

# Chapter 4

Impact of various Indian music forms on Rabindra sangeet

#### **4.1 Influence of Vedic music on Rabindra Sangeet**

Gurudev Rabindranath Tagore was influenced by the Vedic music and Upanishads. He is one of the spiritual treasures of ancient India which is now fully developed in literature, poetry and life. In his essay, poetry and songs, he brought out the spirituality of India. Tagore got the main inspiration of Rabindra sangeet from the Vedic Upanishads of ancient India. He was influenced by the hymn – Om Pitanohoshi. Tagore's attempt to place the hymns of the Vedic music, Upanishads that have been recited since ancient times in the beginning of the Manglik ceremony of our country in the forefront of our activities in a more touching, simple and fluent manner than ever before.

#### **4.2 Influence of Dhrupad on Rabindra Sangeet**

Before understanding the influence of Dhrupad sangeet, how Gurudev Rabindranath Tagore got inclined towards Dhrupad sangeet is also a matter of learning. Gurudev was born in the year 1861. In this era, the basis of education of almost all the virtuoso of Indian classical music was formed by focusing on Dhrupad sangeet. Kolkata, Vishnupur, Krishnanagar were the main centres of Bharatiya Dhrupad sangeet in Bengal of that time. Apart from this, some wealthy zamindars of Agartalla, Koonch Bihar and East Bengal were also the patrons of Dhrupad artist. Among the elite of Kolkata, Yatindramohan Thakur Saurindramohan Thakur introduced the endorsement of Dhrupad song to the Bengali music world. In this era, Metiaburj- Darbar of Kolkata of Nawab Wajid Ali Shah, was a noteworthy centre of Dhrupad and Khayal gaan. In that era the place of virtuoso of Dhrupad gayaki was at the top.

Brothers of Gurudev Rabindranath Tagore had learned Dhrupad from Vishnu Chakraborty who was educated in the royal court of Krishnanagar. Vishnu Chakraborty and his brother first came to Kolkata when Raja Rammohan Roy founded the Bramho Samaj, he was appointed to sing songs for the purpose of

worship in the assembly. After the death of Raja Rammohan Roy and Vishnu Chakraborty's elder brother, Maharshi Devendranath Thakur the father of Gurudev appointed Vishnu Chakraborty as the singer of Adi Bromho samaj and the teacher of boys and girls at his home.

After the death of Vishnu Chakraborty, the eminent Dhrupadia Yadubhatt of Vishnupur was appointed as a music teacher for some time. at that time Gurudev was a teenager. When Yadubhatt lived at Jorasaka residence, different types of people used to come to take education from him. learned to play some raga-ragini alap. There was no other master like him in Bengal. Each of his song had originality, which we call Swakiyata. Yadubhatt was particularly in favour of the composition of the dhrupad of Visham chhand in Hindi language.

After Yadubhatt left the work of Jorasaka and went to the royal court of Tripura Maharaja, the eminent Dhupadiya Radhikaprasad Goswami of Vishnupur was appointed in Thakurbari of Jorasaka. He was appointed as a singer of Adi Bromho samaj and as a sangeetacharya for a long time in the prestigious Indian music society by Jyotirindranath Thakur. Radhijka Goswami was an associate of Gurudev. When Radhikababu was appointed to the thakurbari of Jorasaka, Gurudev was not of the age to learn singing regularly, but after listening to Radhika Goswami's vocals, many types of Dhrupa, Dhamar and Khayal, Gurudev composed many songs for the worship of household. After this, Dhrupad singer Surendrnath Bondhopadhyay the junior brother of famous dhrupdiya Gopeshwar Bondhopadhyay of Vishnupur, was appointed as the singer of Adi Bramhasamaj. Thus, till the second decade of twentieth century Jorasaka Thakurbari was filled with Dhrupad gaan.

The eminent Dhrupad singer of Vishnupur gharana Gopeshwar Badndhopadhyay, in the first part of his book 'Sangeet Chandrika', has written in relation to Dhrupan singing- "There are three types of gaan in Hindustani music, namely – Dhrupad(Dhrupada), Khyal and Tappa. In these, Dhrupad is the Aadi gaan. In this the depth of swar rachna is specially maintained. The rhythm

which are practiced on the rhythm that is – Chautaal, Dhamar, Adachautaal, Tevada, Rupak, Shoolfaak Taal, Savari, Bramhataal etc. Dhrupad is sung in all these taals. The speed of Dhrupad is restraint and according to the nature of it speed it is especially useful for worshipping God. There are four rhymes in Dhrupad that is- Sthayi, Antra, Sanchari and Abhog. In some Dhrupad we can only find sthayi and antra.”<sup>1</sup>

Gurudev composed these songs in chautal exactly following dhrupad – Swami tumi eshe jaao, kemone phiri yao na dekhi taharen, probhate bimol anonde and tahare arati kore Chandra topon. In these songs sthayi, antra, sanchari, abhog and the laya is voiced exactly like in the Hindi dhrupad singing style. The song pattern is also the same. Similarly, Bangla gaan are not sung in boltaan and dugun-chaugun chand like Hindi Dhrupad. In this songs, the sur, shabd and chhand are connected with harmony with the sense of harmony. There is no use of ornamentation of swaras in these songs because these songs are composed for worship.

Along with these the researcher mention two such worship songs, which are similar to Dhrupad in hearing but are not composed in talas of Dhrupad. For example: - nisha avsane ke din gopane aani and pratham alor charanadhwani uthal beje yei. These are two slow rhythm songs in six matra dadra Taal. But by combining the words the sur presentation has been done exactly like Dhrupadiya style of Chautaal. Its song system is also similar. The two songs are united by the union of the word sur and laya, no type of suralankar is used anywhere. At the very beginning it was never possible to sing Dhrupad in any trimatrik chhand. but it is heard that in the present time some new type of Dhrupad is sung in vilambit ektaal. Dhrupad’s shoolphankta taal, jhaptaal and tevala taal are considered to be the dhrut laya taal. The two songs that have been founded in shoolphankta taal composed by Gurudev are – Prachanda garjane asil ek durdin and Anand tumi

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<sup>1</sup> Shantidev Ghosh translated in hindi by Madanlal Vyas/Rabindra sangeet/Radhakrishna prakashan private ltd. New Delhi/First edition 1999/ page no. 296

swami mangal tumi. Both of these are songs of strong impulse. But some shant prakriti songs in madhya laya are also composed in the similar taal. By listening to the songs in shoolphankta taal, Jhaptaal and Tevla taal in madhya laya from the virtuous Dhrupadis of Vishnupur, Gurudev was encouraged to compose such songs in madhya laya. The number of Bengali songs that Gurudev has composed in exact imitation of classical Hindi Dhrupad is abundant and the follower of Rabindra Sangeet always sing it, by describing those music as equivalent to Hindi classical music, they also analyse them, it is the practice of singing these songs only by abandoning the elaborate ornamentation method of melody and verses of Hindi songs. Gurudev's Dhrupad composition has much more influence from the Hindustani Dhrupad style, that is why while singing the song, he has sung by following the original practice. But at the same time, he has made an effort that the way he has composed the song the vocal tone should be developed conducive to the expression.

As Gurudev was much more influenced by the Dhrupad style of Hindustani classical music, there are many Dhrupad style compositions that was composed by Gurudev Rabindranath Tagore. They are as follows: -

- Achho antore chirodin
- Ailo shantoshondhya
- Aji heri songsar amrito
- Aji kon dhon hote
- Aji mamon mon chahe
- Aji shubho shubro prate
- Amare koro jibondan
- Anando royeche jagi
- Ashim aksashe agonyo
- Bani tabo dhay
- Bhoy hote tabo

- Chirodibosh nabo madhuri
- Dhako re much
- Dubi amritopathare
- E Bharote rakho
- Ekhono andhar royeche
- Eseche sakole kato
- Etokhone bujhi eli re
- Ghahono ghano bone
- Hero ahoraho tomari
- Hey mohaprobol boli
- Jagate tumi raja
- Jagroto bishwa kolahol

Tagore composed some bhanga gaan in Dhrupad style from mool gaan. list of some songs of Tagore from mool gaan are as follows: -

<b>Mool Gaan Dhrupad</b>	<b>Composed by</b>	<b>Raag</b>	<b>Taal</b>	<b>Bhanga Gaan (Rabindra Sangeet)</b>
Sapt sur teen gram	Unsen	Yaman	Chautaal	Shoktiroop hero taar
Yah jag jhutha	Navalkishore	Shankara	Chautaal	Amare koro jibondan
Tero hi Nayanbaan	--	Jhinjhoti	Chautaal	Tomari modhur rupe
Naad nagar basaye	Miyan Taansen	Gurjari Todi	Chautaal	Probhate bimal anande

Achal biraje ho	Miyan Taansen	Darbari Kahnra	Chautaal	Jogote tumi raja
Shudh mudra shudh vani	Bilash Sen	Yamankalya n	Chautaal	Shono taar shudhabani
Parameshwa r purushottam	--	Yaman Bilawal	Chautaal	Aaji heri shonshar
Tum Nayanme mano	Inchabarsha	Gaurmallhar	Chautaal	Tumi jagich ke
Omkar Mahadev	Miyan Taansen	Bhairavi	Surphankta al	Aanondo tumi swami
Rang jugat so	miyan Tansen	Lalit	Surphankta al	Pantho ekhono keno
Bajat been prabeen	--	Ramkali	Jhaptaal	dukkho door korile
Sarasa sundar vara	Anantalal Bondhopadhy y	Basant	Jhaptaal	Nibir aontortor boshonto
Mere dund dal saje	Suratsen	Bihag	Jhaptaal	Moharaj eki saje
Urata vandan Naba	Surdas	Lalita-Gauri	Jhaptaal	Hridaya nandanbone

Eho gyan ranga	Baiju Bawara	Bilawal	Jhaptaal	Titto nobo shotto
Bin nahi dekhe	Anantalal Bondhopadhya y	Kafi	Jhaptaal	Jodi e amar hridoyduar
Pratham parvar digar	Harnath	Tilak kamod	Teora	Jaag jaag re jaag
Nachata tribhanga e	Haridas Swami	Bhimpalasi	Teora	Bipul torongo re
Agyan tama nikare	Acharya Ramashankar Bhattacharya	--	Teora	Shonshoyotim ir - majhe
E manke ankh	--	Bilawal	Rupak	He mon, tare dekho
Mahadev Maheshwar	--	Kalyan	Dhima Tritaai	Mohavishve Mohakashe <sup>2</sup>

The researcher is trying to shed light on Gurudev's Dhrupad style composition with one example of song and its notation given below: -

### Original Song (Mool Gaan) Dhrupad

**Raga – Shankara**

**Taal – Chautaal**

**Composer – Navalkishore**

<sup>2</sup> Sunirmal Bhattacharyya/Rabindra sangiter Bhanga Ganer Utsa Sandhane, Dvitiya Khanda/ Language Bengali/Konnagar, Hoogly/ Subject Index



Yah jag jhooth jan re mann  
 Sanch shiva shakti ka karo bakhan.  
 Avat ek jaat chalo yahi rat lag rahata  
 Sthir sukh pabat jo naam praan.  
 Yog yaag tiratha vrata saiyam aur niyam dharam  
 karam karata jo nar bhavbhakti badhe gyan.  
 Dhyan dharo shiv mantra japat pragata ho  
 Kahata navalkishore vahi naam Pradhan.<sup>3</sup>

English Translation: -

Know this world is a lie,  
 Show true Shiva devotion.  
 One comes and one goes, it is repeated,  
 He who is stable finds happiness.  
 Yog yaag tiratha vrata saiyam and rule dharam,  
 Karma increase devotion and knowledge.  
 Meditate and chant Shiv mantra  
 Navalkishore says chant the same name.

x		0		2		0		3		4	
						N	Š	ND	ND	PM	-ND
						Ya	h	ja	ga	jho	--
Š	-N	-	P	MG	P	G	-	-R	S	-R	Š
tha	-	-	ja	--	n	re	-	--	ma	-	nn
S	-	S	-	G	G	PM	D	P	N	-Š	Š
San	-	cha	-	shi	va	sha	k	ti	ka	-	ka
RN	Š	ND	PM	-D	P	N	Š	ND	ND	PM	-ND

<sup>3</sup> Sunirlmal Bhattacharyya/Rabindra sangiter Bhanga Ganer Utsa Sandhane, Dvitiya Khanda/ Language Bengali/Konnagar, Hoogly/ Page no. 4,5,6

ro	-	ba	kha	-	n	Ya	h	ja	ga	jho	--
P	-	P	Š	Š	Š	Š	-	Š	Ř	Š	-
Aa	-	ba	ta	e	k	ja	-	ta	cha	lo	-
Š	Š	-	ŠN	-Ř	Š	N	-D	P	ND	Š	N
Ya	hi	-	R	-	ta	la	-	ga	ra	ha	ta
PM	D	P	-M	G	M	PM	D	-P	ND	N	Š
Sthi	-	ra	-	su	kha	pa	-	ba	ta	jo	-
ŘN	Š	ND	PM	-D	P	N	Š	ND	ND	PM	ND
Na	-	ma	pra	-	n	Ya	h	ja	ga	jho	--
PM	-G	G	P	-	P	P	-	PM	D	P	P
Yo	-	g	ya	-	g	ti	-	ra	tha	vra	ta
P	-	ND	Š	N	N	P	-M	G	G	G	P
Sai	-	ya	m	au	r	ni	-	yam	dha	ra	ma
G	G	GR	SN	R	S	S	-	-	S	S	-
ka	ra	ma	ka	ra	ta	jo	-	-	na	ra	-
N	-S	S	S	-	G	P	PM	-D	P	-G	G
Bha	-	va	bha	ka	ti	ba	dhe	-	gya	-	n
PM	P	P	Š	Š	-	Š	ŠN	Ř	Š	-	Š
Dhya	-	n	dha	ro	-	Shi	va	-	ma	n	tra
Š	Š	-	ŠN	Ř	Š	N	M	-P	ND	Š	-N
Ja	pa	-	ta	-	pra	ga	ta	-	ho	-	-
Š	P	G	-	Ř	Š	Š	Š	ND	P	Š	N
Ka	ha	ta	-	na	ba	la	ki	sho	ra	va	hi
PM	G	P	G	-R	S	N	Š	ND	ND	PM	ND
na	m	pra	dha	-	n	Ya	h	ja	ga	jho	--

## **Rabindra Sangeet (Bhanga Gaan)**

**Prajay- Puja**

**Raga – Shankara**

**Taal – Chautaal**

**Ang- Dhrupad**

Amare koro jibondaan,  
Preron koro aontore tobo ahobaan.  
Aashishe koto jay koto, payi shoto harai shoto -  
Tomari paye rakho ochol mor pran.  
Dau more mongolbroto, shartho koro dure prohoto -  
Thamaye biphala shondhan jagao chitte shoto gyan.  
Labhe khotite shukhe-shoke andhakare diba aaloke  
Nirbheyi bohi nishchol mone tobo bidhan.<sup>4</sup>

English Translation: -

Give me life,  
Send the call to the heart.  
How much has come, how much has gone, I have lost hundreds-  
Put my life at your feet.  
Take me to selflessness, selfishness is driven away-  
Stop the search for failure, awaken the true knowledge in the heart.  
In the loss or profit, in happiness - in mourning, in the darkness- in daylight,  
Being fearless, I want to flow with a calm mind.

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<sup>4</sup> Naranarayan Putatunda/ Rabindrasangeeter Shrestha Swaralipi/ Language Bengali /Maiti book house, No. 8, Shyamachandra De Street, Kolkata/ Page No. 210,211

x		0		2		0		3		4	
						Š	-	ND	N	P	-
						Aa	-	ma	re	ko	-
PN	DN	-N	P	G	<sup>G</sup> P	G	-	-	S	-	-
ro	--	-	ji	-	bo	no	-	-	da	-	n
S	S	S	S	G	G	PM	D	P	<sup>P</sup> Š	-	Š
Pre	-	ro	no	ko	ro	Ao	n	to	ro	-	to
<sup>R</sup> N	-	N	<sup>P</sup> M	D	P						
bo	-	aa	hoba	-	n						
PM	-D	P	Š	Š	Š	Š	-	Š	Š	-	Š
Aa	-	shi	he	ko	to	ja	-	y	ko	-	to
Š	Š	GR	GR	Ġ	-	GR	Ġ	-	Š	N	-
Pa	yi	--	sho	to	-	ha	ra	yi	sho	to	-
PM	D	P	P	P	G	PM	D	P	Š	ŠN	<sup>N</sup> R
to	ma	ri	pa	-	ye	ra	-	kho	-	cho	-
Š	ND	N	<sup>P</sup> M	-D	P						
mo	--	r	pra	-	n						
G	-	-	P	-	P	P	-	PM	D	M	G
Da	-	o	mo	-	re	mo	n	go	l	bro	to
G	-	M	-N	M	M	G	-	G	S	S	S
Sha	r	tho	-	ko	ro	du	-	re	pra	ho	to
S	S	S	G	G	G	P	-	D	M	-	G
Tha	ma	ye	bi	pho	l	sho	-	n	dha	-	n
G	G	-	M	N	M	G	-	-	S	-	-
Ja	ga	o	chi	tt	e	sho	-	tt	o	-	-
S	-S	-S	-S	-G	-G	-P	-P	-D	M	-G	-
gya	-	-	-	-	-	-	-	-	n	-	-

PM	D	P	Š	Š	Š	Š	-	Š	Š	-	Š
La	-	bhe	kho	ti	te	shu	-	khe	sho	-	ke
Š	-	Š	Ġ	-	ĠR	ĠR	Ġ	-	Š	Š	N
Aa	n	dha	ka	-	re	di	ba	-	aa	lo	ke
PM	D	P	P	P	G	PM	-D	P	Š	ŠN	Ř
ni	r	bhe	ye	bo	hi	ni	sh	cho	l	mo	ne
Š	ND	N	PM	-D	P						
to	bo	bi	dha	-	n						

### 4.3 Influence of Dhamar on Rabindra Sangeet

In Dhamar gayaki, description of Radha-Krishna of Vrindavan is shown. The purity of devotion prevails all the time in the song of Dhamar. It is the major influence of classical music in Rabindra sangeet. Dhamar often has four tuk or kali, Rabindranath Tagore has also four tuk or kali in his songs and is composed to the tune of khayal gaan. But in it he has composed his own melody of sanchari and abhog and has preserved his own classical ideology. Because, since childhood, the influence of this kind of song became ingrained in his arteries by listening to classical Dhamar or Khayal. That is why he composed many of his songs in Dhrupad as his own ideology.

Rabindranath Tagore also composed many songs on Dhamar. However, the division of this 1 dimensional rhythm is considered in Hindustani Classical music as 5+2+3+4; But the division of Dhamar by Rabindranath Tagore is 3+2+2+3+4. There are many ragas in which Rabindranath Tagore has composed high music, they are Raga Bhairavi, Raga Ashavari, Raga Behag, Raga Yaman-kalyan, Raga Bageshree, Raga Kafi, Raga Pilu, Raga Desh, Raga Bhimpalasi, Raga Purvi, Raga

Ramkali, Raga Bhupali etc. Following are the list of some original song (mool Gaan) and Bhanga gaan Rabindra sangeet: -

<b>Original song (Mool Gaan)</b>	<b>Composed by</b>	<b>Raag</b>	<b>Taal</b>	<b>Bhanga Gaan Rabindra Sangeet</b>
Aaj braj me Saiyan	Rangaras	Bahar	Dhamar	Eto anandodhwani uthilo
Daf bajata Moan	Adarang	Alhaiya Bilawal	Dhamar	Ke re oi dakiche
Han re daf bajan	Adarang	Khamaj	Dhamar	Dakiche ke tumi
Mai to na jaun	--	Kamod	Dhamar	Amriter sagore
Pyari tere payana pakaru	--	Bihag	Dhamar	Aaji raj aashone
Aaj rang khelat hori	--	Bihag	Dhamar	Jage nath jochona rate
Mai to na jaun	--	Kamod	Dhamar	Duare boshe achi probhu
Been bajay re	--	Purvi	Dhamar	Beena bajao he
Bhulishi Gabaran	--	--	Dhamar	Shajabo tomare hey
Aayo falgun baro maan	--	Nayakikanara	Dhamar	Shudhasagore teere

Harashe jaag	--	Hameer	Dhamar	Harashe jago
laal				aaji
Sakhi ka path	--	Jayjayvanti	Dhamar	Hiya kapiche
bake				shukhe ki <sup>5</sup>

Dhamar songs are usually composed in Dhamar Tala. Rabindranath Tagore, however, like many other rhythms, has composed many songs with four kali in the style of Dhrupad in the light rhythms like Dadra and Kaharva tala. It is a testament to his devotion to the dhrupads and dhamar and in this he opens a new dimension to the dhrupadias. When Rabindranath Tagore composed Bangla songs in imitation of Indian classical music with sthai and antra in it, he also added sanchari and abhog by keeping the melody right. For example, the song- Anand Dhara Bahiche Bhubane, begins with an imitation of a Hindi trital song, but he adds two kali to it and adjusts the melody of sanchari on his own. This is how Rabindranath Tagore was influenced by Indian classical music. His songs are also influenced by Dhrupad and Dhamar of Hindustani shastriya sangeet. The researcher is trying to shed light on Rabindranath Tagore's Dhamar style composition with one example of song and its notation given below: -

### **Original Song (Mool Gaan)**

#### **Dhamar**

Raga – Bahar

Taal - Dhamar

Composer – Rangras

Aaj Vraj me saiyan Khelungi hori

<sup>5</sup> Prabir Guha Thakurta/Rabindrasangeet Mahakosh vol. 1/language Bengali/ Dey's Publishing, Kolkata/ Page no. 147 to 156

Khelungi hori dhoom machari  
koi sakhi gavat koi mridanga bajavat,  
koi sakhi mar pichakari,  
koi kumkum abir udavat bhari.<sup>6</sup>

English Translation: -

Today in Vraj i will play hori  
I will play hori with celebration.  
Some friends are singing and some are playing Mridanga,  
Some are playing with the water gun,  
Some are flying kumkum and abir.

	X	0	2	0	3	
II	N P -	M -	M -	PD -M -P	<sup>M</sup> G - M -	I
	Aa j -	vra -	j -	me- - -	sai - yan -	
	N - -D	D - -	N -	N - <sup>S</sup> -	N - D -	I
	khe - -	lun - -	gi -	ho - -	ri - - -	
I	N - -D	D - -	N -	S - <sup>M</sup> G -	<sup>M</sup> - <sup>P</sup> -	I
	khe - -	lun - -	gi -	ho - -	ri - - -	
I	<sup>M</sup> G - - <sup>M</sup>	<sup>R</sup> -	<sup>S</sup> -	<sup>S</sup> <sup>R</sup> -N - <sup>S</sup>	N - -D -	I
	dho - -	m -	ma -	cha - -	ri - - -	II
II	M M -	-N -D	N N	N - <sup>S</sup> <sup>S</sup>	<sup>S</sup> <sup>S</sup> <sup>S</sup> <sup>S</sup>	I
	Ko i -	- -	sa khi	ga - -	va ta ko i	

<sup>6</sup> Sunirlmal Bhattacharyya/Rabindra sangiter Bhanga Ganer Utsa Sandhane, Dvitiya Khanda/ Language Bengali/ Konnagar, Hoogly / Page No. 64,65



I	N	Ṛ	-Ṣ	Ṛ	-	-ṚḠ	Ṣ	ṢṚ	-N	-ṢN	Ṣ	-	N	-D	I
	mri	dan	-	ga	-	--	ba	ja	-	--	va	-	ta	-	
I	D	D	-	-	-	D	N	Ṣ	-Ṣ	-	ṢḠ	-	Ṣ	Ṣ	I
	ko	I	-	-	-	sa	khi	ma	-	-	ra	-	pi	cha	
I	ṢḠ	-	-	-Ṣ	-Ṛ	-Ḡ	-Ṣ	-Ṛ	-N	-Ṣ	N	-	D	-	I
	ka	-	-	-	-	-	-	-	-	-	ri	-	-	-	
I	N	N	-	N	N	Ṣ	Ṣ	Ṣ	Ṣ	-	-N	-Ṣ	Ṣ	Ṣ	I
	ko	i	-	ku	m	ku	m	a	bi	-	-	-	ra	u	
I	N	-Ṛ	Ṣ	Ṛ	-	Ṣ	-	N	-Ṣ	-	N	-	D	-	II II
	da	-	-	va	-	ta	-	bha	-	-	ri	-	-	-	

## Rabindra Sangeet (Bhanga Gaan)

### Dhamar

Parjaay - Puja

Raga – Bahar

Taal – Dhamar

Eto anondodhwani uthilo kothay,  
 Jogot purbashi shobe kothay dhay.  
 Kon amritodhaner peyeche shandhan,  
 kon shudha kore paan.  
 kon aloke andhar dure jay.<sup>7</sup>

<sup>7</sup> Naranarayan Putatunda/ Rabindrasangeeter Shrestha Swaralipi/ Language Bengali /Maiti book house, No. 8, Shyamachandra De Street, Kolkata/ Page No. 336,337

English Translation: -

Where there so much joy was heard,  
Where in the world the inhabitants barely care?  
Find out which nectar has been found,  
get some interest.  
In what light does darkness go away?

II	X			0		2		0		3	
	D	-	-N	P	-M	M	-	N	P	-M	I
	E	-	-	to	-	aa	-	non	do	-	
I	M	N	-	D	-	-N	P	P	-Ś	-N	I
	u	thi	-	lo	-	-	ko	tha	-	-	
I	D	D	-	D	-	D	N	N	-	Ś	I
	jo	go	-	t	-	pu	r	ba	-	-	
I	R	-	-	Ś	-D	-N	-P	P	-Ś	-N	II
	ko	-	-	tha	-	-	y	dha	-	-	
II	D	-	-N	N	-	-	-Ś	Ś	Ś	Ś	I
	ko	-	n	a	-	-	-	mri	ta	dha	
I	N	Ṛ	-	-	-	-G	Ś	N	-Ś	-ṚŚ	I
	pe	ye	-	-	-	-	che	sho	-	-n	

I	N	-	-	-	-	D	P	M	-G	-	M	-	P	-D	I
	ko	-	-	-	-	n	shu	dha	-	-	ko	-	re	-	
I	<sup>M</sup> P	-	-	-M	-	-G	-	-M	-	-	-R	-	-S	-	I
	pa	-	-	-	-	-	-	-	-	-	-	-	-	n	
I	D	-	-	D	-	-	-N	Ṣ	-	-Ṛ	-Ṛ	-Ḡ	-Ṣ	-	I
	ko	-	n	aa	-	-	-	lo	-	-	ke	-	-	-	
I	M	M	-	P	-	P	-ṢṚ	<sup>N</sup> Ṣ	-	-	-N	-	-D	-	II II
	aan	dha	r	du	-	re	--	ja	-	-	-	-	-	y	

#### 4.4 Influence of Khayal on Rabindra Sangeet

Bishnupur Gharana of Bengal plays a major role for the influence of classical music on Rabindra Sangeet. Because it can be seen that Rabindranath Tagore's entire musical career has influence of Bishnupur gharana than any other gharana. The reason behind that the reputation of Bishnupur dynasty as the bearer and carrier of Hindustani aristocratic or classical music in that era was established in a unique position in the whole of Bangladesh and even in India. second the simple, solemn classical style of this genre fascinated everyone. There was no attempt to spread the dominance of melody in this style by distorting the idea and words of music and that is the reason why most of the artists of Bangladesh were most attracted towards it. Even in that era the practice of this gharana was widespread in Bangladesh. Thirdly, the Thakurbari had close contacts with any of the renowned masters of this dynasty, and Rabindranath Tagore's father Maharshi Debendranath also preferred the Bishnupur method. Later, Rabindranath Tagore was also influenced by that. He was also greatly influenced

by the musical achievements of Kshetramohan Goswami and other geniuses of the Bishnupur dynasty under the patronage of Maharaja Shourindra Mohan and Jatindra Mohan Tagore. The influence of Vishnu Chakraborty, the music teacher of Rabindranath Tagore's house, is also considerable in his creation of music and melody. Vishnubabu was also the main bearer and carrier of Bishnupur clan.

Basically, the influence of the Dhrupads of the Bishnupur gharana is more prevalent in Tagore's songs and the influence of Dhamar and Khayal is less so.

The number of songs of Khayal prakriti is less than that of Dhrupad and Dhamar, because in the Tagore family, the dominance of the dhrupads in general was the heighest, but khayal gayaki was also not neglected. Famous Khayal singers from different parts of India used to come to Jorasanko's Tagore family to gather. However, there is a considerable difference between Hindustani Khayal and Rabindranath's Khayal prakriti song. The characteristic of Hindustani Khayal depend mainly on its taan, boltaan, vistar etc.

But Tagore has carefully avoided such ornamentation in his khayal prakriti songs. In this context, it is noteworthy that Tagore has somehow imitated the original Hindustani melody, but in most of his genius, he has left a sign of his rare variety in the combination of thought, language and melody in songs of the nature. The number of songs of his perception nature is limited as compared to Dhrupad songs. Following are the name of some songs of khayal prakriti of Rabindra Sangeet:

<b>Original Song (Mool Gaan)</b>	<b>Raga</b>	<b>Taal</b>	<b>Tagore's song (Bhanga Gaan)</b>
Rimjhim Rimjhim	Malhar	Tritaal	Rimjhim ghono ghono re
Sundar lagori he	Kanada	Ektaal	Mondire momo ke

Bole re papiyara	Miya malhar	Tritaal	Kotha je udhao holo
E mann ke ankh	Bilawal	Rupak	He mon tare rekho
Mann ki kamal dal	Mishra Bahar	Aadatheka	Ekti horsh heri kanone
Ho ho mere dwar	Desh	Panchamswari	Aaji mor dare
Tum Charan Kamal par	Ashavari	Tritaal	Tobo Amala Parasharas
Paila mujhe bhari de	Rramkali	Tritaal	Dao hey hridoy bhore
More kaan bhanakwa	Gandhari	Ttritaal	Kaar Banshi nishibhore
Kaise katogi	Bihag	Tritaal	Timirobibhabori kate
Jane na denge	Shyam	Tritaal	Rakho rakho re
Piya bin kaise	Bilawali	Tritaal	Dekha jodi dile
Payaliya mori bajere	Yaman	Tritaal	Ekhono tare chokhe
Prem dagariya main	Gandhari	Tritaal	Jawa aashare ei ki
Baje Jhanana jhanana	jaunpuri	Tritaal	Esho shoroter Aomolo mohima
Ji na chuo mori	Ramkali	Tritaal	Ankhijol muchaille

			jononi
Aub mori payela	Adana	Tritaal	Aaji mamom jibone
Jago mohan pyare	Bhairav	Tritaal	a) Mono jago mongaloloke b) Tumi aaponi jagao more
Aaj moran ban	Malhar	Tritaal	Aay lo sajani
Kahe tum javat	Ramkali	Ektaal	Swapna jodi bhangile
E sakhi aub kaise	Chayanat	Ektaal	Hey sakha mamo hridoye
Bansuri mori	Yamankalyaan	Ektaal	Sheetol tabo podochaya
Ghunghat pat kholo	Yaman	Aratheka	E moh aaboran <sup>8</sup>

The researcher is trying to shed light on Rabindanath Tagore's Khayal style composition with one example of song and its notation given below: -

### **Original Song (Mool Gaan)**

#### **Khayal**

**Raga – Aashavari**

**Taal – Tritaal**

**Composer – Maharaj Anandakishore**

<sup>8</sup> Sunirmal Bhattacharyya/Rabindra sangiter Bhanga Ganer Utsa Sandhane, Dvitiya Khanda/ Language Bengali/ Konnagar, Hoogly /Index page

Tua charan kamal par mann bhabarba

Lobhano ja chand chakor.

Jimi chatak boond svatika

Jalaja bhaan Ghana mor.

Jaise kumudini himkar chatak,

chakai chahat bhor.

Taise tua ag param pritshan

Dhyavat Anandakishore.<sup>9</sup>

	X	2	0	3	
		P P	<sup>P</sup> M P P Š	<u>N</u> D <u>D</u> P P	I
		Tu a	cha ra na ka	ma la pa ra	
II	M M P <u>P</u> D	<sup>M</sup> P <sup>M</sup> G - <u>G</u>	<u>G</u> -R - R	S - - -	I
	ma n bha ba	ra ba - lo	bha - - no	ja - - -	
I	R M P Š	<u>N</u> D P P P	<sup>P</sup> M P P Š	<u>N</u> D <u>D</u> P P	I
	cha n da cha	ko r Tu a	cha ra na ka	ma la pa ra	
		- -	M P <sup>N</sup> D -	<u>D</u> <u>D</u> Š -	I
		- -	ji mi cha -	ta ka bun -	
II	Š Š - <u>GR</u>	- <u>R</u> - Š -	M M M P	- P <sup>M</sup> P <sup>P</sup> Š	I

<sup>9</sup> Sunirlmal Bhattacharyya/Rabindra sangiter Bhanga Ganer Utsa Sandhane, Dvitiya Khanda/ Language Bengali/ Konnagar, Hoogly / Page No. 72, 73

	da sva - ti	- - ko -	ja la ja bha	- na gha na	
I	Ś - - -ND mo - - --	-P - P P - r Tu a	<sup>P</sup> M P P Ś cha ra na ka	ND D P P ma la pa ra	II
		- - - -	M - M - jai - se -	P P P P ku mu di ni	I
I	M P D D hi ma ka ra	Ś -Ś Ś Ś cha - ta ka	M M - M cha ka - e	P -M P Ś cha - ha ta	I
I	Ś - -N -D bho - - -	-P - - - - - - r	M - P P tai - se tu	ND - Ś Ś a - pa ga	I
I	Ś Ś Ś Ṙ Pa ra ma pri	-N Ś Ś - - ta so -	M M M M dhya ba ta aa	P M P ŚN na n da ki	I
	Ś - - -ND sho - - --	-P - P P - r tu a	<sup>P</sup> M P P Ś cha ra na ka	ND D P P ma la pa ra	II

### Rabindra Sangeet (Bhanga Gaan)

#### Khayal

Parjaay – Puja

Upa Parjaa – Bibidha

Raga – Ashavari

Taal – Tritaal

Ang – Khayal



Tobo amala Poroshoras, tobo sheetol shanto punyakoro antore dao,  
Tobo ujjolo jyoti bikashi hridayomajhe mamocha.  
Tobo modhumoy premo-rosho-sundoro-shugondhe jibon chao,  
Gyan dhyana tobo, bhakti amrita tobo, shri ananda jagao.<sup>10</sup>

English Translation: -

Give amala arasaras, then give cool pious heart.  
Then the bright light develops in your heart.  
Then bring the life to the sweet and fragrant honey,  
Awaken the knowledge, bhakti amrita, then Sri Ananda.

	X	2	0	3	
				P P To bo	
II	M PM P ŠN a m- la pa	ND D P P ro sho ra s	M M P DP ta bo shi ta	PM PG - G la sha n to	I
I	MG - R R pu n na ko	S - - - ro - - -	M - P N aa n to re	N -D D PM da u to bo	I
I	ND - N N U j ja la	Š - Š Š jyo - ti bi	N Š -GR - ka - - -	Š - - - shi - - -	I
I	M M M P	- P Š ŠN	Š - -N -	-D - D P	II

<sup>10</sup> <https://www.geetabitan.com/lyrics/T/tabo-amal-parashras-lyric.html>

	hri do yo ma	- jhe ma mo	cha - - -	- o to bo	
II	M - M -	P P P P	MG M ND D	Š -N Š Š	I
	to - bo -	mo dhu mo y	pre mo ro sho	shu n do ro	
I	M M - M	P - P N	<sup>D</sup> N - -D - -P	- - -	I
	shu go n dhe	ji - bo n	cha - - -	- - - o	
I	M - P ND	- N Š N	Š - R N	Š Š Š Š	I
	gya - n dhya	- n to bo	bha k ti a	mri ta to bo	
I	M - M -	P - P N	N -Š -N D	-P - D P	II II
	shri - a -	non n do ja	ga - - -	- o to bo	

#### 4.5 Influence of Tarana on Rabindra Sangeet

Kabiguru Rabindranath Tagore was hingly influenced by tarana of classical music. According to book Geetabitan, following are list of some Tagore songs of tarana style: -

Mool Gaan	Raga	Taal	Bhanga Gaan
Dere dim ta na na na	Bihag	Tritaal	Aho aaspardha e ki
Tom tana na na (by Kanthakamudi)	Alhaiya Bilawal	Tritaal	Oi pohailo timirorati <sup>11</sup>
Dara drim ta na na	Bihag	Tritaal	Chharachar Shokoli miche

<sup>11</sup> <https://www.geetabitan.com/lyrics/O/oi-pohailo-timiorati-lyric.html>

Dara drim dara drim (Sangeetmanjari)	Natamahaar	-	Shukhohin nishidin
1) Ta na na dre dre, 2) Na dri dri dim ta nom	1) Desh  2) Tritaal	-	Hay, ke dibe aar shantona
Gat - Sitar and Shehnai			
Bhanga Gaan	Gat	Raag	Taal
Esho shyamolo sundaro	Sitar	Desh	Tritaal
Din phuralo hey shonsari	Shehnai	Bhimpalasi	Aratheka
Mor bhabnare	Sitar	Gaurmalhar	Tritaal

The researcher is trying to shed light with one example of Rabindrik bhanga gaan of Tarana style with notation: -

### **Oi Pohailo Timiroraati**

**Parjaay** - Puja

**Upa-parjaay** - Utsav

**Raag** - Alhaiya Bilawal

**Taal** - Tritaal

**Anga** - Tarana

**Bhanga Gaan**

Oi pohailo timiroraati,  
purbogonedekha dilo nabo probhatochota,  
Jibone jubane hridoye - bahire,

prokashilo oti aparupo modhuro bhatti,  
 Ke pathale e shubhodin nidra - majhe,  
 Maha mahollase jagaile charachar,  
 Shumangal aashirbado baroshile,  
 Kori procharo shikhobarota,  
 Tumi chiro saather sathi.<sup>12</sup>

II			Ś -	Ś Ś N D	P P P ŚD	I
			O i	po ha i lo	ti mi ro ra	
I	Ś - Ś -	Ś - Ś -	Ś N D -N	Ś R Ś Ś	I	
	ti - O i	- pu ro bo	go go ne -	de kha di lo		
I	P D P P	-M M G G	G -R G M	G <sup>R</sup> G R S	I	
	n bo pro bha	- to cho ta	ji - bo ne	jou - ba ne		
I	S M G M	P P P P	D D D N	D N D N	I	
	hri do ye ba	hi re pro ka	shi lo aa ti	aa pa ru pa		
I	Ś R Ś Ś	Ś D Ś -	II			
	m dhu r bha	- ti O i				

<sup>12</sup> <https://www.geetabitan.com/lyrics/O/oi-pohailo-timiorati-lyric.html>

II				- - - -	- - - -	I
				- - - -	- - - -	
I	P P P P	P Š D Š	Š - Š -	Š - Š -	I	
	Ke pa tha le	e shu bha din	ni - dra -	ma - jhe -		
I	Š Š ĠR Ġ	M Ġ - Ġ	R R Ġ M	Ġ R Š Š	I	
	ma ha - ma	ho lla - she	ja ga i le	cho ra cho r		
I	N N - N	Š D D D	- D N P	M M M M	I	
	shu ma n ga	- l aa shi	r ba - do	ba ro shi le		
I	M M M GM	-P P P P	D - D D	D N D N	I	
	ko ri pro cha	- ro shu kha	ba - ro ta	tu mi chi ro		
I	Š R Š Š	<sup>N</sup> Š D Š -	II II			
	sha the r sha	- thi O i				

#### 4.6 Influence of Thumri on Rabindra Sangeet

The stream of pure classical music was flowing in Jorasanko's Thakurbari and it was in this environment Tagore's musical life was formed. For this reason, his inclination towards thumri was less. However, although there is no song of a completely thumri nature, there is no lack of subtle melody in many of his songs like thumri songs. However, a few songs have some effect of thumri. Tagore has successfully used the ragas used in thumri in his songs, such as Kafi, Pilu,

Bhairavi, Khamaj etc. Apart from this, he has composed many songs in the taals in which thumri is also sung.

There are some examples of Rabindra Sangeet composed of Thumri and Dadra Anga. Four songs according to differing opinions, respectively - Pipasa hai nahi mitil (Mool Gaan - Saiyan jaav jaav nahi, Bhairavi Tritaal), Mon praan kariya loho hey (Mool Gaan- Has has garava lagave, Bhairavi, Jat), Bondhu raho raho sathe (Mool Gaan - Sang chal diye, Bhairavi, Kaharva) and Shokhi adhare ekela ghore (Mool Gaan - Sakhi aao to andheri ghata, Khamaj) have been classified by some as tappa anga songs in addition to thumri.

Following is one example of song in thumri style: -

<b>Mool Gaan</b>	<b>Raag</b>	<b>Taal</b>	<b>BhangaGaan</b>
Kaun Paradesh	Pilu	Dadra	O keno bhalobasha janate
Garava na aho sakhi	Sohini	Pashto	Ogo, dekhi akhi tule (Mayar khela)
Kinhe dekho kanhaiya	-	Dadra	Kokhondile poray
Koto kaal re (Old Bengali song, thumri anaga)	-	khamaj	Kotokaal robe bol bharot re
Maharaja kevariya	Pilu	Dadra	Khelar sathi, biday daar

			khol
Oi dekha jaay bari amar	Kalingara	Dadra	Ghare te bhramor el
Sakhi tarase tarase	Mishra Pilu	Khemta	Shokha shadhite shadhate
Sakhi avo to andheri ghata	Khamaj	-	Shokhi andhare ekela ghore
Piya bidesh gaye	Pilu	-	Hiya majhe gopane heriye
Banake batiyan	Bhairavi kawwali	Dadra	O je mane na mana

## Rabindra Sangeet (Bhanga Gaan)

### Thumri style

**Parjaay** – Prakriti

**Upa—parjaay** – Basant

**Raga** – Khamaj

**Taal** - Kaharwa

“Derived from a bhajan in Thumri style koi kachu kahe dil laga re, Tan hi laga man hi laga, bich me nahi kachu jaga re”<sup>13</sup>

Tumi kichu diye jao mor prane gopone go,  
Phuler gondhe bashir gane mormoromukhorito pabone.  
Tumi kichu niye jao bedona hote bedone,  
Je mor oshru hashite leen, je bani nirob noyone.<sup>14</sup>

<sup>13</sup> <https://www.geetabitan.com/lyrics/T/tumi-kichhu-diye-jao-lyric.html>

<sup>14</sup> <https://www.geetabitan.com/lyrics/T/tumi-kichhu-diye-jao-lyric.html>

English Translation: -

You secretly pass through something in my soul,  
In the song of the flute, in the murmur of the wind.

Take anything from pain to pain,  
My tears are absorbed in the laughter, there is that message in the silent eyes.

	X	0	X	0	
				PN <sup>N</sup> D PM	
				Tu mi ki	
II	DP -M G M chu - di ye	P - - - ja - - o	- - M -G - - mo r	M -N -D -N pra - - -	I
I	<sup>N</sup> D - M G ne - go -	M -N <sup>N</sup> D -N pa - ne -	PD -NS -NR -SRS go -- - -	- P <sup>N</sup> D PM - tu mi ki	I
I	DP -M G M chu - di ye	P - - P ja - o phu	N Š NŠ -RĠ le ro go -n	<sup>G</sup> R - - N dhe - - ban	I
I	Š R DŠ -NŠND shi r ga - - - -	<sup>D</sup> M -P - - ne - - - -	P -N N N mo r mo ro	N N N N mu kho ri to	I
I	<sup>N</sup> D -N D -Š pa - bo -	NŠ -RŠN -Š - ne - - - - -	- N <sup>N</sup> D PM - tu mi ki	DP -M G M chu - di ye	I
I	P - - - ja - - o	- S S R - tu mi ki	R - -G chu - - -	- -M MD <sup>D</sup> P - - ni ye	I



I	MP -RG - -	G N N N N	<sup>N</sup> D - M -	D -NŠ DŠ -NŠND	I
	ja - - o	be do na ho	to - - -	be -- do ----	
I	<sup>DP</sup> - - -	- S S R	R - -P -	- <u>-M</u> MD <sup>DP</sup>	I
	ne - - -	- tu mi ki	chu - - -	- - ni ye	
I	MG -RG - -	PN N N N	<sup>N</sup> D - -M -	D -NŠ DŠ -NŠND	I
	ja - - o	be do na ho	to - - -	be -- do ----	
I	<sup>DP</sup> - - -	- S S R	<u>R - -P -</u>	- <u>-M</u> MD <sup>DP</sup>	I
	ne - - -	- tu mi ki	chu - - -	- - ni ye	
I	MG -RG - -	- P N Š	NŠ -RĠ ĠR -	-ŠN N Š Ġ	I
	ja - - o	- je mo r	o sh ru -	--- ha shi te	
I	<sup>R</sup> D -ŠND PM -P	PN N N N	N N <u><sup>N</sup>D -N</u>	<u><sup>N</sup>D -Š</u> NŠ -RŠ	I
	li ----- n -	je ba ni ni	ra ba na -	ya - ne --	
I	<u>-N -Š</u> - -	- N <sup>N</sup> D PM	DP -M G M	P - - -	II II
	-- -- - -	- tu mi ki	chu - di ye	ja - - o	

#### 4.7 Influence of Tappa on Rabindra Sangeet

In Hindustani music tappa gayaki has a permanent place and its patronage is given to Gulam Nabi and Shori Miyan. But in Bangladesh too, tappa gayaki became very popular and gradually a style of its own developed. Ramanidhi Gupta and Nidhubabu is said to be the creator of this tappa song.

In Jorasanko's Thakurbari, along with Hindustani tappa, Nidhubabu's tappa song was also much appreciated. So naturally Rabindranath Tagore was influenced by tappa songs. But there is a difference in Hindustani tappa and Tagore's tappa. Boltan is predominant in Hindustani tappa, but in Tagore's tappa boltan is not used. Of course, some of the songs are based on Hindustani tappa, but Rabindranath Tagore is also noted for his distinctiveness in terms of style, style of composition, decoration and so on.

Apart from this there are two more example of tappa song by Rabindranath Tagore— 'Tomay notun kore pabo bole' is one more tappa in raga-khamaj with taal- Kaharwa and 'Ami rupe tomay bholabo na' is also one Kirtan tappa in taal – tritaal. The song 'Ami ruoe tomay bholabo na' "in Nidhubabu's Tappa style, was first published on 6<sup>th</sup> January, 1911. It was included in the play 'Raaja'. This as the last song that Rabindranath had sung on a stage of Calcutta."<sup>15</sup>

Following are list of some tappa anga bhanga gaan and mool gaanin Rabindra Sangeet: -

<b>Mool Gaan</b>	<b>Raag</b>	<b>Taal</b>	<b>BhangaGaan</b>
Koi kachu kaho re	Khamaj	Kaharwa	Tumi kichu diye jao
Saiyan jaav jaav nahi	Bharavi	Tritaal	Pipasha hay nahi mitil
Shonge chla diya hawe	Bhairavi	Kaharva	Bondhu raho raho sathe
Hasa hasa garava lagave	Bhairavi	-	Monpraan kariya laho hey

<sup>15</sup> <https://www.geetabitan.com/lyrics/A/aami-rupe-tomaay-bholabo-na-lyric.html>

Following is one example of Tagore’s tappa style composition with notation given below: -

### **Rabindra Sangeet (Tappa Style)**

#### **Bhanga Gaan**

Parjaay – Puja

Upa Parjaay – Bibidha

Raga – Kafi

Taal- madhyamaan

“This song is derived from the tappa song – O miyan janewale. In raga Mishra Khamaj and taal – Ardha Teentaal. Vidushi Malini Rajurkar has sung this taapa on youtube in a very beautiful way.”<sup>16</sup>

E parobase robe ke haay!

Ke robe e sonshoye shontape shoke

Hetha ke rakhibe dukhobhoyeshonkote –

Temon apon keho nahi e prantore haay re.<sup>17</sup>

English Translation: -

Ah! Who will live in this forlorn!

Who will be in this agony, sorrow and in uncertain?

Here, who would keep me out of sorrow, fear and danger?

Ah! None is here, so near and dear

to look after in this wasteland, in wilderness.<sup>18</sup>

x

2

0

3

|

|

|

|

|

<sup>16</sup> <https://www.youtube.com/watch?v=V56G2AbD86Q>

<sup>17</sup> <https://www.geetabitan.com/lyrics/E/e-porobashe-robe-lyric.html>

<sup>18</sup> <https://www.geetabitan.com/lyrics/rs-e/e-porobashe-robe-english-translation.html>

II	ŠND -N - -	NDP MG - -	-RG -MGR G -	- -R SN S	I
	E-- -- - -	paro ba - -	-- ---- - -	- - she ro	
I	R <sup>M</sup> G R -	- RG -MPM -GR	-G - - -R	-SN -S - -	I
	be - ke -	- ha ---- ---	-- - - --	-- -- - y	
I	S R M M	P - - MG	M -N D -	- ND PDN ŠND	I
	ke ro be e	shon - - sho	ye - sho -	- -- --- ---	
I	-N - D P	- - - DP	MP DPM -P -	RG MG RS R	I
	-- n ta pe	- - - --	sho --- - -	ke -- -- --	
II	P M - PD	N - - -ŠN	-DN -Š N Š	- - - -	I
	he tha - ke	ra - - --	-- - khi be	- - - -	
I	PŠ - -N ŠR	ŠRŠ NDP MPD NŠN	D P - -	- - - -	I
	dukh - - bhay	son --- --- ---	ko te - -	- - - -	
I	M P N Š	Ř Ř - Ř	Ř Ř - -GR	ŠRG MGR G -	I
	te mo n aa	po n - ke	ho na - --	--- --- - -	
I	Ř Š - -	- - Š -	NŠ ŘŠ ND PM	PD NŠ ŠN DN	I
	hi - - -	- - e -	pra -- -- --	-- -- -- n	
I	D P - DP	MP MPDP -MP -	RG MG RS R	- - - -	II
	to re - --	ha ---- -- y	re -- -- -	- - - -	

#### 4.8 Influence of Carnatic Music on Rabindra Sangeet

Rabindranath Tagore had the talent of learning and adapting the rhythm and melody of various musical sources to compose various beautiful songs.

Carnatic music had an impact on him for three reasons- Sarala Devi, who was Rabindranath Tagore's niece, lived in Mysore for many years and she also learned the Mahisuri tunes. Savitri Govinda Krishnan- who was from Adyar and Indira Devi, daughter of Rabindranath Tagore's elder brother Satyendranath Tagore.

Tagore visited Mysore as a special guest during the Dusshra festival during the reign of Nalwadi Krishnaraja Wadiyar in 1922. He was welcomed with a very open heart by Deewan Mirza Ismail. As a person of extraordinary musical abilities to assimilate all dimensions of music, he was very curious to know about Carnatic music. His niece Sarala Devi introduced him to Carnatic music and its many composers and composition. Savitri Govindakrishnan, who was a Carnatic musician and had also been a student of shantiniketan, had introduced Tagore to many famous Kritis of South Indian classical music. Tagore composed several Rabindra Sangeet based on pieces of Carnatic music. For example, the royal kingdom of Mysore's Anthem- Kayo sri gauri was the basis of the famous Ananda loke mangal lok in Bangla.

Following are some example of Rabindra sangeet bhanga gaan and mool gaan in Carnatic style: -

Following is one example of Rabindra sangeet with the influence of Carnatic music: -

<b>Mool Gaan</b>	<b>Bhanga Gaan</b>
Minakkhi me mood (Madrasi song)	Bashonti, hey bhubonmohini
Brindavan lola	Nilanjol chaya
Nichu charanmule	Baje korun shure
Prem bhaye jib	Shubhro probhate purbo gagone

Charivasha parjanta	Shokatre oi kandiche
Sakhi ba ba maran (Kannad song)	Boro aasha kore
Kayo shri gauri	Anandaloke Mongaloloke <sup>19</sup>

## Rabindra Sangeet (Carnatic Style)

### Bhanga Gaan

Parjaay – Puja o Prarthana

Raga – Karnataki jhijhit

Taal – Tritaal

Boro asha kore esheci go kache deke lao,

Phirayo na janoni.

Dino hine keho chahe na, tumi tare rakhibe jani go.

Aar ami je kichu chahi ne, choron tole boshe thakibo,

Aar ashi je kichu chahi ne, Janoni bole shudhu dakibe.

Tumi na rakhile griho aar payibo kotha, kende kende kotha berabo,

Oi-je heri tomoshohonoghora gahono rojoni.<sup>20</sup>

English Translation: -

I have come with high hopes,

call me, don't return, mother.

No one ants to be poor, I know you will accept me.

Allow me to sit at your feet.

Whatever you want, I will just call you mother,

<sup>19</sup> Sunirlmal Bhattacharyya/Rabindra sangiter Bhanga Ganer Utsa Sandhane, Dvitiya Khanda/ Language Bengali/ Konnagar, Hoogly /Page no. 141 to 145

<sup>20</sup> <https://www.geetabitan.com/lyrics/rs-b/baro-asha-kore-english-translation.html>

If you don't accept me, where will I get the house, where will I go to cry,  
I can see the terrifying night.

	X	2	0	3	
				S R Bo ro	
II	G - G - aa - sha -	G -MG R -G ko -- re -	<sup>G</sup> P M G RG e she chi go	<sup>R</sup> S S R GR ka che de ke	I
I	S - - - la - - o	<sup>N</sup> S Ḑ S -R phi ra yo -	<sup>R</sup> P - -DP M na - - jo	G RG S R no no bo ro	I
I	P - D N di - no hi	Ṣ - - -ND ne - - --	P D P M ke ho cha he	G - - -MG na - - --	I
I	R - G S tu - mi ta	<sup>G</sup> R - - - re - - -	S -Ṇ P Ḑ ra - khi be	S - <sup>G</sup> R - ja - ni -	I
I	S - - - go - - -	- - - - - - - -	S - G R aa r aa mi	G - - - je - - -	I
I	P M G R ki chu cha hi	<sup>R</sup> D - - - ne - - -	S Ṇ Ḑ Ṇ cho ro no to	<sup>N</sup> R - - - le - - -	I

I	S N D N bo she tha ki	P - - - bo - - -	S - G R aa r aa mi	G - - - je - - -	I
I	P M G R ki chu cha hi	<sup>R</sup> D - - - ne - - -	N D P D jo no ni bo	<sup>R</sup> - - - le - - -	I
I	Š N D ND shu du da ki	P - - - be - - -	D N Š - tu mi na -	P P P - ra khi le -	I
I	D N P - gri ho aa r	M G R R pa e bo ko	D - - - tha - - -	- - - - - - - -	I
I	P M G R ken de ken de	S -N D N ko - tha be	<sup>N</sup> R - - GR ra - - -	S - - - bo - - -	I
I	P - - - o i - -	S - - - je - - -	R - - - he - - -	G - - - ri - - -	I
I	<sup>G</sup> P M G R to mo sho gho	S N D - no gho ra -	D P M G go ho no ro	RG S S R jo ni bo ro	II II

#### 4.9 Influence of Vaishnav Padavali

Vaishnava verses has influenced many of Tagore's songs directly or indirectly. Especially in Tagore's Geetanjali songs 'Prabhu', 'Nath' and 'Priyo' are reminiscent of Vaishnava phrases like 'Sakhi', 'Bandhu', 'Nath' etc. Most of the



Rabindranath Tagore songs, especially the Gitanjali- Gitimalya Gita, Have almost the same language, rhythm and humor. Below is some example of such songs: -

- Aaj jhorer rate tomar obhishar.
- Pran-sakha bandhu he amar.
- Keno nayan apni bheshe jay jole.
- Keno mon keno emon kore.
- Ja hobar ta hobe.

### **Ja hobar ta hobe**

**Parjaay** - Puja

**Upa parjaay** – Bondhu

**Raga** – Khamaj

**Taal** – Kaharwa

Ja hobar ta hobe

Je amare kandaay she ki emni chere robe?

Potho hote je bhuliye aane potho je kothay shei ta jane,

Ghor je charay hath se baray- sei to ghore lobe.<sup>21</sup>

English Translation: -

Whatever happens will happen,

whoever weeps for me, will he be gone immediately?

He who strays from the path knows where the way is,

Whoever raises his hand without leaving the house will take it home.

---

<sup>21</sup> <https://www.geetabitan.com/lyrics/J/jaa-hobaar-ta-hobe-lyric.html>

	X	0	X	0	
II		PD -P Š - Ja - - -	-Ṇ - D MG - - ho ba	R - G M - r ta ho	I
I	P - - - be - - -	M M M G je aa ma re	- - G G - - kan da	MG RG MG RS -- -- -- y	I
I	- - G M - - she ki	M P P - e m ni -	- DDP MG -G - ---- -- --	- G M P - che re ro	I
I	PD -P Š - be - - -	Ṇ - - - - - - -	D P M G - - - -	M - - - - - - -	II
II		GM PD -Ṇ ND Po -- tho ho	D D - - te je - -	ND PD NŠ N -- -- -- bhu	I
I	Š Š ṘṘŠ N li ye --- aa	Š - - - ne - - -	N - - Š Po - tho je	N Š - - ko tha - ya	I
I	N -Š NŠ ṘṘŠ she i ta ---	NŠ Ṇ D - -- ja ne -	- - DP MG - - -- --	G - M G gho r je cha	I
I	M - - - ra - - y	D ND PD NŠ ha -- -- tha	Š ŠN Š - she ba ra -	- - - - - - - y	I
I	Š M Ġ - she i to -	ṀṀĠ ṘŠ - ŠN ---- -- - gha	Š - - ŠN re - - lo	ṘṘŠ ND PM GM be -- -- --	I
I	- - - - - - - -				II II

#### **4.10 Influence of Kirtan on Rabindra Sangeet**

Tagore composed many songs under Kirtan style for example, Ki korili moher cholone - derived from a Hindi bhajan “Aub din thodi(Tritaala)”.

Following are the list of some songs under kirtan style: -

##### **Kirtan**

- Abar more pagol kore
- Aj jemon kore gaiche
- Aji e nirala kunje
- Aaj shobar ronge rong
- Amar hridayo somudrotire
- Amarki bedona se ki
- Amar mollikabone jakhon
- Amar na bola banir
- Amar praner majhe sudha
- Amare ke nibi bhai
- Ami jakhon chilem andho
- Ami jene shune tobu

##### **Raga Bahar: - Kirtan**

- Aji dokkhin duar khola
- Ore bokul parul ore

##### **Raga Bihag-Khamaj: - Kirtan**

- Dujone dekha holo

##### **Raga Bihag: - Kirtan**

- Aju sokhi muhu muhu

- Diye genu basanter
- Mone roye gelo moner
- Ogo shono ke bajay
- Oke bol sokhi bol
- Sojoni sojoni radhika lo
- Tham tham ki koribi
- Tomra ja bolo thai bolo

### **Tappa anga: - Kirtan**

- Ami rupe tomay bholabo na
- Sakal janam bhore o mor

### **Mishra Bihag: - Kirtan**

- Rodan bhara e basanta

### **Raga Khamaj: - Kirtan**

- Amar ei poth chawatei
- Ami hridayer kotha
- Baki ami rakhbo
- Ja hariye jaay
- Tomar bas kotha je pothik
- Ami chini go chini tomare
- Amar ei rikto doli<sup>22</sup>

Below is one example of kirtan based song in Rabindra sangeet: -

---

<sup>22</sup> <https://www.geetabitan.com/raag/light-classical-and-regional-forms/kirtan.html>

## Aami Michhe Ghuri

**Ang** – Kirtan

**Taal** – Kaharwa

**collection** – Mayar khela

Aami michhe ghuri e jogote kisher pake,  
Mone bashona joto mone thake.  
bujhiyachi e nikhile, chahile kichu na mile,  
Era, chahile aapon mon gopone rakhe.  
Eto lok ache, keho kache na dake.<sup>23</sup>

English Translation: -

I am lying in the world of what is ripe, as much as the desire of the mind.  
I have understood that if they want, they do not get anything,  
They keep their minds secret if they want.  
There are so many people no one calls.

---

<sup>23</sup> <https://www.geetabitan.com/lyrics/A/aami-michhe-ghuri-e-jagate-lyric.html>

	X	0	X	0	
II	S GR G G	G G G MGR	<sup>R</sup> G R GM PM	G RGR S -	I
	mic che ghu ri	e jo go te	ki she r pa	ke --- - -	
I	S <sup>N</sup> SR R R	RG RGM G G	GP P <sup>M</sup> P - <sup>Š</sup> DP	<sup>M</sup> PD <sup>P</sup> DP <sup>M</sup> G RSN	II
	mo ne r ba	sho na jo to	mo ne e tha	ke -- -- ami	
II	P D D <sup>Š</sup> N <sup>Š</sup> R	<sup>R</sup> Š Š Š Š	N <sup>Š</sup> N D D <sup>N</sup> Š <sup>R</sup>	Š ND ND P	I
	bu jhi ya chi	e - ni khi le	cha hi le ki--	chu na mi le	
I	G G G G	G G G MGR	S <sup>N</sup> SR G -	R <sup>N</sup> SR S GG	I
	cha hi le aa	po no mo no	go po-- ne -	ra ---- khe --	
I	D P D Š	Š Š N <sup>Š</sup> R N	D P <sup>M</sup> PD P	<sup>M</sup> PM G -R S <sup>N</sup>	II II
	e to lo ka	aa che ke ho	ka che na- da	ke- - - ami	

#### 4.11 Influence of Baul Gaan on Rabindra Sangeet

Some of the Baul songs composed by Tagore have a clear impression of some of the famous and popular Baul songs. For example: - “Ami kothay pabo tare amar moner manush jere” in imitation of it two songs are there –“Amar shonar Bangala ami tomay bhalobashi” and “Amar mon jokhon jagli nare/tor moner manush eil dare”.<sup>24</sup> Moreover a list of some other Baul songs composed by Rabindranath Tagore are :- Amar prane manush ache prane, mare ke nibi bhai, Kon aalote praner prodip, Tumi je shurer agun lagiye dile etc.

<sup>24</sup> Debrata Dutta, Sangeet prabhakar/ Sangeet Tatta/16<sup>th</sup> edition/Bharati Prakashani Kolkata/ Page no. 109

“According to Geetabitan there are one hundred and eighty-seven songs comes under Baul style, below are some example of songs: -

### **Baul Sur**

- Agune holo agunmoy
- Akash hote khoslo tara
- Akashe dui hathe prem bilay
- Amader bhoy kahare
- Amader khepiye beray
- Bare bare peyrchi
- Bolo bolo bondhu bolo

### **Raga Bhairavi: - Baul**

- Amay bhulte dite nayko
- Ay re mora phosol kati
- Hey nobina
- Tui phele eshichis

### **Raga Bibhas: - Baul**

- Megher kole rod heseche
- Ek hate or kripan
- Ore grihobashi khol daar
- Poush toder daak diyeche

### **Raga Desh: - Baul**

- Amay bandhabe jodi kajer
- Aro aro probhu

- Oi je jhorero megher kole

### **Raga Yaman: - Baul**

- Akash hote akash pothe
- Ek din chine
- Nityo tomar je phool
- Noy noy e modhur khrla
- Sakal snaje dhay je ora

### **Raga Khamaj: - Baul**

- Amar kontho hote
- Ami phirbo na re
- Chokh je oder
- Ganer joronatolai
- Kon khela je khelbo

### **Raga Pilu: - Baul**

- Ami jabo na go omni
- E poth geche konkhane
- O amar desher mati
- Sab kaje hath lagai

### **Raga Pilu - Bhimpalasi: - Baul**

- Apni amar konkhane

### **Raga Pilu-Khamaj: -Baul**



- Kon bhiruke bhoy

### **Raga Tilak kamod: - Baul**

- Amar kontho tare dake’’<sup>25</sup>

### **Rabindra Sangeet (Baul Ang)**

**Parjaay** – Pakriti

**Upa-parjaay** – Borsha

**Raga** – Gaur Sarang

**Ang** – Baul

**Taal** – Kaharwa

Badol – Baul Bajay re ektara-  
Sara bela dhore jhorojhoro jhoro dhara.  
Jamer bone dhaner khete aapon tane aponi mete  
Neché niche holo sara.  
ghono jatar ghotá ghonay andhar akash – majhe,  
Patay patay tupur tupur nupur modhur baje.  
Ghor-charano akul shure udas hoye beray ghure,  
pube haawa grihohara.<sup>26</sup>

English Translation: -

The monsoon minstrel hits his lute,  
The torrent flows and moves on through the day.  
In the peddy field in the forest of jam,  
you meet in your own way.  
He danced and danced in the middle of the dark sky with thick tangles,  
The anklets on the leaves are sweet.

<sup>25</sup> <https://www.geetabitan.com/raag/light-classical-and-regional-forms/baul.html>

<sup>26</sup> <https://www.geetabitan.com/lyrics/B/baadol-baul-lyric.html>

Bored with the anxious tune of leaving home,  
He wanders around East wind is homeless.

	X	0	X	0	
II	S - G G Ba - do l	G -M DP - ba - u l	<sup>P</sup> G - M - ba - ja y	<sup>M</sup> G - PM -G ba - ja y	I
I	<sup>G</sup> R - GP <sup>P</sup> M ba - ja y	<sup>M</sup> G - - - re - - -	GP - <sup>M</sup> P -N ba - ja y	<sup>N</sup> D -N <sup>N</sup> P - re - e k	I
I	P -D -M -P ta - - -	<sup>P</sup> G -M -R -G ra - - -	P - P N - N sa - ra - - be	N - Š ŠN la - - dho	I
I	<u>DN - -P</u> - re - - -	- - P <sup>M</sup> - - jho ro	P -Š N -Š jho - ro -	<sup>N</sup> D -N NP - jho - ro -	I
I	P -D -M -P dha - - -	<sup>P</sup> G -M -R -G ra - - -	II		
II	P - <sup>M</sup> D P ja - me r	PN <sup>N</sup> D N - bo - ne -	NŠ - Š - dha - ne r	Š - Š - khe - te -	I
I	PŠ - Š N aa - po n	<sup>M</sup> D -N Š - ta - ne -	Š -N - <sup>R</sup> ŠN aa - po ni	DN - DP - me - te -	I
I	<u>-P -Š - -N</u> - - - -	N - N -D ne - che -	P -D P - ne - che -	M PM G - ne - che -	I

I	S - G - ho - lo -	G -M P - sa - ra -	II			
II	S - S - gho - no -	S - <sup>S</sup> N - ja - ta r	S - R - gho - ta -	R - <sup>R</sup> S -N	I	
I	S - G G aa n dha r	GM - P G aa - ka sh	GM -R G - ma - jhe -	- - - - - - - -	I	
I	GP - <sup>M</sup> P - <sup>M</sup> pa - ta r	<sup>M</sup> P <sup>M</sup> P G - <sup>M</sup> pa - ta r	P -N <sup>N</sup> D D tu - pu r	<sup>D</sup> P - <sup>M</sup> P - tu - pu r	I	
I	<sup>M</sup> P -D <sup>D</sup> P - nu - pu r	<sup>P</sup> M - G - ma - dhu r	<sup>G</sup> R PM <sup>M</sup> G - ba - je -	- - - - - - - -	I	
I	<sup>G</sup> S - <sup>G</sup> <sup>G</sup> R gho - r cha	<sup>R</sup> - <sup>S</sup> - ra - no -	<sup>S</sup> - <sup>S</sup> - aa - ku l	<sup>S</sup> - <sup>S</sup> -N	I	
I	<sup>N</sup> D -N <sup>S</sup> - u - da -	- - <sup>S</sup> N - s ho ye	<sup>N</sup> D -N <sup>S</sup> -N be - ra y	DN - DP - ghu - re -	I	
I	N - N <sup>S</sup> <sup>S</sup> N pu - be -	<sup>N</sup> D -N DP - ha u wa -	<u>-P -<sup>S</sup></u> - - - - - -	<u>-N - - -D</u> - - - -	I	
I	<sup>D</sup> P - D -P gri - ho -	<sup>P</sup> M - P - ha - ra -	II II			

#### **4.12 Influence of Folk Music on Rabindra Sangeet**

Tagore was the first to bring the inexhaustible treasure of folk music to an educated society. Like other genres of music, Tagore also enriched his musical repertoire with folk music. At a very young age, he took charge of their Zamindari and went to Shilaidaha and spent 12 consecutive years there. During this time, he met Lalon Fakir, the famous baul singer of East Bengal, Sheikh Mohan and Gagan Harkar. Bauls are liberated music devotees. It is a simple language song and is sung in simple melody and rhythm. Tagore was impressed with the Baul gaan as it was full of simplicity, depth of feeling and tenderness of melody. Since then he has composed many songs to Baul tunes. Even the melody of Baul songs has been mixed with his melodic melodies knowingly and unknowingly. During the partition of Bengal movement, he composed many Swadeshi songs to the tune of folk music of rural Bengal.

In this way Tagore's musical mind has been freed from all kind of narrowness and has enriched the repertoire of Rabindra Sangeet by embracing the melody of rural areas. Below is one example of folk music with notation: -

#### **Rabindra Sangeet (Bhanga Gaan)**

**Parjaay** – Swadesh

**Ang** – Saari gaan

**Taal** - Kahrwa

Ebaar tor mora gange baan esheche 'joy maa' bole bhasha tori,

Ore re ore majhi kothay majhi, pranpane bhai dak de aaji-

Tora shobai mile boitha ne re, khule phel shob daradori.

Dine dine baarlo dena, korli ne keu becha kena-

hathe nia re kora kori.

Ghate bandha din gelo re, much dekhabhi Kemon kore-

ore, de khule de, paal tule de, ja hoy hobe bachi mori.<sup>27</sup>

English Translation: -

Now the dead stream returns high tide,  
Set your raft sailing chanting mother's name.  
O' boatman, where is he, clamour for him –  
Hold the oars tight, unitedly, unfasten lanyards.  
Debts swell, days passed, markets you did ignore,  
Now, O' dear your chests exhaust.  
Days elapse docked with the pier,  
Face-saver is your prime concern.  
Hoist you sail high, release your raft –  
Let concern for peril fall apart.<sup>28</sup>

	X	0	X	0	
				S S R	
				E bar tor	
II	GP P D N	P N D P	<sup>M</sup> P M G RG	SRG G G RGR	
	mo ra gan ge	ban e she che	jay maa bo le	bha- sha to ri-	
	-S - - -	-PS -S S R	II		
	- - - -	-- -e bar tor			
I	- P P DŠ	<sup>N</sup> Š Š Š Š	<sup>\$</sup> Ř Š N DND	P D P P	I
	- o re re	o re ma jhi	ko thay ma jhi	pran pa ne bhai	

<sup>27</sup> Naranarayan Putatunda/ Rabindrasangeeter Shrestha Swaralipi/ Language Bengali /Maiti book house, No. 8, Shyamachandra De Street, Kolkata/ Page No. 340, 341

<sup>28</sup> <https://www.geetabitan.com/lyrics/rs-e/ebaar-tor-mora-english-translation.html>

I	RP P D NŠN dak de aa ji--	-D - - -ND - - - --	-P - - PP - - - tora	P D <sup>D</sup> Š N sho bai mi le	I
I	D P D P boi tha ne re	<sup>M</sup> P M G RG khu le phel shob	SRG G G RGR da- ra da ri-	S - - - - - - -	I
I	-PS S S R -- -e bar tor	- - - - - - - -	- - - - - - - -	- - - - - - - -	II
II	PS S S SR di ne di ne	GP P P MPM bar lo de na--	-G - - GG - - - obhai	G M P D kor li ne keu	
I	P MP M G be cha ke na	- - - SR - - - hathe	G M G RG nai re ko ra	R S - - ko ri - -	I
I	P DŠ Š Š gha te ban dha	<sup>\$</sup> R Š N DN din ge lo re	P D P P much de kha bi	RP P D NŠN ke mon ko re-	I
I	-D - - -ND - - - ---	-P - - PP - - - ore	P D Š N de khu le de	D P D P pal tu le de	I
I	P M G RGR ja hoy ho be-	SRG G G RGR ban- chi mo ri--	-S - - - - - - -	-PS -S S R -- - ebar tor	II II

#### 4.13 Influence of Qawwali on Rabindra Sangeet

Tagore has created many songs in qawwali taal, there are list of some Tagore songs in qawwali taal according to the book “Rabindrasangeeter shrestha swaralipi.” They are as follows: -

- “Oi, aashontoler matir pore lutiye rob - Puja parjaay, Kirtan sur and Qawwali taal.
- Boro aasha kore eshechi go - Puja parjaay, Carnatic Jinjhit, Qawwali taal.
- Jodi baron kor tobe gahib na - Prem parjaay, Raga Chayanat, Qawwali taal.
- Shukhohin nishidin poradhin hoye - Puja parjaay, Raga Nat Malhar, Qawwali taal.”<sup>29</sup>

Following is one example of Tagore song with notation in qawwali taal: -

#### **Shukhohin nishidin poradhin hoye**

**Parjaay - Puja**

**Upa-parjaay - Bibidha**

**Raag - Nat Malhar**

**Taal - Qawwali**

Sukhohin nishidin poradhin hoyebhromicho dinoprane,

Satoto haay bhabona shato shato, niyoto bhito pirito,

Shri nato kato apomane.

Jaaano na re adho-urdhe baahiro antare,

Gheri tore nityo raje sheyi abhoyo aashroyo.

Tolo aanot shri tyajo re bhoybharo,

shatoto shorolochite chaho tari prem mukhopane.<sup>30</sup>

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<sup>29</sup> Naranarayan Putatunda/ Rabindrasangeeter Shrestha Swaralipi/ Language Bengali /Maiti book house, No. 8, Shyamachandra De Street, Kolkata/ Page No.380,852,1015,1124

<sup>30</sup> <https://www.geetabitan.com/lyrics/S/sukhohin-nisidin-lyric.html>

				S S Shu kho	
II	R S R R hi n ni shi	G R G G di n pa ra	M D P M dhi n ho ye	G - M R - - - -	I
I	- P M G - bhro mi -	<sup>G</sup> M R - S cho - - di	- R <sup>S</sup> N - - no pra -	S S S S ne Sha to to	I
I	<sup>R</sup> M R - M ha - ya bha	M M P P bo na sha to	P P <u>N</u> D sha to ni yo	P <sup>P</sup> <u>N</u> D P to bhi to pi	I
I	MG R M R ri to Shi r	M P D ŠRŠ na to ka to	D PDP - M aa po - ma	GR G S S ne - Su kho	II
II	N D - Š Ja no na -	Š - Š Š re - aa dho	ŠN Ř Š - u ra dhe -	- Š Š Š - ba hi ro	I
I	ŠN Ř Š Š aa n ta re	- NŠ D P - -- - -	M P DN ŠŘ Ghe ri to --	Š D - P re - - ni	I
I	M P M G - tyo ra -	M R - S je - - she	- R G R yi aa bha yo	G - G M aa - shro ya	I



I	- - - -	- - S S	R M R M	M M M P	I
	- - - -	- - To bo	aa no ta shi	ra tya jo re	
I	P P P P	- - - -	<sup>P</sup> N D P N	D P MGM R	I
	bho y bha ro	- - - -	Sha to to sha	ro lo chi te	
I	M R M P	D ŚRŚ - D	PDP - - M	GR G S S	II II
	cha ho ta ri	pre ma - mu	kho - - pa	ne - su kho	

#### 4.14 Influence of Regional Music on Rabindra Sangeet

Tagore composed many songs in the southern melody, such as - Aaj shubh din pitare bhabane, Anandaloke Mangalaloke etc.

He also composed traditional song of thumri anga- Khelar shathu viday dar kholo, Tumi kichu diye jao etc.

He also composed some songs with the influence of Gujarati tune, some examples are –

- E ki Andhokare Bharat tumi
- Jao re Aonontodhame
- Nomi Nomi Bharoti Tabo

Narsinh Mehta, who has been a great poet of Gujarat, has composed many Padas in Gujarati language. Prabhatiya was one of his very best collection of him. Rabindranath Tagore had a very brief stay in Gujarat at a very young age. That time he became aware of this music.

In this way, Tagore's musical mind free from narrowness has enriched the repertoire of Rabindra sangeet with form, rhythm, and rhythm by transforming it

into its own characteristics with the melodies of different types of songs from different provinces.

Below is one example of Gujarati style composition in Rabindra Sangeet: -

### **Rabindra Sangeet (Bhanga Gaan)**

**Parjaay – Balmiki Pratibha**

**Tune – Prabhati (Gujarati)**

**Taal – Jhaptaal**

Nomi Nomi bharoti, tobo kamalo charone,  
 Purno holo bonobhumi, dhanyo hoo pran.  
 Purno holo basona, debi kamolasona-  
 Dhanyo holo dosyupoti, golilo pashan.  
 Kothin dharabhumi e, kamolalaya tumi je-  
 Hriday-kamole charana komol koro daan.  
 Tobo komalo porimole, rakho hridi bhoirye,  
 Chirodibos koribo tobo choron-shudha paan.<sup>31</sup>

	X		2			0		3			
I	G	G	G	G	-S	P	-	R	S	-N	I
	Na	mi	na	mi	-	bha	-	ra	ti	-	
I	S	S	R	G	GM	R	-P	M	G	-	I
	to	bo	ka	ma	la	cha	-	ra	ne	-	
I	S	-	R	P	P	P	D	P	M	-	I
	pur	-	no	ho	lo	bo	no	bhu	mi	-	

<sup>31</sup> <https://www.geetabitan.com/lyrics/N/nomi-nomi-bharoti-tabo-lyric.html>

I	G	-	S	R	R	G	-	-R	-S	-	II
	dha	-	na	ho	lo	pra	-	-	-	n	
II	M	-	M	MG	M	GM	-P	P	P	-	I
	pur	-	na	ho	lo	ba	-	sho	na	-	
I	PD	-	D	D	ND	P	-DP	M	P	-	I
	de	-	bi	ka	ma	la	--	sa	na	-	
I	M	-P	M	D	D	P	-	D	P	M	I
	dho	n	no	ho	lo	do	sha	yu	pa	ti	
I	M	P	MG	-RS	R	GM	-PM	-G	-M	-	I
	go	li	lo-	--	pa	sha-	--	--	--	n	
I	G	G	G	G	S	G	-	R	S	-	I
	ko	thi	na	dha	ra	bhu	-	mi	ye	-	
I	N	S	R	G	GM	R	-P	M	G	-	I
	ko	mo	la	lo	yo	tu	-	mi	je	-	
I	S	S	R	P	P	P	-D	P	M	M	I
	hri	do	yo	ko	mo	le	-	cha	ra	na	
I	G	G	S	R	R	<sup>R</sup> G	-	-R	-S	-	I
	ko	mo	lo	ko	ro	da	-	-	-	n	
I	<sup>s</sup> M	M	M	MG	M	P	P	P	P	-	I

	to	bo	ko	mo	lo	po	ri	mo	le	-	
I	<sup>P</sup> <u>D</u>	-	<u>D</u>	<u>D</u>	<u>ND</u>	P	- <u>DP</u>	M	P	-	I
	ra	-	kho	hri	di	bho	--	ri	ye	-	
I	M	G	M	<sup>M</sup> <u>D</u>	<u>D</u>	P	<u>D</u>	<u>D</u>	P	M	I
	chi	ro	di	bo	sho	ko	ri	bo	to	bo	
I	M	P	M	<u>GR</u>	<u>SR</u>	GM	-PM	-GM	-	-	II II
	cho	ro	no	shu	dho	pa	--	---	-	n	

#### 4.15 Influence of Indigenous music and Patriotism on Rabindra Sangeet

Gurudev's inspiration and country love had ignited the country, as a result of which Tagore's songs also became the anthem of human awakening. Some example of Tagore's song for country are -Jana Gana Mana, Amar Shonar Bangla, Jodi tor daak sune kevu naa ashe, O amar deser mati, Je tomay chare, Je tor pagol bole, Ami bhoy korbo na etc. Below is one example of swadeshi song by Gurudev Rabindranath Tagore: -

**Parjaay** – Swadesh

**Raga** – Bhairavi- Kalingara

**Taal** – Dadra

Aamra shobai raja amader ei rajar rajotte –  
 Noile moder rajar sone milbo ki swatte?  
 Aamra ja khushi tai kori, tobu taar khushitei chori,  
 Aamra noi bandha noi dasher rajar traser dasotte –  
 Noile moder rajar sone milbo ki swatte?  
 Raja shobare den maan, se maan apni hire paan,  
 Moder khato kore rakhe nikeu kono asotey –

Noile moder rajar sone milbo ki swate?  
Aamra cholbo apon mate sheshe milbo taari pathe,  
Mora morbo na keu biphalater bisham aborte –  
Noile moder rajar sone milbo ki swatte?<sup>32</sup>

English Translation: -

“We all are Emperors in the kingdom of our emperor,  
How else we would be able to unite with him.  
We are free to do whatever we like,  
Although, our movements guided by him.  
we are not constrained by the fear –  
The fear of the king of the bonded.  
How else we would be able to unite with him.  
The king pays honour to all,  
He is gifted in return, with admiration.  
We are unethically discriminated by none.  
How else we would be able to unite with him.  
We follow our own path, meet his mission at the end  
we shall not die encircling odds of failure.  
How else we would be able to unite with him.”<sup>33</sup>

	X			0			X			0			
										S	-	S	
										Aa	m	ra	
II	Š	Š	-	N	N	-	D	D	-	P	P	-	I
	sho	ba	e	ra	ja	-	aa	ma	-	der	e	i	
I	D	D	-	P	G	-	P	-	-	-	-	-	I

<sup>32</sup> <https://www.geetabitan.com/lyrics/A/aamra-sobai-raaja-lyric.html>

<sup>33</sup> <https://www.geetabitan.com/lyrics/rs-a2/aamra-sobai-raaja-english-translation.html>

	ra	ja	r	ra	jo	-	te	-	-	-	-	-	
I	D	-	D	P	P	-	G	G	-	R	S	-R	I
	no	e	le	mo	de	r	ra	ja	r	sho	ne	-	
I	G	-	M	G	R	-	S	-	-	S	-	R	I
	mi	l	bo	ki	sho	-	te	-	-	aa	m	ra	
I	G	G	-	R	S	-	-	-	-	S	-	S	II
	sho	ba	i	ra	ja	-	-	-	-	aa	m	ra	
II	-	-	-	P	-	P	P	-	G	P	P	-D	I
	-	-	-	aa	m	ra	ja	-	khu	shi	ta	i	
I	DŠ	Š	-	Š	Š	-	Š	-Ġ	Ġ	Ř	Ř	-	I
	ko	ri	-	to	bu	-	ta	r	khu	shi	te	i	
I	Š	Š	-	Š	-	Š	ŠĠ	-	Ġ	Ř	Ř	-	I
	cho	ri	-	aa	m	ra	noi	-	ban	dha	ne	i	
I	Š	Š	-	N	N	-	D	D	-	P	G	-	I
	da	she	r	ra	ja	r	tra	she	r	da	sho	-	
I	P	-	-	-	-	-	D	-	D	P	P	-	I
	te	-	-	-	-	-	no	e	le	mo	de	r	
I	G	G	-	R	S	-R	G	-	M	G	R	-	I

	ra	ja	r	sho	ne	-	mi	la	bo	ki	sho	-	
I	S	-	-	S	-	R	G	G	-	R	S	-	I
	te	-	-	aa	m	ra	sho	ba	i	ra	ja	-	
I	-	-	-	S	-	S	II						
	-	-	-	aa	m	ra							
II	-	-	-	S	S	-	S	S	-D	S	S	-R	I
	-	-	-	ra	ja	-	sho	ba	-	re	de	n	
I	R	-G	-	G	G	-R	G	-	D	P	´M	-	I
	ma	-	n	she	ma	n	aa	p	ni	phi	re	-	
I	G	-	-	G	G	-	GP	P	-	´M	P	-	I
	pa	-	n	mo	de	r	kha	to	-	ko	re	-	
I	´M	P	-	´M	P	-	N	N	-	D	P	-´M	I
	ra	khe	-	ni	ke	u	ko	no	-	aa	sho	t	
I	G	-	-	-	-	-	D	-	D	P	P	-	I
	te	-	-	-	-	-	no	e	le	mo	de	r	
I	G	G	-	R	S	-R	G	-	M	G	R	-	I
	ra	ja	r	sho	ne	-	mi	la	bo	ki	sho	-	
I	S	-	-	S	-	R	G	G	-	R	S	-	I
	te	-	-	aa	m	ra	sho	ba	i	ra	ja	-	

I	-	-	-	P	-	P	P	-	G	P	P	-D	I
	-	-	-	aa	m	ra	cho	l	bo	aa	po	n	
I	DŠ	Š	-	Š	Š	-	ŠĠ	-	Ġ	Ř	Ř	-	I
	mo	te	-	she	she	-	mi	l	bo	ta	ri	-	
I	Š	Š	-	Š	Š	-	ŠĠ	-	Ġ	Ř	Ř	-	I
	po	the	-	mo	ra	-	mo	r	bo	na	ke	u	
I	Š	Š	-	N	N	-	D	D	-	P	G	-	I
	bi	pho	-	lo	ta	r	bi	sho	m	aa	bo	r	
I	P	-	-	-	-	-	D	-	D	P	P	-	I
	te	-	-	-	-	-	no	e	le	mo	de	r	
I	G	G	-	R	S	-R	G	-	M	G	R	-	I
	ra	ja	r	sho	ne	-	mi	la	bo	ki	sho	-	
I	S	-	-	S	-	R	G	G	-	R	S	-	I
	te	-	-	aa	m	ra	sho	ba	i	ra	ja	-	
I	-	-	-	S	-	S	II	II					
	-	-	-	aa	m	ra							



#### **4.16 Influence of Rabindra Sangeet on other style of Indian music**

The way Rabindra sangeet is influenced by Indian music. Similarly, a great influence of Rabindra sangeet can be seen in Indian music as well. Nowadays Tagore songs are also used in modern music, film music etc. Composers like SD Burman, Pankaj Mullick, Hemnat Kumar etc. introduced Rabindra Sangeet to Hindi cinema. Songs like “Chu kar mere mann ko” or “Tere mere milan ki ye raina” are imitations of Rabindra sangeet. “In Movie Afsar (1950) the song “Naina Dewane” is derived from a most popular song of Tagore “Shedin dujone”. Kishore Kumar’s memorable rendition of Tagore songs are “Ami chini go chini” in Charulata and “Amar bidhir badhon” in ghare bahire. The song “Baje koruno shurey” is placed in Satyajit Ray’s Bengali film Monihara (1961). The song “Ekla cholo re” has also been used in the movie - Bose “The Forgotten Hero (2004)” and in Movie “Kahaani (2012)”. Soona mann ka angan - a song from movie Parineeta (2005) was an incorporation of famous Rabindra Sangeet “Phoole Phoole Dole Dole” into a new Hindi composition sung by Sonu Nigam and Shreya Ghoshal. Rabindra Sangeet - “Pagla Hawa” was used in “The Bong Connection (2006). In the movie Shubho Mahurat (2003) the song “Jibon moroner Simana Charaye” was used very beautifully.”<sup>34</sup> Shades of Rabindra

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<sup>34</sup> <https://www.filmcompanion.in/features/rabindranath-tagore-birthday-rabindra-sangeet-songs-in-movies-charulata-kahaani-bose-parineeta>

Sangeet's composition are also visible in Bengali Adhunik songs. It seems that many songs of Bengal have a feel and touch of Rabindra Sangeet.

Be it Bangla modern songs or Bengali and Hindi film music, Rabindra Sangeet has spread its shade everywhere. In many Hindi films, Rabindra Sangeet has been shown in Hindi adaptation. Today Rabindra sangeet is sung, played and heard in every home in many language and form. And in the same way, today it is famous as an eminent music all over the world and presents a different image of its art.

Millions of salutes to such a great personality.

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