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THE PRESENTATION STYLE OF CHAITEE

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ABSTRACT

'Chaitee' is a form of song that is usually sung in the month of Chaitra or Chaita (as per Indian almanac) 'Chaitee' songs are prevalent, mainly in the Southern region of Bihar and Eastern region of Uttar-Pradesh. It is called by different regions of India. It is called as 'Ghaanto' in Bhojpuri language, 'Chaitawar' in 'Maithili language. 'Chaitaar' is a melodious style of singing as per musical point of view. The artistic aspect as well as the conceptual aspect are importantly placed in 'Chaitee' songs. 'Shringar-Ras', 'Karuna-Ras' and 'Bhakti-Eas' and experiences of our daily life etc. are found narrated in 'Chaitee' form of songs. Especially the word 'Ho Rama' is used in every Chaitee song. At times, during some music programmes the singers are divided into two groups. If a singer of a group sings the lines of a 'Chaitee' song then his counterpart singer sings 'Ho-Rama'. Most of the 'Chaitee' songs are sung in seven or eight scales of music. The songs of seven scales method use 'Roopak-Taal', sometimes 'Chanchar-Taal' of fourteen scales are also used in these songs.

KEY WORDS – Song, Language, Style, Thumri, Vocal

Sometimes some rural singers use to sing the 'Sthayee' Taal part and then change the 'Taal' of the 'Antara' part of the song. After singing in "Bol-Banao" techniques they again sing in 'Sthayee' Taal'. That means while singing in seven-scales they start to sing the song in eight scales. Then again they resume their song in seven scales. 'Chaitee' songs are sung mostly in 'Khamaj-Thaat' 'Raag' and at times 'Bilawal-Thaat' is also used while singing these songs.

Some musicians use to sing 'Chaitee' songs in 'Peelu' or 'Des-Raag'. Hence it can be said that the Raags used mostly in Thumri songs are also used in 'Chaitee' songs.

Earlier the 'Shringar-Ras' was prevalent in 'Chaitee' songs, but in course of time devotional concept entered into the songs. The narration of 'Ram-Leela' (Lord Ram's life story) and Krisna-Leela (the life history of Lord Krishna) was done through 'Chaitee' songs. There is no evidence regarding the particular period of 'Chaitee' song's origin. It was adopted by one after another singer and gradually became prevalent among people. Bulaki Das was one of the eminent singers of 'Chaitee' songs. Apart from him the singers like Ram Das, Koso Das, Sarajmal, Dariya Saheb etc. were the exponents of 'Chaitee' songs. Singer Bulaki Das was also popularly called as 'Bulla Saheb'. The singers who followed Banarasi style of Chaitee songs were, Pandit Mahadev Mishra, Panda Hariprasad Mishra, Girija Devi etc. These "Chaitee" style singers are ever memorable. Vinhaywasini Devi (a female singer of Patna) had possessed a good collection of various folk songs along with several "Chaitee" songs. Pandit Ramprakash Mishra alias Ramuji was also a well known singer of "Chaitee" songs. One of his popular 'Chaitee' songs is as such: "Ehi Thayan Jhoolani Herani

Ho Rama

Ehi Ray Hai Ya."

Generally there are three different forms of 'Chaitee' songs.

1. 'Sadharan' (Common) 'Chaitee'
2. Jhalkutiya Chaitee
3. Ghanto Chaitee

As it is said here in India, after the month of Fagun' the month of cjhait (as per our Indian almanac) begins, then the tunes or sounds of Chaitee songs can be heard in several villagers of India.

'Jhoola' And 'Hindola'

This type of songs depict about the tale of 'Radha-Krishna' or about the lovers. 'Jhoola' means a swing, when a pair of lovers enjoy themselves on a swing in a garden they use to sing songs. These 'Jhoola' songs are sung while sitting on a swing. As per the description of mythological tale of 'Radha- Krishna' deities Radha and Krishna used to enjoy themselves on swing. The following is an example of Jhoola or swing song which narrates about the swinging of Deities 'Radha-Krishna':-

"Jhoola Jhooley Radhika Pyari
Sang Mein Krushna Murari Na
Sonay Kay Palna Resham Kay Dori
Kadamb Ki Dari Na."

'Hori'

There are several folk songs which depict about the celebration of Holi festival or the festival of colours celebrated across India. There is the prevalence of some 'Holi' or 'Hori' songs in the system of Hindustani music which are sung as per the norms of Indian-Classical music. 'Hori-Dhamaar', 'Hori-Chanchar' or 'Holi-Thumri' are categorized as 'Hori' songs. In this context, Neeta Mathur, a well known scholar has said that 'Hori' or 'Hori-Dhamar' song composition is done with 14 scales Dhamar Taal which narrate about Holi celebration, When Holi subject songs are composed in 'Thumri' style then the words like 'Holi' or 'Holi-Thumri' are used. This art of composing Holi songs is called "Hori' or 'Hori-Thumri' in the North Indian music fraternity. Singing of 'Hori-Chanchar' is a type of 'Thumri-style' song. 'Chanchar-Taal' is made of 14 scales or 16-scales. As this type of song i.e. 'Hori' is made of "Chanchar-Taal' so it is also called 'Chanchar'. Apart from this the 'Holi'- 'Thumri' songs are also composed in 'Teen-Taal', 'Kaharwa-Taal' and 'Dadra-Taal'. Still the Holi songs which are made in 'Chanchar-Taal' are more prevalent.

'Hori' songs narrate about 'Fagun' month when Holi festival is celebrated as per our Indian tradition. These 'Hori' songs contains "Shringar-Ras' and narrate about beauty of n' Vasant' or spring season. The 'Bandish' of these songs explain about the various colours used in Holi celebration. Lord Sri Krishna and diety Radha used to celebrate the festival of colours along with their friends and associates. So the 'Hori' songs depict about the Holi, festival celebrates in a lively way. 'Hori' songs also narrate about the Holi festival which was celebrated among other Hindu deities viz. Lord Sri Ram., Lord Shiva, and several other Hindu Deities. Before singing a 'Hori-Thumri' song a brief Alap is done in 'Geya-Raag'. After this the 'Sthayee' part of 'Bandish' is sung. Then the 'Bol' of song are arranged according 'Raag' and 'Taal' and then the 'Bandish' is expanded with various required tunes. For beautifying the 'Bol' of song various musical skills like 'Kan', 'Meend', 'Murky', 'Khatka' etc. are applied in the song as per the requirement. The following song is an example of 'Hori' song:-

'Sthayee' part - "Mopay Daar Dayi Sari

Rang Ki Gagar.

Mayin To Dhokhey Say Dekhan

Lagi Udhar."

Antara part of the song- "Bina Rang Daray

Janey Na Doongi

Jaao Kahan Bachkay

Thahro Kunwar."

Indian classical music is a heritage that has evolved through the centuries, It is a blend of ritualistic, folk and cultural expression of the sub-continent and represents music of different genres. At one extreme, it is classical music whilst at the other extreme; it is a mixture of musical genres of different regions that reflect the diversity of India.

Hindustani classical music is an Indian classical music tradition that took shape in northern India in the 13th and 14th centuries A. D. Its origins lie in existing religious, folk and theatrical performance practices. The origins of Hindustani classical music can be found in the Samaveda (wherein Sâman means "melody" and Veda means "knowledge"). The Samaveda comes second in the usual order of the four Vedas. Samaveda consists of a collection (Samhita) of hymns and verses or specifically indicated melodies called Samagana that were sung by the priests while offering libations to various deities.

Hindustani classical music has its origin as a form of meditation and is based upon ragas and taals each designed to affect different "chakras" (energy centers, or "moods") in the path of the "Kundalini" of the human system. Vedic practice traces specific physical, mental, biological and spiritual results associated with activation of these centers to generate the very sound of "OM". "OM" is believed to be the beginning of all creation in which are rooted the seeds of sound and music.

For a traditional Indian artist, artistic creation was the supreme means of realizing the Universal Being regardless of the field of work. Art was a combination of Sadhana (discipline), Yoga (exercise) and Yajna (sacrifice). Thus, any form of Sadhana and the artistic creation is a means of achieving a state of 'complete harmony. Through this creation, the artist seeks to evoke a state of pure joy (Anand) that could be second to the seeker's ultimate goal of absolute bliss in the Brahman (Universe) i.e. "Brahmananda'. The artist is indeed like a worshipper, who again and again sees God and who attempts to re-create the ultimate state of his realization. This is a mental experience that takes place through the use of specific techniques of his art. According to Bharata, there are nine mental states or feelings or Bhavas that are latent in our minds as the 'Sthayibhavas'. They are Rati, Hasya, Krodha, Utsaha, Bhaya, Vismaya and Jugupsa. These are the objects of experience for a person. These nine Bhavas are latent in the minds of the Sahradyai.e. the knowledgeable contemplator in the form of 'Sthayibhavas' (permanent basic emotional states). When associated with Vibhavas j.e. the stimuli or environment, they are capable of infusing the emotional states and become the objects of mental perception in correlation to the artist's creation and expression (bhava-abhivyakti). This emotional state is called "Rasa" and the aesthetic experience so achieved is "Rasanubhuti". Thus, the aesthetic experiences which emerged as a result of these beliefs were called the "theory of rasa", as propounded by Bharata (300 BC) in his extensive treatise "Natyashastra". According to Bharata, there are nine emotional states or "Navarasas". These are: Shringar, Hasya, Karun, Raudra, Veer, Bhayanaka, Vibhatsya, Adbhut and Shant.

Indian music is traditionally practice-oriented and taught by teachers through an oral tradition. Until the 20th century, it did not employ notations as the primary media of instruction, understanding or transmission. The rules of Indian music and compositions themselves are taught from a Guru to a Shishya under the guru-Shishya Parampara or the teacher-student tradition. An important landmark in Hindustani music was the establishment of Gharanas (style and content of singing) under the patronage of princely states.

A Gharana is more a school of thought rather than an institution. Each Gharana developed distinct facets and styles of presentation and performance. Indian classical music has one of the most complex and complete musical systems ever developed in the history of mankind. It divides the Saptak (octave) into 12 swaras or semitones (5 shudha +4 komal+1 tivra + 2 sthira) out of which the 8 basic notes are Sa Re Ga Ma Pa Dha Ni Sa, in that order.

Musicologists came to believe that music originated from natural sounds, such as the cry of a peacock which became the Swara note Sa or Shadja. The voice of a Chatak (Rain bird) gave the Swara Re or Rishabh. The call of a Goat yielded the Swara Ga or Gandhara. The crowing of a crow became the Swara Ma or Madhyama. The sound of a cuckoo became the Swara Pa or Pancham. The sound of a frog was considered the Swara Dha or Dhaivata. The trumpeting of an elephant became the Swara Ni or Nishaada. Hindustani music has a number of embellishments and ornamentations or Gamaks like Meend, kana, Murki, etc. which enhance its aesthetic appeal. The prime themes of Hindustani music are romantic love, descriptions of nature's beauty and devotion to the almighty. These are, in-turn, enhanced further with the use of the embellishments in appropriate measure.

Indian classical music is monophonic in nature and built around a single melody line, which is played over a fixed drone. The performance is based melodically on particular ragas and rhythmically on talas. The Tabla plays a very important role in maintaining the rhythm during a Hindustani concert. There are a number of Taals (beat patterns) like Ek-Tal, Jhap-Tal, Dadra, Teen-Tal and so on. Each Tal has its own characteristics. The wide range and complex content of Indian music was not restricted merely to India. It was also influenced by countries like Persia and Afghanistan. The 'Sufi' influence in Hindustani music during the medieval period was fused with ideas from Persian music, particularly through the influence of Sufi composers like Amir Khusru and Tansen. However, Amir Khusru is erroneously referred to as the inventor of the sitar and Tabla and numerous musical forms such as Khayal and Tarana. The Hindustani music that developed during the time of the Moghul period (15th and 16th centuries, A.D.) is based on the rich Indian tradition and its interaction with Moghul influences.

During the rule of Moghul emperor Akbar, Hindustani music reached its zenith, mainly due to Mian Tansen (He was born Tanna Mishra or Ramtanu to Makarand Pande. The name of his Guru was Swami Haridas), who was one of the nine jewels in Akbar's court. It was during this era that Hindustani music, like an ever flowing river, absorbed many streams of varied musical genres such as Dhrupad, Dhamar and Khayal. Many semi-classical music genres also came in vogue during the period of Mughal Emperor Mohammad Shah Rangila. These were Thumri, Dadra, Hori, Sawan and Chaiti. The main architect of the present system of Hindustani music is Pandit V N Bhatkhande, who was responsible for the classification of the Ragas into the 10 'Thaats'. The two main vocal traditions in Hindustani music are Dhrupad, the purest of all, without any embellishment and completely austere in its delivery and Khayal, with a romantic content and elaborate ornamentation. Less abstract vocal forms fall into the light-classical variety: These are: Dadra, Thumri, Hori, Sawan and Chaiti.

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