

# Semi Classical Tappa - Singers of different Gharanas

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**Abstract-** Tappa is attributed with a significant and respectable position among the different styles of singing (Gayaki) belonging to different Gharanas. The striking feature of a Gharana is “**The tradition of famous gurus**”. Erudite gurus and talented, assiduous disciples have given birth to Gharanas. Gharanas have given the lead to demonstrate dance, musical instruments and vocal music with their definite respective styles.

A gharana derives its name from the name of the birthplace of its originator or the place where he lived. When the guru shishya tradition uninterruptedly goes on for three generations, then it attains the status of a Gharana. Many reputed vocalists and instrumentalists could not create their own gharanas for their inability to produce good disciples or the latter didn't follow up with their gharana traditions later on.

As a result of the unbeatable potentials of the savants of the Indian Classical Music various styles of music performance evolved each of which gave shape to a specific gharana. Agra, Kirana, Delhi, Gwalior, Jaipur and Patiala gharanas are famous for their style and pattern of khyal rendition but singers of places namely Rampur, Sahaswan, Atroli and Bhindibazar gharana, though acquired recognition but unable to establish gharanas.

Each Gharana has its unique elements, they are-

1. Raga selection
2. presentation of a Bandish
3. Elaboration of a raga
4. Demonstration of varieties the Laya and Laykari
5. Bol baat ( Distribution of The words of the songs in different Swaras and tempos)Tanas, Bol tanas (when the text of the song is sung as fast as Tanas in different swaras and layas). Father of Shori Mian, Ghulam Rasool Khan was initially the court singer of the Maharaja

of Lucknow. Shori Mian himself was also the court singer of Nawab Asifuddoullah of Lucknow. Due to political turmoil his predecessors settled down in Gwalior for whom the Gwalior Gharana became famous today.

**Key Words-** *Music, Semi Classical, Tappa, Singers, Gharana.*

***Tappa Singers of different gharanas***

***Gwalior Gharana***

1. Ustad Nisar Hussain Khan
2. Pandit Shankar Pandit
3. Pandit Krishna Rao Shankar Pandit
4. Pandit Raja Bhaiya Poonchhawale
5. Ek Nath pandit
6. Shri Ganpat Rao
7. Bhaskar Rao Bakhle
8. Krishn Dhan Ghosh
9. Prabhakar Chinchore
10. Pandit L.K. Pandit
11. Sushree Malini Rajurkar

***Gogate Gharana***

1. Lal Ji Bua
2. Dev Ji Bua

***Benaras Gharana***

1. Shiv Sevak Mishra
2. Pashupati Mishra
3. Gammu Khan
4. Shadi Khan
5. Prasiddhoo Mishra
6. Manohar Mishra
7. Badi Moti Bai
8. Rasoolan Bai
9. Bangari Bai
10. Siddheshwari Devi
11. Girija Devi
12. Shree Pati Mishra

13. Rajan Mishra

14. Sajan Mishra

***Gaya Gharana***

1. Pandit Ram Prasad Mishra

2. Pandit Govardhan Mishra

***Vishnupur Gharana***

1. Gopeshwar Banerjee

2. Satya Kinkar Banerjee

3. Amiy Ranjan Banerjee

4. Nihar Ranjan Banerjee

***Singers of different parts of West Bengal***

1. Kali Mirza

2. Shree Kali Pad Pathak

3. Dashrathi Rai

4. Ram Nidhi Gupta (Nidhu Babu)

5. Krishn Dhan Banerjee

6. Gopeshwar Banerjee

7. Girija Shankar Chakravarti

8. Ravindra Nath Tagor

9. Chandi Das Mal

10. Ram Kumar Chattopadhyay

***Prayag Raj (Allahabad)***

1. Pandit Bhola Nath Bhatt

2. Pandit Ganesh Prasad Mishra

***Patiyala Gharana***

1. Tan Ras Khan

2. Hussain Bakhsh

3. Shakar Ali

4. Pro. Sunder Singh Ji

5. Uttam Singh

1.

In addition to this Dr.M.R.Gautam had a repertoire of Tappas with unfamiliar Ragas. He learnt them from Pt.Ram Prasad Mishra of Gaya and Pt Bhola Nath Bhatt of Allahabad (Prayag Raj).

2.

Smt. Shikha Roy Chowdhury, the disciple of Sri Krishna Dhan Ghosh of Gwalior Gharana from

whom she learnt eighty Tappas by following the oral tradition. She has written a book in Bengali titled as “Tappa Samgraha” Consisting of Sixty Tappas with notations.

3.

The disciples of Dr.M.R.Gautam namely Dr. Jyotsna Mayee Mukherjee and Dr.Chandni Sinha learnt directly from their Guruji and collected priceless rare Tappas.

### ***Gwalior gharana***

Tappas Are set to Vilambit (Slow) Punjabi Theka only. No other Tal or laya is allowed to accompany Tappas. In this Gharana, The singer after taking the Mukhda should complete the sthayee and Antara in one cycle or avartan .That is why, Perhaps for this reason it is compulsory for the artistes of Gwalior gharana to learn tappas to gain mastery over their voice.

The best musicians of Gwalior Gharana were Haddu Khan, Hassu Khan and Natthu Khan.Their disciples were accomplished in Khyals and Dhruvpads. After Khyal they used to present Ashtapadi, Bhajans and Tappas according to their discretion.

The outcome was that the Tanas of the khyal Gayaki got blended with the Tanas of Tappas for the purpose of enhancing the beauty of Khayals.

In the student group of the great singer Hassu Khan, Vasudev Joshi, Bala Guruji, Bade Bala Krishna, Sakharam Alwalkar, Baba Dixit and others learnt tappas from him directly through oral traditions. One of Hassu Khan’s students Dev ji Bua had a soft & fine voice because of which his Mentor or Guruji asked him to concentrate in Tappas.

After the demise of Hassu Khan, Haddu Khan started teaching tappas to Dev ji. He went to Punjab to learn Tappa Gayaki more in subtlety.

He brought refinements to the Tappas those he learnt & after a study of language He refined the arrangement of words too. Having returned to Dhar, the princely state, he imparted training upon his students. Whatever magnitude of progress in Tappa is made in Maharashtra , was due to Dev ji Bua only.

Natthu Khan’s son Nissar Hussain Khan Sahib taught Tappa to his disciple to Shankar Pandit only. Raja Bhaiya Puchhwale achieved this gayaki from Pt. Shankar Pandit ji.

The Gwalior Gharana singers were adept in Dhruvad and Khyal. They did not allow the difficult and miraculous gayaki of Tappas to dominate Instead of that they brought vilambit or slow tempo or Laya,circuitousness. Nice short and agile Tanas, arrangement of words and completion of the sthayi in a single rhythmic cycle became the part of tappa singing of this Gharana.Tappas were never looked down upon by the Gwalior Gharana singers

### ***Patiyala Gharana***

The founder of this Gharana is Ustad Tan Ras Khan. Earlier it was linked with Delhi Gharana. Later on many singers and Sarangi players settled In Patiala from the court of Delhi. The descendant of Tan

Ras Khan Ali Baksh was a superb Tappa singer Ali Baksh's uncle Hussain Baksh (Kusur Wale) took Tappa Talim from Tan Ras Khan. Pandit Dilip Chandra Bedi's guru Sri. Uttam Singh ji got his Tappa Talim from Hussain Baksh. Patiala Gharana is famous for its very speedy Laya in tanas. Most of the singers of this Gharana like to sing Tappas.

### ***Banaras Gharana (Mishra Gharana)***

In the year 1775 Nawab Asifuddoullah shifted the capital of Awadh from Faizabad to Lucknow. During his reign Lucknow was at the peak of its prosperity. At that time Shori Mia innovated the style of singing Tappas. The last Nawab of Lucknow Wajid Ali Shah had maximum number of Artists in his Court. Among the vocalists in Banaras Prasiddhu-Manohar duo were treated affectionately by the Tappa singers. The complete names of Prasiddhu and Manohar were Hari Prasad Mishra and Manohar Mishra respectively. They learned Tappa under the guidance of Shori Miya for seven years.

Once The king of Patiala Mahindra Pratap Singh arranged for a mega music conference for fourty days where Prasiddhu-Manohar duo was honoured as the greatest singers. Ustad Faiyaz Khan's uncle [Nana] Ghulam Abbas used to say that at that time no one could sing better Tappas than Prasiddhu.\* He lived for hundred and seven years. It is said that The King of Patiala became his disciple and presented him with a gift worth 1 and 1/4 lakhs of rupees and Jewels. The establishment expenditure of Prasiddhu-Manohar's Ashram was borne by the maharaja of Kashi.

Very famous top singers of Banaras were Badi Moti Bai Rasoolan Bai, Bangari Bai, Chitra and Shyama Bandi, Shiva Sevak Mishra, Pashupati Mishra, Ram Krishna Mishra and the modern day's Siddheshwari Devi and Girija Devi.

### ***Vishnupur Gharana of West Bengal***

This Gharana is approximately two hundred years old. In the first half of the eighteenth century the king of Bishnupur Raghunath Singh the Second invited the famous singer and descendant of Tansen, Bahadur Khan and appointed him as the court singer. Among his disciple the reputed one was Siri Ram Shankar Bhattacharya ji.

From here started the foundation of Vishnupur Gharana. Ram Shankar Bhattacharya's disciple was Gadadhar Chakravarty and among his many disciples Yadu Bhatta, Kshetra Mohan Goswami and Anant Lal Bandyopadhyay and others were there Rati Prasanna Banerjee, son of Anant Lal Bandyopadhyay, Gopeshwar Banerjee and Surendra Nath were also there.

Gopeshwar Banerjee was The guru of Satya Kinkar Ji. Kavi Guru Rabindranath Tagore had been listening to the music of Yadhu Bhat and Kshetra Mohan Goswami since childhood. In this Gharana the artists used to learn Sitar, Sur Bahar and Esraj with accomplishment along with their vocal music. Late Satya Kinker Banerjee's sons Amiyo Ranjan Banerjee and Nihar Ranjan Banerjee represent their own gharanas even today.

The composer and creator of Tappas Ghulam Nabi (Shori Mia) stayed in Lucknow for a long time. He

died In 1810 but he went on composing and teaching Tappas to his disciples till his death. His disciples settled down in various places like Lucknow, Gwalior, Banaras, Rampur, Kanpur, Patna, Chhapra, Kolkata and taught tappas to their students. Sarshar, Humdum and Adil Shahi also composed Tappas which were of the same standard as that of Shori Mia's. Shadi Khan the son of Gammu Khan lived several years in Banaras. There he taught hundred of Tappas to professional singers.

Court musicians of Kolkata gave proper respect to this style of singing. Ram Nidhi Gupta who is famous as Nidhu Babu, received his Tappa talim from Chhapara District. Ravi Babu and Nidhu Babu introduced Tappa Taans to general public.

Tappa singers of Maharashtra used tanas pertinent to Tappa in Natya sangeet and Lavani.

Punjabi Tappa, Marathi Tappa and Bangali Tappa are the words by which we can assume

That it had been propogated in different states of India.

#### Referances-

1. Hamare Sangeet Ratna Edited By Dr. Laxmi Narayan Garg-Sangeet Karyalay Hathras
2. The Musical Heritage of India – M.R. Gautam
3. Evolution of Raga and Tala-M.R.Gautam
4. Bhartiya Sangeet Ka Itihas- Umesh Joshi

