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Presentation Of Thumri

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ABSTRACT :-

It is said that human life has been influenced by various forms of beauty. And art is one of those. Various learned scholars have opined that music is an art which has been gifted by God to the human beings. The art of music touches the human hearts. The art of music has been attracting a lot of people.

Before a few years these was the prevalence of 'Dhrupad' form of singing in the Eastern India. With the changing time and circumstances the "Khayal" form of singing became important. Then in course of time Dhrupad' form of singing was replaced by "Khayal" form of singing. In course of time there have been a change human thoughts, feelings and opinions. For this reason, after the prevalence of 'Khayal', 'Tappa', "Thumri", 'Dadra', 'Chaiti', 'Kajri', 'Hori' etc. musical forms were included in the category of semi-classical music. In this chapter, we will get a view of these different singing-forms or styles belonging to semi-classical music category.

KEY WORDS :- Khayal, Tappa, Thumri, Chaiti, Kajri.

"Thumri":

It is said that 'Thumri' is a musical picture of various feelings and emotions arising in the mind of an imaginative heroine character. For its presentation a musician explores through the medium of concept, emotions, tunes and the lyrical language. The act in this is express itself. The song composition which is done according to a 'Raag', expresses the feelings and emotions in a clear manner so that one can understand its concept. Various small 'Raags' have been designed by the musicians which show or indicate about various feelings and emotions of human hearts. The singing styles have also been designed according to the required feelings and emotions of the humans. "Thumri" is a presentation of various words and tunes which indicate about different emotions of humans. Along with this it displays various 'Raag' of music or song. If we go through our history, then we come to know that earlier, this art of singing was applied along with the performance of dance and acting. In course of time, "Thumri" has undergone various changes, modifications and finally has established itself as a specific form of singing in the Indian music.

In the medieval period, "Thumri" singing style was preserved in the royal-courts of various Indian kings, as like in the royal court of Nawab Wajid Ali Shaha himself was a music-artist of higher level. In those days the political and social conditions of Lucknow were favorable for the development of Thumri' form of singing. The rulers, kings, emperors, Nawabs, rich-landlords (Zamindars) etc. had an inclination and passion for music, dance and other art forms. Hence the rulers used to patronize and encourage these art forms. As 'Thumri' is basically related to the art of folk-music so it's nature is unique and independent. So this form of music became favorable for the entertaining atmosphere that prevailed in the era of Nawabs. In this regard Bruhaspati has said the following. That the 'Sufi' saints who followed 'Chishtiya' tradition were regarded a lot by the 'Qawals' or the Qawwali singers. The 'Nawabs' did not regard the 'Sufi' (saint like persons) of Delhi. The 'Nawabs' were the successors of Iranians, Shiya-Muslims. Hence the Nawabs like Rujaahoulla, As a Fuhaullah and Wajid Ali Shah were not inclined towards "Qawali" songs. These Nawabs had an inclination towards the folk-songs of awadh region. These "Nawabs" promoted music and provided a platform for the 'Thumri', 'Chaiti' and 'Kajri' forms of music in their (Raj-Durbar) royal courts. Hence the

"Thumri" form of singing reflects the concepts and emotions of Indian folk songs. Apart from this, it is an amazing combination of the Indian Classical music.

'Bol' (beginning lines of a song) is said to be the soul of "Thumri" song. As "Thumri" songs are mainly dependent on the "Bol" i.e. the beginning lines, so the singing style of "Thumri" has been 'Bol' specific. On the basis of concept, feeling and unison of the 'Bol' 'Thumri' style of singing has been classified into two categories which are called 'Bol-Baant-Ki-Thumri' and 'Bol-Banao-Ki-Thumri'.

1. "Thumri" of Bandish class or category.

There is a form of "Thumri" called as 'Bandish-Thumri', or in other words it is also called "Laya-Baant-Ki-Thumri". 'Bandish' is the other nature of this form of "Bandish-Thumri". Earlier "Thumri" songs were performed along with the related dance, performance, mainly with "Kathak" dance. When a song is sung along with a dance performance, then the words, sounds and the concept of the song are significant. For this "Thumri" songs were sung in form of 'Bandish'. The Lucknow style of Thumri songs were called as 'Bol-Baant-Ki-Thumri'. The Kathak dancers used to express the concept of the concerned song through their dance steps. So this form of "Thumri" song when sung along with a dance performance was also called 'Arth-Bhav-Ki-Thumri' which means the song expressing the meaning of its concept. Bindadeen and Kalikadeen of Lucknow city were the expert composers of this "Thumri" style. They have composed the lyrics of 'Arth-Bhav-Ki-Thumri'. The 'Bandish' of this 'Thumri' form are usually well-organized. Its composition is similar to 'Madhya-Laya'.

While singing a 'Bandish' song, a singer has to clearly pronounce its words and should create the required feeling of the song. Its singing style is made with the co-ordination of 'Laya', tunes and extended 'Bol'. The parts of 'Bol' are arranged properly so as to suit the song. The song viz: 'Dadurwa Bolay Mora, Dhor Karat Kayal' belonging to 'Raag-Kafi-Thumri' form, which was sung by singer Zamiruddin is one of the beautiful examples of olden style 'Bandishi Thumri'. This "Thumri" song was sung with speed "Teen-Taal" seems like a small "Khayal" song. Apart from the use of extensive 'Bol', 'Sargam', "Taan" and 'Bol-Taan' have also been used in this song. There are also some shades of 'Bhairavi' and 'Bhimpalasi' 'Raag' in this song. But at the ending line the 'Laya' of 'Tritaal' has been increased. Likewise there is another such example, the 'Bihag-Thumri' song, which was sung by singer Mahboob Jaan. The beginning lines of this song are as such: "Dekho Sakhi, Kanhaiya Rokay Thado Hai Dag, Paniya Bharan-Kaisay Jaaun Mori Aali." Some of the prominent composers of "Bandish Thumri" are:- Bindadeen Sanad Piya, Saras Piya, Kunwar Shyam, Njar Piya Chand Piya, Sabaras, Lalan Piya etc. the "Thumri" which were composed by Lalal Piya comprise rattling "Laya" and create excitement for the audience or listeners. When our Indian music was passing through an era of change and modification, then it was not so easy to differentiate between the 'Madhya-Laya-Khayal' and "Bandish Thumri". Several old styled 'Bol-Baant' form of "Thumri" are also sung today in the form or style of "Madhya-Laya-Khayal". For example the "Bandishi-Thumri" song like "Neer Bharan Kaisay Jaaun Sakhi Ab.....", based on 'Raag-Tilakkamod' is prevalent today, in the form of 'Madhya-Laya-Khayal' song. a book titled as 'Keamik Pustak Maalika' which was written by Pandit Vishnu Narayan Bhatkhanday, describes about several 'Bandish-Thumri' songs, in various chapters. Various singing forms prevalent in any period or era have been influenced with one and other. The impact of 'Dhrupad' and "Tappa" singing styles are found on the "Thumri" singing form. "Bol-Baant-ki-Thumri" songs are also sung by some singers in 'Laya' of 'Dhrupad' style and also in the "Tappa" style.

When we view it from 'Laya' angle, then we find that 'Bol-Baant' style of "Thumri" songs are sung in 'Madhya' (medium) Laya or else in 'Drut' (speed or fast) Laya. These "Thumri" songs are mostly sung with the use of "Teen-Taal" 'punjabi-Adda' or 'Sitarkhani'. Sometimes the "Thumri" songs are found entwined with 'Roopak', 'Jhaptal Ektaal', 'Aada Taal' but these types are very few in number. Usually these type of "Thumri" songs are sung these days, in 'Teen-Taal' and 'Ek-Taal' process. The language in which the lyrics of these "Thumri" songs were written is mainly 'Brj-Bhasa' (a dialect prevalent in Uttar Pradesh state). The literary contents of these songs are 'Radha-Krishna-Leela', "Braj-Chitran", romantic stories related to Men-women, Shringar (beauty) etc. Some Thumri songs are called 'Ghanakhshari-hoomri', where different

words are used. The 'Lalan-Piya' song prevalent in Farookhabad area is one such examples of "Thumri". This song comprises "Raag-Kafi

and is entwined with "Punjabi-Adda-Taal". The stanza of this song is as such:-

"Dekho Rook Na Chhail Gail Mori Mat Kar Barjori

Shyam Banwari Re Ai Natwar Girdhari

Main To Paiyan Lagun Tori

Wo To Aiso Dheeth Bhayo Ree."

These types of "Thumri songs have been prevalent mostly in Lucknow and its nearby regions like Farookhabad, Bareilly, Mathura, Delhi etc..

For this reason, some use to call this as "Pachhahin-Thumri".

BOL-BANAO-KI-THUMRI:

A form of "Thumri song where singing bears much importance rather than the Bandish of the song, then that is called 'Bol-Banao-Ki-Thumri'. While singing this song, a singer uses his melodious voice and tries to express the concept of that song. Both 'Bol-Baant' and 'Bol-Banao' styles of "Thumri" were suitable for the dance and acting performance. Some classical musicians wanted to adopt the "Thumri form of singing, as they found the possibilities of conceptual expression through the "Thumri" songs. But the dance and acting aspect related to "Thumri" was not accepted by those musicians. In this way 'Bol-Banao' style of Thumri was developed by those musicians Bhaiya Ganpat Rao and Mauzuddin Khan were some of the prominent musicians who pioneered this new form of Thumri". In course of time several other typical "Thumri" singers also adopted this new style in their "Thumri songs, which were detached from dance and acting performance. This new style of "Thumri also developed as per the changing times. The 'Bandish' featuring in 'Bol-Banao' style of "Thumri" are usually small and simple or easy. The 'Bandish' of these "Thumri" songs are not well organized and entwined with "Laya" as found in the 'Bol-Baant style of "Thumri". As these "Thumri songs are sung in slow-motion "Laya", the singers while singing these songs in their own way. Most of the "Bandish" in these songs contain three or four scale "Mukhda". After extending its 'Bol", the singer comes to "sam" with the help of Mukhda. The process of composing "Bol" by a musician is called "Kahan-Shailee which has become a tradition in music. Several years ago "Ustad (musicians) who were expert in playing "Sarangi" musical instrument used to train the professional female dancers (Tawayal) in "Thumri along with the skills of playing "Sarangi" musical instrument. Therefore the way of playing "Sarangi" was also included in 'Bol-Banao' form of "Thumri music. This form of "Thumri was called "Khayal-Ang-Ki Thumri.

"Bol-Banao-ki-Thumri" is usually sung in slow motion 'Laya'. Various "Taal" applied in this musical form are 'Deep Chandi', "Rupak", "lat" 'Punjabi-Adda' etc. The singers of 'Punjab' section use to sing it in "Kaharwa-Taal". For example the Thumri song 'Naahak Laye Gahanwa sung by Girija Devi, a female singer, which was composed in 'Raag-Bhairavi style, contains slow motion 'Deepchandi Taal. While singing a 'Bol-Banao "Thumri" it has to be sung in 'Laggi' process, before ending of the song, "Laggi" is an important part of "Taal", whose "Laya is fast in nature. "Laggi" has originated from Indian folk music. A singer first makes the 'Bol' in slow-motion 'Laya' and then sings in 'Laggi', with four-fold 'Laya' which is a beautiful combination.

The lyrics of 'Bol-Banao' type of Thumri' are written in the languages and dialects, like- Awadhi, Braj, Bhojpuri etc. The lyrics of these "Thumri" are composed in a way, so that various feelings can be expressed through the songs.

For this a good selection of words is made while writing its lyrics. As like the song "Piya Bin Nahin Aawat Chain". Here the word 'Piya' means lover (male). Various wordings are used for making the 'Bol' of a song. Similarly another example is found in the song like this:- "Aa Ja

Saanwariya, Tohay Garwa Laga Loon." In this song the word Saanwariya" has been nicely used in the "Bol-Banao" style.

Since the influence of folk songs and folk tunes was there in these Thumri songs. So its related "Raag" like 'Pahadi', 'Khamaj', 'Maand', 'Barwa', 'Tilang', 'Peelu', 'Bhairavi', 'Kafi', 'Sindura' etc are found in these "Thumri songs.

There are two types of 'Bol-Banao' "Thumri" songs are per the composition and singing styles. These sections or types are called 'Ang' The two 'Ang' are 'Purab Ang' (eastern style) and 'Punjab-Ang' (Punjabi-style). These "Ang' (styles) are related to the regional characteristic of the "Thumri".

PURAB-ANG' FORM OF 'THUMRI' (eastern form):

The "Bol-Banao' form of "Thumri which was prevalent in the eastern region of Uttar Pradesh and Bihar area was known as 'Purabi-Thumri". The influence of various folk tunes like 'Chaiti', 'Kajri', 'Purabi', 'Ghato etc. belonging to the eastern regions of India, are found in these types of Thumri' songs. A singer use to compose the song with various tunes, in order to express the words of 'Bandish' and its concept. Its tunes are raised serially. Apart from the main 'Raag', there are some shades of other "Raag' in these types of songs. This combination creates charm in the songs. The singers can freely combine the 'Raag' as per the need. "Kan', 'Murki', 'Khatka', 'Jamjama', 'Kaku', 'Hak", "Pukar' etc. etc. skills are used in these songs.

It is believed that composing of "Thumri' songs was prevalent, first in luck now and then it spread in Banaras. Although the singing style of "Thumri' in both these areas have similarity, still there are two different names for each of these styles. One is 'Lukhawi' and the other one is 'Banarasi'.

(A) 'Lukhnawi (The Lucknow form of "Thumri")

The style of "Thumri' which developed and became popular in Lucknow area was called 'Lucknow'. The influence of dialects like Awadhi, Braj and Urdu language, used in Lucknow and nearby areas were found in lyrics of these songs. There was an impact of Nawab-Era, in this form of "Thumri songs. Its lyrics and composition were artistic Rashmeen Bano the renowned female singer of Lucknow had said that the "Purab' or eastern style of singing enralls a lot of listeners,

The following "Lucknow" style of Thumri song made in Raag-Bhairav which was composed by Nawab Wajid Ali Shaa is one of the best examples.

The stanza of this song is as such:-

"Babul, Mora Naihar Chhuto He Jayey

Chaar Kahaar Mil Doliya Uthawein

Apna Begaana Chhuto He Jayey."

The word 'Begaana", in this song is an Urdu word, which means outsider and this word have used appropriately. The singing style of Begum Akhtar (a female singer) showed an impact of Lucknow-form of Thumri Her singing style is said as a combination of Purab-Ang' (eastern form) and 'Punjab-Ang' (Punjabi form), although the imprint of Punjabi form' was within some limit. While singing "Thumri" songs she used to recite some 'Urdu' 'sayari' (proverbs). Her singing style was influenced with "Ghajal" songs.

Banarasi style of "Thumri':

According to some writers, Sri Kalka Prasad, the musician brother of Sri Bindadeen pioneered the "Thumri music in Banaras area. He propagated "Thumri songs in Banaras, through the performances of "Tawayafs' (the professional singer cum dancers). In course of time, this style was recognized as the Banarasi-style "Thumri". The influence of eastern folk tunes, folk songs (related to the eastern states of India) was found in these "Thumri' songs. In this way the Banarasi-style of "Thumri became a different style than the Lucknow-style of Thumri. The Banarasi-style of "Thumri songs have been influenced with various folk songs of Eastern-Uttar Pradesh like 'Jhoomar', 'Kajri', 'Purabi', 'Chaiti', 'Hori', 'Saawani' etc. Due to this, there is simplicity in this Banarasi-Thumri. Girija Devi, an eminent female singer had mentioned in her

words that the "Thumri" of Kashi area shows the beauty of rural folk which is a natural beauty. There are no complications in these songs. She further mentioned that the concept as well as the lyrical words of the songs are justified in these songs. The Banarsi style of Thumri songs are melodious and heart touching. Various human emotions reflect in these songs. The "Kaku" musical technique is especially used in these songs. The proverbial languages of Bhojpuri, Magahi etc. are used in these songs. The following popular Thumri song made in 'Bhairavi Raag is one such example.

"Oray Balam Falgendwa Na Maro Lagat Karejwa Main Chot

Saiyyan Nirmohiya Dardiya Na Janey Rakhat Palkiya Ki Oat."

During the performance of Banaras-Thumri, various 'Doha' poetic stanzas, soratha, sawaiyya etc. poetic stanzas composed in Braj-Hindi, Awadhi etc. (North Indian dialects) are also recited intermittently. Sometimes the singers of Banarasi-Thumri also use 'Tappa-Ang' in their performances. Baday Ramdas, Bholanath Bhatt, Badi Mottibai, Pandit Mahadev Prasad Mishra, Sidhshewari Devi, Gouhar Jaan, Vidyadhari, Raslan Bari, Mangu-Bai, Suggan-Bai, Bageshwari Devi, Girija Devi, Sabita Devi, Naina Devi, Anita Sen, Purnima Choudhury etc. were among the prominent artists of Banarasi style Thumri. Pandit Mahadev Prasad was regarded as the emperor of this Banarasi style Thumri, because of his traditional quality in this particular form of singing. His pronunciation of the lyrical words was very nice in comparison to others. Sometimes he used short 'Taan' in Thumri which made it enthralling. Likewise, Badi Moti Bai, a renowned female singer was also an exponent of Banarasi style "Thumri. Her songs were traditional type and appealing. Her skills of 'Laya' was truly commendable. Alike in 'Khayal' songs, 'Bol' are used in slow motion and are increased or raised gradually in "Thumri songs. Sidhshewari Devi was an expert in this style of singing. She especially applied 'Meend', 'Murkhi', 'Khatka', 'Tappa-Ang', 'Raan', 'Pukar etc. in her songs. She was specialized in 'Bol-Banao' form of "Thumri'. These special skills were noticed in one of her "Tilang-Thumri' songs whose lines are as such:-

"Muraliya Kaun Gumaan Bhari,

Na Sonay Kin A Roopay Ki

Taip Rattan Jadi."

The art of Thumri was prevalent in Lucknow, then it propagated in Banaras area. But in course of time "Banarasi-Thumri" was mostly prevalent in the entire North India. The only existing form of 'Purab-Ang' (eastern style) Thumri where the Lucknow style of Thumri has remained as a name,

Punjab wing or style of Thumri:-

The art of "Thumri began its journey from Lucknow and gradually became popular across India. The Punjabi singers also adopted Thumri songs. The Punjabi singers applied some of their own skills in "Thumri and presented "Thumri" songs in a new form. Their way of singing "Thumri" resulted in a new definition "Punjabi-Ang"- "Thumri" thus was recognized as a new form of "Thumri".

Singer Ali Baksh is regarded as the founder of this "Punjabi" style of Thumri. He lived in Lucknow and also spent several years of his life in eastern region of Uttar Pradesh state. While staying in these areas of Uttar Pradesh he learnt the Thumri singing art from the musicians like Bindadeen, Kalika Prasad and Thakur Nawab Ali Khan. He was inspired with the eastern or 'Purab style of "Thumri' and then he combined the tunes of Punjabi folk songs along with the "Thumri'. For this he used to translate the 'Thumri' lyrics in Punjabi language.

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