

## Chapter2

### Introduction to Rabindranath Tagore and its Rabindra Sangeet

## 2.1 Tagore, A Versatile Genius

Rabindranath Tagore, a renowned Bengali poet, short story writer, composer, play writer, essayist, painter, an innovator of prose and verse forms and a honoured personality in the world, was the grandson of Prince Dwarkanath and the son of Sarada Devi and Maharshi Debendranath Tagore, was reared under the strict discipline in Thakurbari. The atmosphere and the artistic culture of his family helped him to grow his poetic talent.

The Thakur family was an endowed and landed family, the ordination of Thakurbari begin from the time of Dwarkanath Tagore. Jorasanko Thakurbari was the vanguard of Kolkata's respectable society in pedagogy, prosperity and nobility.

As a precious resource of Bengal, a collection of huge poetry and songs composed by Guru Rabindranath Tagore is popular as Rabindra sangeet in all over the world. Tagore, is the musician and creator of Rabindra Sangeet. No cultural event in Bengal is concluded without Rabindra Sangeet. It is uniformly respected in not only in Bengal but also in all Indian languages due to its vitality and emotionality. All the work by Guru Rabindranath Tagore has been widely translated into foreign languages and have become quite popular. "The popular book of songs Gitanjali, who received the Nobel Prize, in the year 1913 is well known. The book Gitanjali should have been first to be translated into Sindhi, but the earliest translation of poetic composition was done in 1927 by Dilip Singh Mankani."<sup>1</sup>

The songs of Rabindranath Tagore have this wonderful feature that they attract literature lovers as well as music lovers. If the poetic readers are amazed at the ardour – seriousness and expressive skill of his songs, then the music-masters perceive new dimensions of rhythm in his composition. The National Anthem of India (Jana Gana Mana) and Bangladesh (Amar Shonar bangla) are also composed by Rabindranath Tagore. The form of singing that has developed by

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<sup>1</sup> <https://www.sindhisangat.com/images/reception-of-tagore-in-sindhi.pdf>

combining the songs of Guru Rabindranath Tagore with classical and semi classical music, consisting of folk, baul and many other types of music, has been world famous by the name of Rabindra Sangeet. The vision of Tagore for Rabindra sangeet was that the harmony between tunes, words and rhythm must be the priority for any composition. it is inseparable, and the purpose behind that is to create a new art, that is true Rabindra Sangeet. A very ordinary composition may be converted into a brilliant creation by adding sur, words and rhythm in a very balanced way.

## **2.2 Description of music practices in the Tagore family**

In Bengal, music is practiced with a great pomp in maximum families. Jorasanko's Thakurbari in Calcutta was well known as the best of all times during the reign of Prince Dwarkanath. Music was not at all considered as a hobby for him. Maharshi Devendranath was a great fan of classical music. Music was a spontaneous flow of pure joy to him and he realized this indescribable joy of music in Indian music. Establishing life was the vow of his life. And so the practice of high music was a daily routine in Thakur Bari,

Maharishi's special desire was to retain classical music. And due to the tireless effort of Maharishi, Jorasanko's Thakur Bari later became a pilgrimage place in the world of music. Maharishi's enthusiasm in this regard was immense at Thakur bari, the meeting place of the best musician at that time. At his invitation, meritorious gathering from different parts of India were held at Jorasanko. In order to inspire children in the house with pure musical instruments, he appointed renowned masters as tutors. Among them Jaduvatta, Vishnu Chakraborty, Shyamsunder Mishra etc. are notable.

Tagore was influenced by his elder brother love for his homeland. During Bang Bhang movement, he took an active part in politics through his songs and poems. Jyotirindranath wrote lyric plays like Manavai, Purna-Basant Basant, Leela etc.

Inspired by these, Tagore also played Valmiki Pratibha, Kalmrigaya, Mayar Khela, Chitrangada, Chandalika, Shyama etc.

### **2.3 Contribution of Rabindranath Tagore's music teacher in improving his talent**

The names of Shrikanth Singh and Yadubhatta are particularly prominent among those who specially influenced music in Gurudev's mind during his childhood. As well as Vishnu chakraborty and Radhika Goswami etc. also played a major role in creating Tagore's musical journey to grow more and more.

#### **2.3.1 Shrikanth Singh**

He was Tagore's paternal cousin. Maharishi Devendranath has special respect for the music mad man. Shrikanth Singh had a distinct status in Tagore family. Gurudev Said - "Our friend Shri kantha babu used to spend day and night in the midst of music. He did not teach music, he used to give songs, I could not know when I picked them up. He would stand up, dance and play the sitar, his big eyes would light up with laughter, he would sing - 'Moy chodo Brajki Bashari' - and I would not stop singing."<sup>2</sup>

#### **2.3.2 Yadubhatta**

Among Tagore's musical gurus, Yadubhatta's name is particularly prominent. his creative musical talent impressed Gurudev and he had a great respect for Yadubhatta. The guru wrote about this master - "As a boy I saw a Bengali virtuoso. Song, whose heart was enthroned as a king, did not thump like a Bhojpuri janitor on a wooden door. you must have heard his name. He is the famous Yadubhatta. When he lived in our Jorasanko house, many people used to come to him to learn, some learned the words of Mridanga, some learned the

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<sup>2</sup> Indubhushan Rai/ Rabindrasangeet parichay pratham khand/language Bengali/Sangeet prakashan Kolkata, second edition January 2017/ page no.7

speech of raga-ragini. There was originality in each of his songs, which I call individuality”.<sup>3</sup>

Yadubhatta taught Marg sangeet to Rabindranath Tagore during his stay at Thakurbari as a tutor. He wrote many songs using the tunes and rhythms of khandaharbani and other styles. He was not only a singer but also a lyricist and composer. Yadubhatta gained all-India fame and recognition due to his unique talent, which was not possible for any Bengali musician at that time.

### **2.3.3 Vishnu Chakraborty**

He was a singer in early Brahmo society and also a music teacher in Gurudev’s family. He used to teach songs in simple rhythm by using rag-ragini in Bengali rhymes. Vishnu Chakraborty was a first beginning in Gurudev’s musical career, and it was from him that Gurudev’s first inkling of Indian music took place. This singer had great erudition in his songs.

Vishnu Chakraborty was a true connoisseur of Dhrupad and Khayal gayaki. In the Tagore family, Vishnu Chakraborty’s songs were preferred by all over the songs of other masters. His songs had a special feature. The value of speech is fully preserved in his songs. Describing how Gurudev used to learn music from him, he said - “It is surprising to think how a great classical and classical singer could learn the rhymes of ordinary language without any hesitation from an old singer in Marg sangeet.”<sup>4</sup>

### **2.3.4 Radhika Goswami**

A talented Bishnupuri genre singer, who studied music under Sangeetacharya Anantalal of Bishnupur and later studied Dhrupad under Yadubhatta. Radhika Goswami’s father Jagatstad Goswami was famous as a mridang player. Radhika

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<sup>3</sup> Indubhushan Rai/ Rabindrasangeet parichay pratham khand/language Bengali/Sangeet prakashan Kolkata, second edition January 2017/ page no.7

<sup>4</sup> Indubhushan Rai/ Rabindrasangeet parichay pratham khand/language Bengali/Sangeet prakashan Kolkata, second edition January 2017/ page no. 20

Goswami was employed as a music teacher in Maharishi Devendranath's Family for many years and as a singer in Adi Brahma Samaj. After that he worked as a professor at Kashimbazar music school. Maharishi devendranath appointed Ustad to teach music to the children of his house. Radhika Goswami was one of these master teachers. Gurudev said about Radhika Goswami- "Radhik Goswami did not have the collection of songs and the visual knowledge of raga-ragini. He could infuse a special rasa into the songs. That was more than the masters."<sup>5</sup> Radhika Goswami has a talent of great ornamentation in his songs. Tagore songs did not have as many ornamentations as there are in Radhika Goswami's songs.

## **2.4 Gurudev Rabindranath in music education**

Rabindranath Tagore himself was not known to have been well-acquainted with any style of ordinary school teaching before establishing the school at Shantiniketan. After starting work, considering the pros and cons of the work, he gradually developed a correct opinion about the teaching method of the school. The essence of his teaching method is one of teaching subjects in front of the students the atmosphere should be created in such a way that the mind of the students is automatically attracted towards it. Along with teaching the class, everyday as a routine, the teacher should think that the students can be attracted towards those learning subjects. The teacher's passion for the subject that the student will learn from the teacher needs to be sufficiently expressed. This was an essential aspect of environment or climate-design. Apart from this, an environment should be created for the students to become closely familiar with the subject matter through their daily practical life experience. Both of these are the essence of Gurudev's teaching. In this way his faith was strengthened.

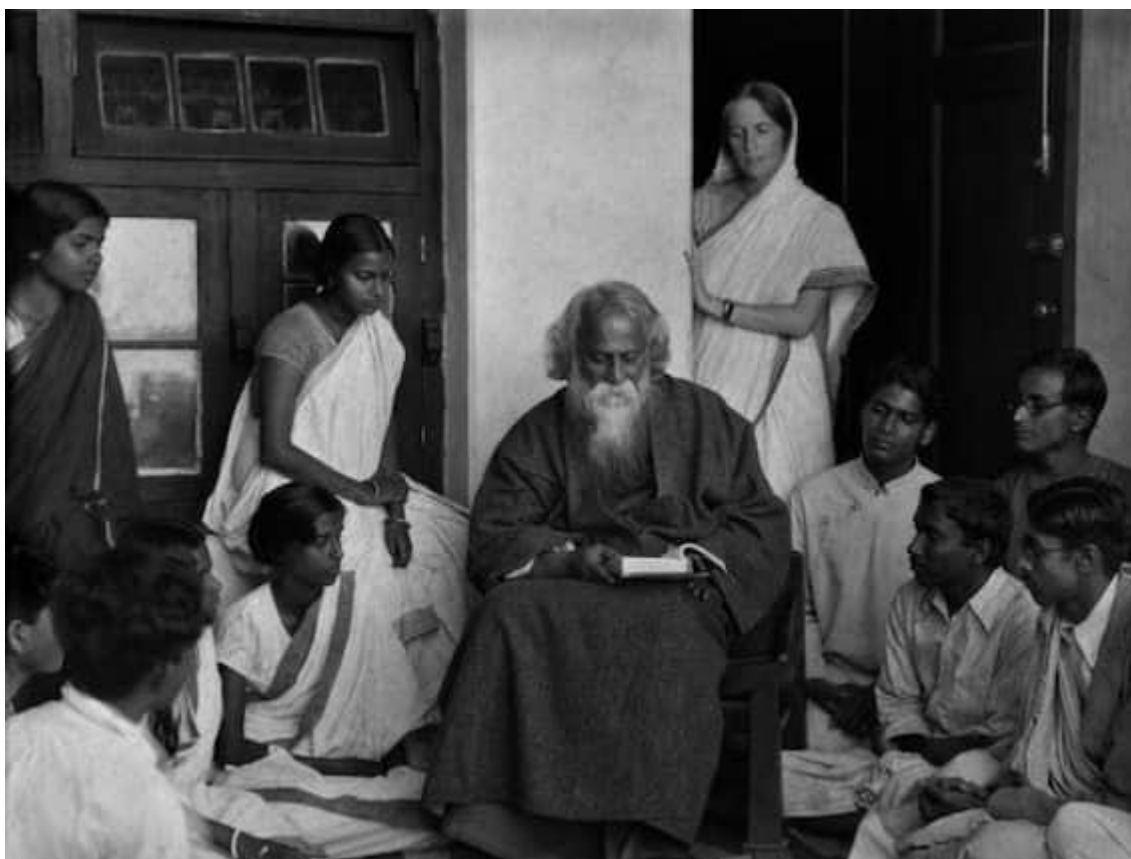
Gurudev also gave special emphasis in a new method, that is the creation of occasion to inspire the students to sing. He found that when the opportunity to

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<sup>5</sup> Indubhushan Rai/ Rabindrasangeet parichay pratham khand/language Bengali/Sangeet prakashan Kolkata, second edition January 2017/ page no. 21

sing was put in front of the students, they did not show the same enthusiasm for learning music in music classes. Therefore, in Shantiniketan, various festivals, meetings and associations made music a major part of programme. keeping these occasions in mind, the students started constantly listening and learning hundreds of songs of various themes and styles. This teaching was a teaching of complete blissful devotion, there was no coercion behind it. They learn these songs on their own motivation. Various seasonal festivals like varshamangal, sharadotsav, Dol-utsav, foundation day, convocation day etc. apart from this, regular literary meetings and jalsa are conducted by the students. Gurudev's lyrical performance of various dramas, Independence day, Republic day celebration etc. Due to all these, everyone has to listen and sing hundreds of songs throughout the year.

If the students of Shantiniketan, initially enrolle in the lower classes, regularly attended the singing of those programs, it will be seen that after some years, they have easily learned many songs, along with other subjects, by the time of the entrance examination. There are variety of subjects, raga-ragini -variety, and various songs with rhythm.



Rabindranath Tagore with Students at his University, Visva Bharati, in Shantiniketan, West Bengal, in the year 1929

## 2.5 Rabindra Sangeet gayaki

It can be said that it is a special class of music. The songs are performed to the tune of the music composer and the singing style established in the disciple tradition of the music guru. The question of genre is a big deal in Rabindra sangeet, this is also a Gurumukhi vidya. The true approach is to make the spirit of the song come alive in the voice, just as the flame is lit from the lamp. with the help of notation only the structure of song can be found, not the soul can be established.

Rabindra Sangeet is poetic, in these songs the word gives dignity to the melody, the melody also gives dignity to the words, there is a reciprocal between the two.

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<sup>6</sup> [https://feeds.abplive.com/onecms/images/uploaded-images/2021/05/09/d6c1530b3eb4820284d98fa112573c6f6a20e.jpg?impolicy=abp\\_cdn&imwidth=480](https://feeds.abplive.com/onecms/images/uploaded-images/2021/05/09/d6c1530b3eb4820284d98fa112573c6f6a20e.jpg?impolicy=abp_cdn&imwidth=480)



Therefore, it is not possible to properly perform the music of Rabindranath Tagore without proper understanding of the underlying meaning of the music.

The singer of Rabindra sangeet is still a special band established in Rabindra Sangeet's disciple tradition of sangeet Guru. Each artist performs Rabindra Sangeet according to his own style while maintaining this particular style. Meend is an integral part of Rabindra sangeet. When an artist performs Rabindra Sangeet without adding any additional embellishments while maintaining the spirit of the song, then he or she is established as a true Rabindra sangeet artist.

## **2.6 Bhanga Gaan, and its importance in Rabindra Sangeet**

Rabindranath Tagore was influenced by many Indian and music forms and taking some of those songs, he composed Rabindra Sangeet Bhanga Gaan. There is no doubt that Tagore has shown originality in bhanga gaan. Many people know that in Rabindra Sangeet there has been a union of music with words, i.e. with poetry. The phrasing of the original Hindi songs and the phrasing of the bhanga Rabindra Sangeet differ in almost all respects. Since in Rabindrasongita the words and tunes follow the bhava of the words (poems), so even in the bhanga Rabindra sangeet there are certain difference in terms of Bhava, Sur, Rhythm from the original Hindi songs.

In the view of above discussion, bhanga Rabindra sangeet can be roughly divided into two categories namely, Original Rabindra Sangeet and Chaya Rabindra sangeet. Among these the second category is more important, but both are worth discussing separately.

Original Rabindra Sangeet i.e. Rabindra Sangeet composed exactly following the original song. There do not seem to be more than few examples of such songs. One of them is 'Prakhanda Gorjanne Asil Eki Durdin'. The original song 'Prachanda Garjan Sajal Barkha Ritu' is a group of Bhupali Ragas and Surphanktal composed by Janaki Das. Both the main song and Original song are similar in tone and rhythm in this respect. Notably, the original song is a seasonal

song (Varsha), and the original Rabindra Song belongs to the puja stage. although the song is also seen performed at varsha ceremonies.

Although the influence of the original song is minimal in the Chayavalambi Rabindra Sangeet as the tunes, rhythms etc. of the songs are added to the ideals of particular songs, the impression of Tagore's originality is clear. That is why the songs are distinguished mainly in five respects - Kavya, Kalisankhya, Sur, Rhyme and Rhythm.

## **2.7 Tagore's vision to Rabindra Sangeet**

Rabindranath Tagore's poetic Talent is as varied as the human mind, as well as his outstanding artistic ability to harmonize the words, melodies and rhythms effortlessly. He was a Nobel prize winning poet as well as a great artist of a high order. His talent was multifaceted. In literature, he has composed poems, stories, novels, plays etc. in all genres in the arts, he gave new forms to paintings, music etc.

At the age of 13, Guru Rabindranath Tagore had started writing songs. when he was only 14, he composed a very famous song -Jwal Jwal Chita for a play conducted by Jyotirindranath. At the very early stage in his life he started developing theory of music. He also published musical plays like Balmiki Pratibhaya and Kaalmrigaya are precious for the song of forest Goddesses. And many songs of Kaalmrigaya are rich in Western, English, Scotch and Iris melodies.

Guru Rabindranath Tagore resuscitate the spirit of different Indian music forms in his own interesting ways, the ways of a spiritual and an innovative composer. Tagore was inspired by different Indian music forms like the religious songs, folk songs, kabigaan, kirtans, bromho sangeet, patriotic songs, songs for yatra and different stage plays, panchali, akhraai, tarja, toppa and many more.

In the medieval period the glory of music was eroded. He has endowed the music world with an indescribable balance. on one side we can see the classical music

forms like Dhrupad, Dhamar, Khayal, Tappa etc. and on the other hand we get Kirtan, Baul, Ramprasad and various provincial tunes. Rabindranath Thakur has not only classical music but also music of different provinces and even western music has got a new look with the touch of his talent. The poet has created a nectar by being anointed in different music genres. Usually songs, musical instruments and dance are collectively called music. In that sense Rabindra Sangeet is full music.

There is an unimaginable variety of rhythms along with the melody ceremony. The poet did not stop using the skilful rhythm of Indian music. He has enlivened the human heart with the touch of his talent in new rhythms. About two and a half thousand songs are created by Guru Rabindranath Tagore, we get a lot of variety of lyrics, melody and rhythm. It is very difficult to get an initial idea about this huge music world.

Rabindra Sangeet has become a distinct type of accessible music, not being limited to singing the poems of Guru Rabindranath Tagore. His influence of music from 1925 to 1950 can be clearly seen. The songs of K.C. Dey, Pankaj Mallik and many other Bengali singers are living examples of this. This singing method became so popular in those days that singers of cinema and radio all adopted this method, the main feature of this method was Meend and Shruti gayaki, vilambit lay and clarity of words in lyrical songs. The most important aspects of Rabindra Sangeet is the depth of its lyrics and the abstraction in most of the Tagore songs. The work of rhythm in the poetry is the work of rhythm in the song. Therefore, the rhythm is the same as the rhythm in the poem, the song will follow the same rules. "Tagore's ideology and aesthetics was an excellent blend of Indian classical, Bengali and western musical characteristics with a superior writing pattern". (Herath)

Tagore always believed in the soul value of music like the Mother and Sri Aurobindo. Sahana Devi, who had forfeited her musical career in the dedication of her love for the Mother and Sri Aurobindo was extremely missed by

Rabindranath Tagore. He missed her because her singing style was pure and soulful.

On 4<sup>th</sup> April 1938, Tagore wrote to Sahana Devi to shine light on his interest in her renderings:

“When you sing my songs, I feel my composition have become meaningful. in that rendering I am there as much you are there...” (Ghosal)

Tagore’s flawless efforts and aspiration towards music takes beautiful shapes of flowers, aroma in the air, devotion of purity and elegance that reveals the soul’s ultimate choice. As because of the divine love for nature Tagore composed songs for each and every season in Bengal. With each and every festival there comes spiritual aspects in the Tagore’s songs. Gitanjali by Tagore is a straight introduction to spirituality. with Vaishnava Padawali spirituality retains the magic of Sufi mystics and Sri Chaitanya Mahaprabhu, that is the immortal emotion. The spiritual poetry in Tagore’s Gitanjali has identified the pure soul in the materialistic universe.

## **2.8 Rasa-Analysis in Rabindra Sangeet**

The main characteristic of Rabindra Sangeet is bhava. Both bhava and rasa are interrelated subject. The expression of emotions is inextricably linked with the effervescence of rasa. It has nine types - shringar, hasya, karun, raudra, veer, bhayanak, bibhatsa, adbhut and shant. The expression of each rasa are distinct in nature.

Tagore’s poetry and literary works are mainly influenced by Upanishads, the presentation of rasa is also important in his music. According to Prafulla Kumar Das in his book Rabindrasangeet Prasang “hasya and Sringar rasa has madhyam-pancham, veer, raudra and adhbhut rasa has saraj- rishav, karun rasa have

gandhar-nishad, vibhatsa and bhayanak rasa has dhaivat swara. This provision seems to apply in the sharaj gram.”<sup>7</sup>

While singing Rabindra Sangeet it is necessary to understand the stages and sub-stages of Rabindra Sangeet its swara and Shruti-tattva. Analysing Rabindra Sangeet is possible only if one can grasp the formula of how the melody used with the words of each song is mixed. The melodic form used may or may not match the conventional raga form. Only the important thing is Tagore succeeded in combining words and music that is the merits of both sides.

## **2.9 Ragamishran in Rabindra Sangeet**

Tagore’s exceptional creative talent has sent an example of amazing success in music creation. In this musical revolution he did not hesitate to draw tunes from classical music, folk music, western and various provincial music. He also opened up the fountain of new tunes by mixing different ragas. There is endless expression of beauty in each of his songs and it shows that he has succeeded in mixing ragas as well.

Realising the ragas that Tagore mixed, it is clearly understood that he did this mainly in the same nature ragas. Like kafi - Kanara, Yaman - Bhupali, Todi - Bharavi, Bageshree - Bahar, Desh - Khamaj, etc. “Following are some of the mixed ragas songs: -

Dhwanir ahvaan madhue gambhir - (Bhairav - Bahiravi)

Je rate mor dwarguli - (Shahana - Bahar)

Asim akashe aogonno - (Maru - Kedar)

Bhuvaneshwar he - (Yaman- Bhupali)

Chokhe amar trishna - (Sarang - Malhar - Kanara)

Hriday Nandanbane - (Lalit - Gauri)

Prakhan topon tape - (Todi - Multani - Bhampalasi)

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<sup>7</sup> Prafulla kumar Das/ Rabindrasangeet prasanga/ language Bengali/jiggasa publication house Kolkata/page no. 342

Amar milan lagi - (Bahar - Bageshree)  
 Pothe jete deke chilo - (Pilu - Barwa)  
 Shon Shon amader - (Desh - Khamaj)  
 Aji dokkhin pabone - (Pancham - Sohini)  
 Toamr name nayan melino - (Ashavari - Bhairav)  
 Amar shokol dukher prodip - (Bhimpalasi - Multani)  
 Amar godhuli logon - (Yaman - Purvi)  
 Dekona amare dekona - (Yaman - Purvi)  
 Borish dhora majhe - (Ashavari - Bhairavi)  
 Abar chai shunabare - (Bihag - Khamaj)  
 Amar ja ache - (Desh - Shindhu)  
 Oshrubhora bedona dike dike jage - (Jaunpuri - Khamaj)  
 Jhore jay ure jay go -(Malhar - Desh - Tilakkamod)<sup>8</sup>

In the above examples it can be seen that there is a mixture of homogeneous ragas, but nevertheless this unconventional mixture has become a delicacy in the genius of the creator, and therein lies Tagore's Individuality - here he is the single, unrivalled, greatest composer of all time.

## 2.10 Rabindra Sangeet Notation System

Tagore songs are almost similar to Pt. Bhatkhande and Pt. Paluskar method. Gurudev's swarlipi paddhati is easy and quick to adapt. Below is their swarlipi notation system: -

- Scale: "In the notation segment a special technique has been used known as 'Aakaarmatrik Swaralipi'. It has been widely used by Viswa Bharati University and other Bangla songs. This technique needs a little analysis.

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<sup>8</sup> DR. shambhunath Ghosh/ Rabindrasangeeter itibritta/ 8<sup>th</sup> edition January 2016/language Bengali/ page no 51, 52

- ऀ, ँ = The character 'ँ' is used to indicate higher octave and similarly 'ं' is used to indicate lower octave. Example: ऀ, ँ etc. and ँ, ं etc.”<sup>9</sup>
- “अ॑ = Atikomāl Rishabh. The position of this note is in between ऀ and ँ. It is not possible to represent these notes in staff notation. Atikomāl Gandhar, Atikomāl Dhaivat and Atikomāl Nishad are represented by अ॑, ँ and ं respectively.
- अ॒ = Anukomāl Rishabh. The position of this note is in between ँ and ं. It is not possible to represent these notes in staff notation. Anukomāl Gandhar, Anukomāl Dhaivat and Anukomāl Nishad are represented by अ॒, ं and ः respectively.”<sup>10</sup>
- The sign ‘I’ is used after a complete rotation of taal.
- The sign ‘II’ is used to indicate sthai, antra, sanchari, abhog of the song. If this sign is in end of the division, one has to again sing the sthai.
- The sign ‘II II’ is used at the end of the song.
- ‘()’ This bracket indicates not to sing a particular portion while repeating.
- ‘{}’ the part which has to be repeated is written in this particular bracket.
- ‘[]’ The alternate tune which has to be sung after returning to sthai is mentioned in this particular bracket.

## 2.11 How to sing Rabindra Sangeet

Gurudev had a special custom of composing songs. Keeping in mind the feeling of the song, they used to fix in which taal’s verse its swara combination have to be done. For example, for the songs of worship, devotion, peaceful nature etc. he used to plan simple sur according to the composition of Hindustani classical

<sup>9</sup> <https://www.geetabitan.com/sangeetchinta/how-to-read-notation.html>

<sup>10</sup> <https://www.geetabitan.com/sangeetchinta/how-to-read-notation.html>

music's Dhrupad song. Paying attention to this kind of bizarre emotion of the song, if the craftsman can express it with his voice in the appropriate rhythm, then only the form and the rasa of the song will blossom naturally. It is the ultimate duty of every singer to take care of the aspect while singing.

There are some rituals of using the kanthaswara at the time of singing of Gurudev's songs. For example, there is a need to use different types of voice at the time of repetition of the poem containing the feelings of worship, reverence, peace, joy, excitement, joy, sorrow, anger, separation pain etc. In the same way, depending on the rasa of the song, the voice has to be used high-low, that is sometimes soft, sometimes medium, sometimes strong, sometimes soft to high and high to soft respectively. There is no custom of singing Gurudev's songs in a uniform soft voice or in a uniform strong voice.

Gurudev used more similar words in his songs of evocative and serious nature. The form in which Gurudev used to pronounce the words through Prasvan (great strong sound) at the time of repetition of the poem containing Tatsam words, he was also seen following the same type of pronunciation in the case of 'Sur'-combined Tatsam words in his songs. He has also composed inspirational songs containing tadbhava words, but he used to pronounce their words with the beats of rhythm in a voice or in speech in such a way that the feeling of the whole song would have been easily revealed through him.

For the beautiful setting of any Gurudev's song, it is the duty of the singer to try to experience the basic meaning of the entire song in the terms of lyrics, poetry and to research the real meaning of the behaviour of each word of the song. Apart from this, the manner in which different types of lyrical impulses are accumulated in the Raga-Ragini of Ucchang Sangeet and the native 'Sur', it is necessary to learn to accept it in the heart. Another instructable is the rhythmic knowledge of the bizarre rhythms associated with classical music and popular songs. The rhythm of song is also an essential part of the sense of light. In this way, on the basis of transparent singers in all-round education, the day we will be able to sing



Rabindra Sangeet, on the day the passionate listeners will know how Rabindra Sangeet should be sung.

## **2.12 Rabindra Sangeet of other classes**

The richness of Bengali folk music is unquestionable. Diversity in tone, diversity in speech and thought. Folk music is the means of expressing the joys and sorrows of the common people, social rituals, spirituality and festivals that is in a word, all human appeals. Folk literature has reflected the intense passion of people's consciousness. So it is conceivable that folk music would have a profound influence on Tagore's consciousness. The humanistic appeal of folk literature, the various visions of fairy tales, the beauty and literature values of rhymes are deep and incredible on the poet's literary pursuits.

However, out of the numerous varieties of folk music, the particular genres that are influenced by Rabindra Sangeet are Baul, Kirtan, Ramprasadi, Sari etc.

### **2.12.1 Baul of Lalan Fakir**

Among the Baul lyricist Tagore was most influenced by lalan Fakir, he was fascinated by the philosophy of Lalan Geeti, all the words etc. But it can be seen that although there was an influence of baul songs on Rabindra sangeet, but with the post assimilated baul tunes Tagore created a new Rabindrik baul. In the hands of Gurudev the music of bauls thus grew from a relatively narrow range to a larger and more varied one. Many of his baul songs have four parts like dhrupads. He created them in accordance with Baul's melodic structure. In this work, Gurudev has to take help of ancient ragaragini or kirtan tune many times.

As Baul, Tagore was much influenced by kirtan music. He was influenced by several Vaishnava Padarchaitas like Vidyapati, Chandidas, Govindadas etc. Jaidev's book Geetagovinda that inspired the poet to compose Bhanusingh's Padavali. Tagore loved kirtan music for a long time. he believed that it has the intense and deep dramatic power of expression very easily. It has its origin in the

land of literature and it has blossomed into its own glory in the sky of music. Tagore has a great respect, love and high opinion about padavali and kirtan music.

### **2.12.2 Rabindrik Kirtan**

Tagore created the new Rabindrik kirtan by breaking the structure of Padavli kirtan. The kirtan composed by him was in the middle style of the kirtan of the two categories of songs padavli and dhakirtan. In terms of performance, he adopted the simple style of kirtan and in terms of rhythm, he used relatively simple taal like dadra, kaharva, tevra, jhaptaal etc. Padavali was full of kirtan vibes and flow of rasadhara in his songs. The rasa of his kirtan prakriti was almost similar to the elegance and sweetness of the Vaishnava padavali kirtan in many respect.

### **2.12.3 Ramprasadi**

The song that attracted Tagore after baul and kirtan was Ramprasadi. It is a devotional song composed by sadhak Ramprasad Sen. It gives the impression of such unity, individuality and uniqueness, that the pure people of the country can recognize it as Ramprasadi tune. Tagore composed many songs in this pure, simple Bengali tune.

### **2.12.4 Sari Gaan**

It is one of the folk songs of East Bengal, which is dominated by rivers and canals. The rowers of the boat sing songs in group on the beat of the boat. The sweetness of sari gaan stimulated Tagore's artistic mind. Like baul and kirtan Sari gaan has also given a new form to the melody of the song without taking it indiscriminately.

Therefore, it can be said that the traditional singing style of Bengali folk music attracted Rabindranath Tagore so deeply that under its influence Tagore's repertoire became richer and richer.

### **2.12.5 Bhadu Gaan**

All over Manbhum, Bankura, Puruliya, Mednipur, West Bardhaman and South Birbhum, this song is sung by women in Bhadra month during Sankranti. In the occasion of bhadra month there is a trend that a group of village girls sing different types of songs. It is pertinent to mention that Bhadra moth festival combined with Indra puja or Vastu puja is the source of Bhada festival in the west Bhardhaman region. In this song, apart from Pachali, based on the story of Ramayana, contemporary issues are also shaped.

Bhaad, the influence of the musical tone and rhythm of Bihar region is often found in the songs. Sanhotal and other tribal also kept singing these songs. From the first day of the month of Bhadra till Sankranti, the period of festival. Songs are the main part of Bhada festival.

### **2.12.6 Rabindra Nritya**

Tagore's Rabindra Sangeet and Rabindra Nritya are interrelated with each other. The dance style introduced by Rabindranath Tagore is not an exact imitation of any Indian or foreign dance style; Dance, like music, received a new impetus under the touch of his genius - a distinct dance style was formed which was purely original and Rabindrik.

Among classical dances, Tagore was influenced by Bharatanatyam, Kathakali, Manipuri dance etc. Manipuri dance had a special influence on Rabindrik dance due to its smooth and clear arrangement of rhythms and graceful beauty. a combination of above dance style is seen in 'Shyama' dance drama. Although Tagore dance style has influence of classical dance, it did not follow strict grammar, rather it introduced a new dance form called Rabindra Nritya, which was compatible with music free from classical complexity.

Even though Rabindra Nritya was influenced by different dance styles of the country and abroad, it could not consume him in any way. That is because Rabindra Nritya is basically based on Indian styles. Therefore, despite various

experiments with dance, like Rabindra Sangeet, Rabindra Nritya also shines in its own independence.

### **2.13 Associate musical instrument for Rabindra Sangeet**

Tagore has created melody according to the appeal of word and emotion. Just as each style of music has its own style, so does the melody of Rabindra Sangeet. The basic form of Rabindra Sangeet has been created by a wonderful combination of words and melody. That is why listening to the melody and lyrics of the song, it is understood that it is Rabindra Sangeet.

In Rabindra Sangeet, each song is radiant with its own characteristics. Proper analysis of application of melody according to the meaning of the message, just as the use of proper accompaniment instruments in the performance of Rabindra Sangeet enlivens Rabindra Sangeet. So the excess of accompaniment instruments hinders the proper performance of Rabindra Sangeet.

In Rabindra Sangeet usually instruments like Harmonium, Esraj, Tanpura, Sarangi, Violin, flute etc. are used according to different types of songs. Moreover, in percussion instruments, Tabla, Pakhawaj, Khol are also used, but the songs of Rabindranath Tagore should be used according to its own form. The same instruments that will be needed in the song ‘Amar matha noto kore dau’ will not be used in the song ‘purano sei diner kotha’. Another type of instrument is used in the song ‘Bosonti Bhubomohini’ to the south Indian tune. Therefore, according to the characteristics of Tagore’s songs, the instrument must be used properly.

### **2.14 Rabindrik Taal**

Tagore was well aware of the importance of taal in music and thus described the taal as a major part of music. Explaining the importance of rhythm, he said - “The function of rhythm in poetry is the function of rhythm in music. The rhythm of poetry is the same as that of music. This kind of thing is all over the place.

Everything from the stars in the sky to the wings of moths obeys this, and the world continues to do so without falling apart.”<sup>11</sup>

Tagore Considered taal like the word in music to be an expression of emotion. Therefore, in composing the tunes of his songs, just as he has experimented by collecting various tunes from the repertoire of European and Indian classical folk music, in such a good relationship that in all his composition a creative power can be seen. The names and matra sankhya of taal used by Rabindranath Tagore in his compositions are given below: -

Ardhajhap Taal- 5 matra, Jhampak - 5 matra, Dadra -6 matra, Shashthi - 6 matra, Rupak - 7 matra, Kaharva - 8 matra, Rupakara - 8 matra, kavvali - 8 matra, Nabataal - 9 matra, Jhaptaal - 10 matra, Surphanktaal - 10 matra, Ekadashi - 11 matra, Ektaal - 12 matra, Khemta - 12 matra, Ara- Khemta - 12 matra, Chautaal - 12 matra, Ara - Chautaal - 14 matra, Pancham swari - 15 matra, Tritaal - 16 matra, Madhyamaan - 16 matra, Aratheka - 16 matra, Navapanch - 18 matra etc. Among these taals, Tagore’s created taals are - Jhampak, Sasthi, Rupakara, Navataal, Ekadashi and Navapancha respectively. “Following are the detailed analysis of vibhag, matra and bol of this six taal”<sup>12</sup>: -

### 2.14.1 Jhampak Taal

Taal - Jhampak (5 Matra)				
1	2	3	4	5
Dhin	Dhin	Na	Dhi	Na
x			2	

<sup>11</sup> DR. shambhunath Ghosh/ Rabindrasangeeter itibritta/ 8<sup>th</sup> edition January 2016/language Bengali/ page no. 45

<sup>12</sup> DR. shambhunath Ghosh/ Rabindrasangeeter itibritta/ 8<sup>th</sup> edition January 2016/language Bengali/ page no. 45, 46, 47

### 2.14.2 Sasthi Taal

Taal - Sasthi (6 Matra)					
1	2	3	4	5	6
Dha	Dhin	Dha	Ge	Te	Te
x		2			

### 2.14.3 Rupakara Taal

Taal - Rupakara (8 Matra)							
1	2	3	4	5	6	7	8
Dha	Dhin	Na	Dhin	Na	Dhin	Dhin	Na
x			2		3		

Theka according to pakhawaj: -

1	2	3	4	5	6	7	8
Dhage	Tete	Tete	Tage	Tete	Kete	Tage	Tete
x			2		3		

### 2.14.4 Nabataal

Nabataal (9 Matra)								
1	2	3	4	5	6	7	8	9
Dha	Den	Ta	Tete	Kata	Gadi	Ghene	Dhage	Tete
x			2		3		4	

Tagore also created 9 matra taal in different chand other than 3+2+2+2. They are 5 + 4 and 3+ 6 or 6 +3. They are defined in the following ways: -

**Tabla beat in 5 +4 rhythm section: -**

1	2	3	4	5	6	7	8	9
Dha	Dhi	Na	Dhin	Na	Dha	Dhin	Dhin	Na
x					2			

**Tabla beat in 3 + 6 rhythm section: -**

1	2	3	4	5	6	7	8	9
Dha	Dhin	Na	Dha	Dhin	Dhin	Na	Dhin	Na
x			2					

**2.14.5 Ekadashi Taal**

**Ekadashi Taal (11 Matra)**

1	2	3	4	5	6	7	8	9	10	11
Dha	Dhin	Na	Dhi	Dhi	Dhi	Na	Dha	Dhin	Tera	Kete
x			2		3		4			

**Theka according to Pakhawaj**

1	2	3	4	5	6	7	8	9	10	11
Dha	Den	Ta	Tete	Kata	Gadi	Ghena	Dhage	Tete	Tage	Tete
x			2		3		4			

## 2.14.6 Nabapancha Taal

Nabapancha Taal (18 Matra)									
1	2	3	4	5	6	7	8	9	10
Dha	Dha	Dhage	Tete	Din	Ta	Tage	Tete	Din	Ta
x		2				3			
11	12	13	14	15	16	17	18		
Tete	Kata	Gadi	Ghena	Dhage	Tete	Tage	Tete		
4				5					

## 2.15 Comparative study of Rabindrik and Hindustani Taal system

In most of the cases the rhythmic divisions of taals of Hindustani classical music are followed exactly in Rabindra Sangeet, but there are only a few exceptions. Such as - Ektaal, Surphanktaal, Dhamar, and Arachautaal. Following is the comparative study of each taal: -

### 2.15.1 Ektaal

According to Hindustani classical music this is a twelve matra taal having six divisions and two matra in each division. For example-

1	2	3	4	5	6	7	8	9	10	11	12
Dhin	Dhin	Dhage	Tirkita	Tu	na	kat	ta	Dhage	Tirkita	Dhin	Na
x		0		2		0		3		4 <sup>13</sup>	

<sup>13</sup> Vasant/Sangeet Visharad/ Sangeet Karyalay, hathras/27<sup>th</sup> edition April 2010/page no. 339



Rabindranath Tagore has created ektaal having four divisions and three matra in each division. For example-

1	2	3	4	5	6	7	8	9	10	11	12
Dha	Dhi	Na	Na	Ti	Na	Kat	Tete	Dhin	Tete	Dhin	Tete
1			2			0			3 <sup>14</sup>		

Tagore also created chaturmatrik ektaal having twelve matras with three divisions, i.e four matras in each division. For example-

1	2	3	4	5	6	7	8	9	10	11	12
Dhin	Dhin	Na	Na	Dhin	Na	Kat	Te	Dha	Terekete	Dhin	Na
1				2				3 <sup>15</sup>			

### 2.15.2 Sulphaktaal

According to Hindustani classical music this is a ten matra taal having five divisions i.e two matra in each division. For example-

1	2	3	4	5	6	7	8	9	10
Dha	Dha	Din	Ta	Kita	Taka	Tita	kata	Gadi	Gana
x		0		2		3		0 <sup>16</sup>	

Tagore divided this taal in three divisions showing four matra in first and third division and two matra in second division. In Hindustani taal paddhati there are

<sup>14</sup> <https://www.geetabitan.com/taal/ektaal.html>

<sup>15</sup> <https://www.geetabitan.com/taal/chaturmatrik-ektaal-4-4-4.html>

<sup>16</sup> Vasant/Sangeet Visharad/ Sangeet Karyalay, hathras/27<sup>th</sup> edition April 2010/page no. 338

two khali in this taal i.e in third and ninth matras, but Rabindrik sulphaktaal has no khali. For example -

1	2	3	4	5	6	7	8	9	10
Dha	Ghere	Nag	Dhi	Ghre	Nag	Ga	Ddi	Ghre	Nag
1				2		3 <sup>17</sup>			

### 2.15.3 Dhamar Taal

According to Hindustani classical music Dhamar taal is a fourteen matra taal with three divisions, i.e five matra in first division, two matra in second division, three matra in third division and four matra in fourth division. For example -

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Ka	Dhi	ta	Dhi	Ta	Dha	-	Ga	Ti	Ta	Ti	Ta	Ta	-
x					2		0			3			

Rabindranath Tagore's creation of Dhamar taal is having fourteen matra with five divisions, i.e three matras in first and fourth division, two matra in second and third division and four matra in fifth division. For example -

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Ka	Dhe	Te	Dhe	Te	Dha	-	Ga	Di	Ne	De	Ne	Ta	-
1			0		2		0			3 <sup>18</sup>			

<sup>17</sup> <https://www.geetabitan.com/taal/surphaktaal.html>

<sup>18</sup> <https://www.geetabitan.com/taal/dhamaar.html>

Dhamar of Hindustanitaal paddhati has three tali and one khali, but Rabindrik Dhamar taal has three tali and two khali. Tagore was not in the favour of keeping khali in the tala. Hence, there is no khali in any of his taals created by him. But Dhamar taal is an exception.

#### 2.15.4 Arachautaal

This is a fourteen matra taal of Hindustani classical music having seven divisions and two - two matras in each division. For example -

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dhin	Dhin	Dhage	Tirakit	Tu	na	Kat	Ta	Dhin	Dhin	Na	Dhin	Dhin	Na
x		2		0		3		0		4		0 <sup>19</sup>	

According to the above mentioned taal Rabindrik arachautaal has four divisions with two matra in first division and four - four matras in second, third and fourth division with no khali. For example-

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dha	Ge	Dha	Ge	Din	Ta	Kat	Tage	Den	Ta	Tete	Kata	Gadi	Ghene
1		2				3				4 <sup>20</sup>			

#### 2.15.5 Tritaal

The difference between Hindustani and Rabindrik taals is noticeable in regard to taal chinha. In this regard, Tagore rejected the Hindustani practice and adopted

<sup>19</sup> Vasant/Sangeet Visharad/ Sangeet Karyalay, hathras/27<sup>th</sup> edition April 2010/page no. 338

<sup>20</sup> <https://www.geetabitan.com/taal/ara-choutaal.html>

the ancient system prevalent in Bengal. For example, Tritaal is punctuated in the Hindustani system as follows -

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhi	Dha
x				2				0				3 <sup>21</sup>			

In Rabindrik tritaal the taal chinha are used as follows -

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Na	Tin	Tin	Ta	Tete	Dhin	Dhin	Dha
2				3				0				1 <sup>22</sup>			

Rabindranath Tagore followed the same method in quatrain rhythms like jhaptaal, ektaal etc. In Hindustani taal paddhati the sign of ‘sum’ is ‘x’, but in Rabindrik taal paddhati the sign of ‘sum’ is used in two ways, such as. - 1 or 2. Again Hindustani taals has one or more khali but Rabindrik taals have no khali.

## 2.16 comparative study of Rabindrik and Carnatic taal system

The taals introduced by Rabindranath Tagore are not familiar to Carnatic music but they are not uncommon in Carnatic music. As in Carnatic music- Sartaal has evolved into Rupakara, rhythms similar to Navtaal are found in Carnatic music but there taal divisions are distinct from Rabindrik Navtaal. Tagore showed the division of this taal as 3+2+2+2; but the vibhag of Carnatic music’s Dushkar and Phultan are 5/2/2 and 2/7 respectively. Eleven matras different taals are found in Carnatic music, such as Bindutaal, Manitaal and Niltaal. Thus it can be seen that Tagore experimented with the tune of the songs as well as the rhythm.

<sup>21</sup> Vasant/Sangeet Visharad/ Sangeet Karyalay, hathras/27<sup>th</sup> edition April 2010/page no. 338

<sup>22</sup> DR. shambhunath Ghosh/ Rabindrasangeeter itibritta/ 8<sup>th</sup> edition January 2016/language Bengali/ page no 49

Tagore created Naba taal of nine matras. Carnatic music system has taals of nine matras. Rabindranath Tagore's depiction of tala division does not always correspond with tala divisions of south Indian music. In Carnatic music Pushkar taal has 5/2/2 divisions and Phul taal has 2/7 divisions. Tagore has no rhythm of such division. However with the song - "Duar mor path bosh"<sup>23</sup> there is a striking resemblance to the South Indian rhythms.

"In comparison to Tagore's Sashti taal Carnatic music system has two taal named Pattitaal and Rupaka of 2/4 matras. Tagore created this rhythm in his middle age and composed many songs in this rhythm., inverting the 2/4 division of this rhythm, he used it in the song - Hriday amar Prakash haal."<sup>24</sup> "Tagore's Rupakara taal of eighth matras is also similar to the Sartaal of Carnatic music."<sup>25</sup>

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<sup>23</sup> Ramprasad Roy/ Rabindra sangeet jigya/ Namita Prakashani, Kolkata/ January 2020/ Language Bengali/ page no. 69

<sup>24</sup> Ramprasad Roy/ Rabindra sangeet jigya/ Namita Prakashani, Kolkata/ January 2020/ Language Bengali/ page no. 69

<sup>25</sup> Ramprasad Roy/ Rabindra sangeet jigya/ Namita Prakashani, Kolkata/ January 2020/ Language Bengali/ page no. 71