



## Indian Raga Music

### *Vocal Forms*

#### **Debashish Bhattacharjee:**

Dhrupad in the history had this link with the prayers, to God, prayers to the king, or the prayer to the nature that “without you we don't live”, the sun, the ocean. It had a devotional aspect, so when somebody is devotional automatically they are more simpler. Dhrupad was much more purer performance, purer in the sense, purer in the note, purer in the glide and pure utterance... we call Ucchar. When you speak the words, should be pronounced it correctly it was more restricted in many other way in melodic form, in rhythmic form.

When it came to Khyal, Khyal means imagination, Khyal you add more your imaginative way, your way of thinking, how you can beautify it.

So in Dhrupad style there was much gliding and heavy movements between the notes which is called “gamak” and “mirh” but in Khyal style it has been changed further to the different ornamentation and different imaginative artwork. Like dhrupad... (plays)... in Khyal...

(plays)... So this is the difference between the movement in dhrupad and Khyal

When it is thumri, thumri is mostly shringar, it is mostly romantic song, so they definitely, how you perform melody wise, different. There is more ornaments for the expression of the romance, its more romantic... (plays)... add some other notes to make it diversified, colour – it doesn't really care on the Raga it is Raga based but adding more colours, bringing more combinations, combinations of melodic structure which is perhaps forbidden in Raga movement.