

## **A comparative study of Dhrupad and Borgeet**

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### **ABSTRACT**

Dhrupad is accepted to be the oldest existing form of North Indian classical music. The Dhrupad tradition is invariably a major heritage of Indian culture. The origin of this music is linked to the recitation of Sama Veda, the sacred Sanskrit text. Dhrupad is the oldest vocal and instrumental style, and the form from which the extant Indian classical music originated. The continuity of Dhrupad, a contemplative and meditative form, has been sustained by traditions of devotional music and worship. Indeed, the leading Dhrupad maestros remark that rather than to entertain the audience, Dhrupad's purpose is Aradhana (worship). The nature of Dhrupad music is spiritual. Seeking not to entertain, but to induce deep feelings of peace and contemplation in the listener.

Borgeet came into existence in the hand of Sankaradeva and later enhanced by his disciple Madhabadeva. As the purpose of Dhrupad, the chief task of Sankaradeva and Madhavadeva was to spread the Vaishnava faith in Assam. That was the time for Dhrupad to flourish in the Indian musical scenario. As time progressed the lyrical theme also varies from praising the King to natural beauty. Even though these two different schools of music started, their maiden journey in different corners of India, yet they have a similar lyrical theme and is performed through different rhythmic variations. Sankaradeva added a pinch of the local flavour of Assam in Borgeet and on the other hand Dhrupad got the royal recognition by the king Mansingh Tomar who also was a famous Dhrupad composer and singer. This paper tries to find and justify the relationship between Borgeet and Dhrupad and also find out the innovations of Sankaradeva within Borgeet.

*Keywords: Sankaradeva, Borgeet, Dhrupad, lyrical theme, rhythmic variations*