still on his face. He claims:

I did not eat the butter, mother.

I think my friends have smeared some on my face!

Discussions and Conclusions:

All these forms of singing in Indian classical music are based on ragas. Every form showed different role in classical music styles. Classical and Semi-Classical both are dependent on ragas based notations and played a very important and aesthetic role in conservation of ragas. Without ragas not any one styles can performed. For these styles of singing ragas are conservation of musical heritage in Indian and other countries of the world in Indian classical music.

The detailed style of exposition commonly encountered nowadays, but was in vogue a few decades ago. Other lighter forms of singing are the dhrupad, dhammar, thumri, tappa etc. Which are mostly romantic in theme. The tarana is a particularly interesting mode of presentation, where instead of poetry in words or a composition of tarana are used in singing. According to compositions and presentation of complicated rhythmic patterns set to a raga. This is usually done at a fast pace. Although such a presentation is very abstract, it can indeed convey melody, and provides scope for a lively exchange as the vocal and tabla sounds and patterns compete and merge. Devotional compositions known as bhajan on the other hand have considerable poetic strength in praise of God and virtuous living. In conclusion, the documentation of compositions and discussion of the fundamental concepts of all compositions of various forms of singing are totally based on ragas with their conserving of ragas in nature of Indian classical music.

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