

### 8.13 Different types of songs and their structures

There are different types of songs in Indian classical music. Only those, which are most popular in modern India have been discussed below. But before that some of the special Structures of Indian classical music as a whole are to be defined.

#### Structures of songs

**Kali** or **Thook** = The body of a song may have four *Kalies* or parts, namely *Sthaayee*, *Aanthara*, *Sanchaari* and *Aavog*.

**Sthaayee** or **Aathaayee** = A *Sthaayee* is the first or opening part of a song; it is usually tuned in *Madhya Sapthak* (middle octave) and this part is repeated after other parts of a song except after *Sanchaari*.

**Aanthara** = An *Aanthara* is the following part of *Sthaayee*. Its tune is different from *Sthaayee* and is usually tuned in *Thaar Sapthak* or higher octave. After *Aanthara* is sung, singer must repeat the *Sthaayee*.

**Sanchaari** = *Sanchaari* is usually tuned in *Mandra* and *Madhya Sapthaks* (lower and middle octaves) and directly passes to *Aavog* without repeating *Sthaayee*.

**Aavog** = An *Aavog* is the concluding part of the song. Usually it is tuned with a tune similar to that of *Aanthara* and passes back to *Sthaayee*.

**Sargam** or **Swar-maalika** = *Sargam* is a bunch of *Swars* to be used in a particular *Raag* and is sung systematically with *Thaal* to demonstrate all the specialties of that *Raag*.

**Thaan** = *Thaan* is a compact arrangement of *Swars* bounded with *Thaal* and *Laya*, and within the requirement of a *Raag*. It is a kind of ornamentation of the song with which it is being sung. *Thaans* may be sung with the help of *Swars* used in it or by means of vowels like "aa", "ee" or "oo".

**Aalaap** = *Aalaap* means conversation. It is something like getting acquainted with a particular *Raag*. There are different types of *Aalaaps*, *Mooktha* (free)-*aalaap*, *Shabda* (word)-*aalap*, *Thaal-baddha Aalaap*, etc. *Mookthalaap* is done without any *Thaal* and with the help vowels "aa", "ee" or "oo". *Shabdalaap* is one with the words of the songs, instead of a vowel. *Thaal-baddha* (bounded with *Thaal*) *Aalaap* is one with the same *Thaal* as that of the original song.

**Thehai** = *Thehai* is a style of singing a part of *Sargam* or *Bol* *Thaan* of equal number of *Maathras*, for three times.

## Types of songs

There are different types of songs in classical Indian music. But in this present volume, only few, which are in most use in present day India, have been described.

**Dhroopad** or **Dhroova-pad** = The original Sanskrit word *Droova-pad* means "steady foot", Dhroova is "steady" and Pad is "foot". The word *Dhroopad* is a changed form of the word *Dhroova-pad*. Generally a *Dhroopad* has all the four *Kalies* or parts described above. There are different kinds of *Dhroopads* with respect to nature, structure and style of presentation. The followings are the ways in which a *Droopad* is supposed to be presented:

(1) Prior to the presentation of actual song, singers need to make some *Aalaap* with the help of some non-sense terms like "Nom", "Thom" etc. [These terms might be the changed form of some sensuous words used in earlier days.]

(2) *Dhroopad* is suitable for devotional, peaceful or heroic mood; though *Horee* types with *Dhaamaar Thaal* are of romantic nature.

(3) *Baants* with double and quadruple speeds are common in *Dhroopad*. *Baant* means *Bantan* or distribution which means to present the words of the song in double or quadruple speed while the features of *Raag* and *Thaal* remain unchanged or steady. Apart from *Baant*, there are customs of singing *Dhroopads* with *Aatheeth Graha* and *Anaagatha Graha*. The customs of starting a *Dhroopad* at *Som* of *Thheka* of *Paakhowaaj* is called *Sama-Graha*, whereas to do so one *Maathra* later and one *Maathra* earlier than the *Som* of *Thheka* of *Paakhowaaj* are called *Aatheeth Graha* and *Aanaagatha Graha* respectively. The examples of *Aatheeth Graha* and *Aanaagatha Graha* will be found in chapter VII section 1. The example of *Baants* will be available in chapter VI section 3 and chapter VII sections 6 and 8.

(4) In the present time, *Thaals* like *Chouthaal*, *Dhaamaar*, *Soor-faank-thaal*, *Jhaanp-thaal*, *Theora* etc. are added to *Dhroopads*, with the accompaniment of *Mridanga* or *Paakhowaaj*.

(5) Since *Dhroopads* have more gravity than any other type of songs, its accompaniments are also chosen accordingly.

**Horee** = A special type of *Dhroopad* with themes of description of divine spring festival or festival of color (originally played by Lord *Krishna* in his childhood). As these songs are usually sung with *Dhaamaar Thaal*, they are also called as *Dhaamaar*. The poetical part of these songs are less serious than that of *Dhroopads* and these are presented with very fast *Baants*.

**Khyal** = A *Khyal* has usually two *Kalies* or parts, *Sthaayee* and *Aanthara*. *Khyals* are of two kinds, long *Bilambitha Khyal* and short *Madhya-Laya* or *Drooth Khyal*. The *Bilambitha Khyals* are sung with *Bilambitha Ekthaal*, *Bilambitha Threethaal*, *Jhoomra* etc. and the *Madhya-laya* or *Drootha Khyals* are sung with *Three-thaal*, *Ekthaal* etc. The followings are the ways a *Khyal* is supposed to be presented:

(1) *Mooktha-alaap* is presented with vowels like "aa", "ee" or "oo" before the actual commencement of the song and *Thaal-baddha Aalaap* along with the song. The *Aalaaps* require lot of skill, intellect and imagination; for this reason it does not loose its charm even when it continues for hours.

(2) Creating variety with the application of *Shabda-alaap*, *Thaans*, *Bol-thaans*, *Sargam*, *Thehai* etc.

(3) Creating an atmosphere suitable to particular *Raag* and *Thaal* with the tactics mentioned above.

(4) Since a *Khyal* has less wordings than a *Dhroopad* has, appropriate measure should be taken to create an artistic atmosphere.

**Tappa** = The wordings of *Tappa* songs are sparingly arranged and are of lighter mood. A specialty of *Tappa* is a special kind of ornamentation called "*Jam-jama*", which is a repeated application of previous or next *Swars* around a next or previous *Swar*. Usually *Raags* of lighter nature, such as *Kaaphee*, *Khaambaaj*, *Bhairavee*, *Piloo* etc., are added to *Tappas*.

**Thhoomree** = *Thhoomree* is a special style of singing in which no *Thaans* are added. The singers need not to be confined in a single *Raag* and enjoy the freedom of continuously blending different *Raags* of similar nature. *Thhoomrees*, like *Tappas*, have less wordings and tuned with *Raags* of lighter nature.

**Tharaana** or **Thelena** = *Tharaana* is a song which consists of non-sense syllables like "daa", "raa", "dim", "naader", "dir", "Drey", "draani" etc., instead of senseful wordings. There is some excitement in presenting it in a very high speed.

**Threebot** = *Threebot* is a song with three parts - regular wordings, nonsense syllable of *Tharaana* and *Bols* of *Mridanga*.

**Chathoo-ranga** = *Chatooranga* is a song with four parts - regular wordings, *Sargam*, nonsense syllable of *Tharaana* and *Bols* of *Mridanga*.