



PRESENTATION STYLE OF TAPPA

Dr. Niladri Kalyan Das

Assistant Professor

Utkal University of Culture

ABSTRACT

"Tappa" is known as one of the important singing styles belonging to the Hindustani-music system. It is believed that Ghulam Nawi Shori, a singer who was inspired with the folk-music of Punjab and Sindh regions initiated a new style of singing called 'Tappa'. Actually 'Tappa' is a style of folk songs which was sung by camel grazers of Punjab and Sindh regions. Hence these songs are sung in Punjabi language. "Tappa" style of singing is simple or moderate 'Raag' as done in 'Thumri' style. So it is confined to a limit. The elements of folk music is emphasized in this style of song. Actually both 'Tappa' and 'Thumri' styles of songs got promotion and propagation in the Lucknow region. Due to the efforts of singer Ghulam Nawi Shori 'Tappa' was propagated in Lucknow little earlier than 'Thumri' songs. Shori's father Ghulan Rasool was an eminent 'Khayal' style singer in those days. As Shori's voice was not so suitable for singing 'Khayal' songs, so he adopted this new style of singing i.e. "Tappa". He had composed several "Tappa" songs in Punjabi language.

KEY WORDS :- Song, Language, Style, Thumri, Vocal

If we go through the history of Hindustani-music then it would not be appropriate to say that a particular person had discovered "Tappa" songs, although the efforts of singer Shori towards the promotion of Tappa is undeniable. Gammu Miyan's son Shahi Khan was one of the disciples of singer Shori, was also an expert singer in this style. Shahi Khan stayed on the palatial campus of king Uditnarayan Singh in Banaras. In this way Tappa propagated from Lucknow to Banaras. This style of song also influenced 'Khayal' songs. Even during the ruling period of Wajid Ali Shan (the last Badshah or emperor of Lucknow) singing of 'Khayal' songs in 'Tappa' style was regarded as a pride of singer. In this way the 'Tappa' style propagated a lot.

A 'Tappa' song is comprised of two parts, 'Sthayee' and 'Antara'. 'Pad' and 'Wirud' are its two parts. The 'Gamak' like, 'Sphurit 'Aahati", 'Patyahati' are used along with 'Khatka', 'Murki' etc. in this style of song.

Alike 'Thumri' style of singing, 'Taapa' singing is also of agile nature. Short 'Taan' and 'Murki' are used along with each and every word of the song. This type of song is sung with the help of various 'Raag' like, 'Kafi', 'Sinjhotti', 'Peelu', 'Mannd', 'Khamaj', 'Bhairavi', etc. An impact of Punjabi folk tunes is found in the lyrics and singing style of the "Tappa" songs. Its mod of singing is called 'Punjabi-adda' or 'Punjabi-Tritaal". A singer has to be well prepared and need to have a swift or agile voice in order to sing this type of song. "Tappa" song is also

known as a combination of swift 'Khayal' style and 'Thumri' form. Although this style of singing is free from the hard rules of classical music, but it is not so easy for every singer to master this.

"Tappa" songs are sung mostly in 'Madhyam-Laya'. This type of songs captivates the listeners because of its swift nature, The lyrics of 'Tappa' songs are composed in Punjabi language and some words of local dialects are also used in the compositions, Even today some "Tappa" songs are found documented. Following are the examples:-

1. Rampur Gharana which was established by Buniyad Hussain 2. Gwalior-Gharana which was started by Haddu Hassu Khan.
3. Gogatey -Gharana which was started by Devji.
4. Banaras Gharana which was started by Prasad, Imam Baandi and Bakar Ali.
5. Bangal (Bengal)-Gharana (musical group or fraternity) The exponents of 'Bangla-Gharana' were :-
 - a) Kshetramohan Goswami
 - b) Laxminarayan
 - c) Nagendranath Bhattacharya
 - d) Jitendranath Bandopaddhyaya
 - e) Habib Miyan of Dhaka

if we analyze today about various music conferences or Indian music concerts, musical troupes and various music programmes then we come to know that the "Tappa" songs were sung by the singers belonging to 'Banaras-Gharana', 'Patiyala-Gharana', 'Jaipur Gharana', 'Kirana Gharana' and 'Gwalior Gharana' etc. Indian musical fraternities.

An example of this style of song is as follows:-'Raag-Khamaj' ('Tappa' song Taal 16 scale is used in this)

'Sthayee' part of the song line :- "Bawaara Tu Karay Kahay Maan

Kahi Maan Mero Aray Naadan." Its 'Antara' part is :- "Soch Bichaarkaray Na Kabahoon Man "Ram

Rang Sabai Din Howay Na Samaan."

Expansion of voice is important in singing of "Thumri" songs. "Thumri" form of singing became a complete one due to this quality. In this way 'Thumri' was recognized as a scientific or technical style of singing. Thus 'Thumri' became a part of Indian classical music, Alike 'Khayal', 'Thumri' form of singing is of two types.

1. 'Bilambit Thumri'
2. 'Drut Thumri'

'Dadra' is a sub-style belonging to style of singing.

'Dadra' songs are sung mostly in 'Dadra-Taal'. This "Taal" is comprised of six-scale. The 'Bol' of sung is made within these six scales. Various ornates are also used in 'Dadra' style of singing, as done in 'Thumri' form. But there is difference of tunes and 'Laya' between these two styles of songs. As 'Dadra' is influenced with folk music, so it is sung mostly in swift (drut) 'Laya' or 'Madhya' (medium) 'Laya'. Alike "Thumri" songs 'Dadra' songs are also sung along with dance performances.

Usually 'Dadra' songs are sung in normal or 'Madhya' (medium) 'Laya' or Pitch of music. There are two different motions followed in 'Dadra' songs, one is 'Bilambit' (slow) and the other is 'Druta' (speed). Bilambita (slow) motion 'Dadra' songs are sung like the Bilambita Thumri. Now-a-days 'Bilambita Dadra'songs are sung rarely. "Thumri" and 'Dadra'form of singing are closely related to each other. For this a 'Dadra' song is sung after the completion of a 'Thumri' song. For example :- 'Raag-Tilang'- 'Taal Dadra'

'Sthayee' part of a song :- "Kahan Giti Ray Mori-Mathey Ki Bindiya."

'Antara' part of the song:- "Saas Na Janay Nanadiya Na Jaanay, Saiyyan Na Jaaney Meri Mathey Ki Bindiya."

"Kajri" is a 'Shringar-Ras specific song which depicts about the beauty of 'sawan' (rainy month as per the Indian almanac). 'Kajri songs narrate about various emotions like love, sympathy, joy, self-sacrifice, bitterness,fearsome memories, sulkiness etc. the romantic moments experienced by a woman with her love partner or life partner are narrated in 'Kajri' songs. For example, when a woman rejoices herself in the company of her lover or life partner and swings with her partnering an orchard, then she likely to sing a song like this:-

"Jhoola Dheeray Say Jhulawo

Banwari Aray Sawan Main."

On the contrary, if a woman or a heroine is separated from her hero or lover then she feels gloomy. Then she is likely to sing such type of song. The following lines ofs 'Kajri' song is an example :-

"Barsay Badra Ka Buniya Thadhi Bheeje-Gujri."

Actually Kajri songs are women-centric. The sentiments and emotions of women folk are narrated through 'Kajri' songs. Various experiences and thoughts of women are expressed in a lively way in the 'Kajri' songs. These types of songs are more suitable through the voice of female singers. There are three main styles of 'Kajri' songs based on some regional features.

They are :- Bhojpuri-Kajri, Banarsi-Kajri, Mirjapuri-Kajri. For example :-

"Saanjh Ne Aanji Dayo Kajra

Ik Bhoiwh Pay Kam Kamaan Chadhai

Kesan Beech Bandhay Badta

Purwaiya Nay Jura Maein Gaanth Lagayee

Maang Mein Damini Si Damkai

Dyuti Aanan Dekhi Ghata Ghir Ayi

Neh Kay Nir Bharay Gagra

Darkaibaiko Barkha Rutu Aayi."

REFERENCES

Adhikary, A.K. (2009): The Tribal Situation in India: Structure, Change and Continuity, Abhijeet Publication, New Delhi.

Agrawal, Mamta. (1988) : Altitude scale to Measure Attitudes Towards social and Cultural Modernisation, In Pestonjee, D.M. (Ed.), Second Handbook of Psychological and Social Instrument, Concept Publishing Company. New Delhi:

Anglia, Norwich, UK. Ambasht, Nawal Kishore.(1970): A critical Study of Tribal Education, S. Chand Co., New Delhi.

Archer, W. G. The Hill of Flutes: Life, Love, and Poetry in Tribal India: A Portrait of the Santals. Pittsburgh: University of Pittsburgh Press, 1974.

Bggichi, T. (1994): "Profile of Some Indian Tribes", Punti Pustak, Calcutta.

Bains, A. (1939): Woodwind Instruments and their history, Faber, U.K.

Bailey, F.G (1960) Tribe, Caste and Nation. A Study of Political Activity and Political Change in Highland Orissa. Manchester: Manchester University Press.

Bakshi S.R. and Kiran Bala (2000): Social and Economic Development of Scheduled Tribes, Deep and Deep Publications Pvt. Ltd., New Delhi.Banarjee, Sukumar. (1969): Ethnographic study of the Kuvi Kandha, Anthropological survey of India, Calcutta.

