INTRODUCTION

Throughout the ages, human being has tried to express the feelings through the medium of art. The evolution of poetry, painting and other visual arts have been preserved on stone, leaves and papers, but no such evidences of preservation exist for music during the earliest days. But music was present in their daily life. In spite of such a variety of cultural interactions, Indian music essentially maintained its melodic nature.

‘Ṭappā’ has been practiced since 18th century onwards but we can trace its pre-linked forms much earlier than it is understood. In the Vedic period there was ‘Sāma Gāña’ which was essentially a reference of descending patterns of music and a bit curvy in nature. Different schools of Sāma Gāna took different styles of singing but all of them were downward. The great musicologist Rājyeswar Mitra presented so many notations of Sāma Gāna in his book ‘Vaidic Aitijhye Samagan’, which show the downward tonal applications of Sāma Gāna to maintain its unique style. For instance, the Sāma Gāna ‘Ata Isomā Ouho Saayavāh’ denoted the application of notes as ‘M M - G G R R - - G - -RS’ etc.1 This nature has been surprisingly followed in the style of Ṭappā using some typical Alamkāras. Hence, there might be some relations between post Vedic Gītas and Ṭappā Gāna. Pandit V.N. Bhātkhande had similar opinion about the origin of Ṭappā Gāna: “According to some scholars, Ṭappā was originated from the ancient ‘Besarā Gīti’.”2 Besarā Gīti was one of the Post-Vedic Gītas mentioned by Bharata.

1. Rājyeswar Mitra, Vaidic Aitijhye Samgan (Kolkata: Jigyāsā, 1978), 59
Bharata in his Nātyaśāstra, had depicted eight types of ‘Rasa’. ‘Srṅgār’ was the most important of them. Sometimes it had a pathogenic effect. Perhaps, there was another ‘Rasa’ named ‘Karunā’ which was essentially related to Sorrow or Pain. But the pathogenic effects of ‘Srṅgār Rasa’ was quite different. In most of the cases it was related to tragic relationship of love. From this standpoint the subject matter and basic essence of Ṭappā Gāna may be related to it very closely.

Maṭanga in his text Bṛhaddeśī, had dealt with some Deśī Rāgas and elevated them into Classical music. Many of such Rāgas have been using for composing Ṭappā Gāna. As an example, Rāga – Saindhabī (Sindhu), Kāmbojī ¹(Khamāj), etc. have been used in Ṭappā Gana.

Since, the 13th century, North Indian style of music and its forms have been changing by means. Original ancient forms of music remained unchanged in the southern part of the country. Ṭappā Gana originated around the Punjab and Sindh region. Afterwards, the style became popular to the adjacent areas. Lucknow was the city where Śorī Miyā started composing Punjabi Ṭappās. Inspiring from this style Rāmnidhi Gupta also composed some Bengali Ṭappā. Some hold the idea that the form of Ṭappā was essentially folk in nature and the camel-riders used to sing them. But around Lucknow and southern part of Punjab, there were no camel-riders. For this reason it is better not to facilitate the origin of Ṭappā and it would have a different source.

The first chapter is fashioned with the origin and development of Punjabi Ṭappā. A short survey of different opinions about the subject have been made. Analysis of Ṭappā singing style or Gāyakī is also included for throwing a light to other areas that could be related to its origin.

The second chapter has a clear intention of having analysed the different Ṭappā Gharānās. In the third chapter we have designed with some eminent Ṭappā singer’s contributions to the field.

Independence brought modernity in our educational and cultural atmosphere. Considering this fact we tried to describe the new trends of Ṭappā singing around the Post-Independent era. Such study help us to collect the data or estimating the impact of Ṭappā Gāna with other forms of music. Analysis of musical ornates of Punjabi Ṭappā Gāna laid down the tonal pattern used in Punjabi Ṭappā. Such patterns have easily pointed out the direct impacts of Ṭappā Gāna with other musical forms in practice.

Some charts and figure have been used for analysing the data as it were required. Several interview sessions were made containing various questions related to Ṭappā. All the photographs of such interviews are attached in Interviewing Sessions and audio recordings are submitted through CDs for verifying the facts.

We used Chicago citation style for our Thesis. We marked the pages numerically but did not displayed bibliography in numbers. Some Sanskrit and other words required diacritical application and we have used the IAST method in most of the cases but when it failed we used ISO 15919 or traditional ways. Some notations had to use and we translated it into English, using common methods. For example, ‘S’ denotes ‘Sā’ (Tonic), ‘r’ denotes ‘Komal Re’ (Flatten Supertonic), ‘R’ denotes ‘Re’ (Supertonic), ‘g’ denotes ‘Komal Gā’ (Flatten Mediant), ‘G’ denotes ‘Gā’ (Mediant), ‘m’ denotes ‘Mā’ (Sub-Dominant), ‘M’ denotes ‘Tīvra Mā’ (Sharpen Sub-Dominant), ‘P’ denotes ‘Pā’ (Dominant), ‘d’ denotes ‘Komal Dhā’ (Flatten Sub-Mediant), ‘D’ denotes ‘Dhā’ (Sub-Mediant), ‘n’ denotes ‘Komal Ni’ (Flatten Leading) and ‘N’ denotes ‘Ni’ (Leading). We used the sign of Tālas according to Hindusthānī Tāla.
system. We used Times New Roman Font for the Thesis. In a few sections of Chapter V the Book Antiqua and Cambria (Body) Fonts were used for converting the Notations from Regional languages.

**Methodology Adopted for Carrying on This Thesis:**

Methodology is a process to solve the problem by a proper planning of works. The plan of works adopted for carrying out our research programme is as followed:

- **Library Work** :- Library work is very important for the researcher to collect the information in detail by reading various valuable books on the concerned subject. We went to National Library, Golpark Ramkrishna Mission Library, Uttarpara Joykrishna Library etc. for collecting various informations. There are two ways to collect information from the libraries:

  1) **The Printing Media**:- Printing media like Newspapers, music journals, articles by renowned personalities, various valuable books etc. were used for continueing our Research programme and these were very effective to collect the informations.

  2) **The Electronics Media**:- Electronics Media like, CDs and you-tube versions of eminent Ţappă singers, recorded speech of some famous scholars, informations from some different websites etc. supported us to earn valuable informations.

- **Field Work**:- By the field work a researcher can acquire many valuable information which he/she may not get by doing library work. Here, we visited
many Regions of North India from where we got valuable informations about the origination of Punjabi Ṭappā and also acquired the knowledge about the impact of Ṭappā on different North Indian songs. There are two ways for doing the field work:

1) *Interviewing with The Eminent Artiste:* we met with some eminent Ṭappā artistes and some dignified musical personalities of North Indian regions for taking interviews through which we gathered so many informations and valuable opinions for our reputed topic.

2) *Covering The Live Programme of Some Famous Personalities:* By covering the live programme, speech of some renowned personalities and attending different concerts we also acquired the knowledge for our own topic.

- **Analytical Methods:** Analytical methods are adopted for collecting data for preparing the charts, figures etc. to meet the needs of our research. It has been divided into two ways:

   1) *Analysis of Musical Pieces:* We have examined and analysed total 45 songs and noted the Alaṃkāras used in each song.

   2) *Comparing The Data:* The 40 samples of Alaṃkāras of each musical form of our study have been considered for comparison in which we have created comparative charts of each North Indian musical form of our study with that of the Alaṃkāras of Punjabi Ṭappā. In such way we have
generated 54 comparative charts and a concluding chart for drawing the conclusion.

- **Concluding Column Charts and Figure**: We have drawn two concluding Column Charts showing the comparative result of the Impact of Punjabi Ṭappā on each musical form. A combined chart is also generated for showing the total Impact of Punjabi Ṭappā on Other North Indian songs at a glance. A suitable figure is also drawn to elaborate the sharing impacts of Punjabi Ṭappā more visibly.