

Conclusion

This research is based on the musical activities of the multifaceted Gurudev Rabindranath Tagore. By taking support of nature, divine creation, thought and feelings, Tagore went deeper in his creations. Adopting the voices of various songs, he made his feeling stand in Bangla language. That how he was influenced by the various Indian music forms? This curiosity became the subject of researcher's study.

In this chapter, first of all, important facts obtained from the chapters of the thesis have been discussed and details of the research process have been given. After this, some important topics and facts obtained from the entire thesis have been presented by the researcher at the end of this chapter.

The first chapter of this thesis talks about Indian music and its various forms. The researcher has tried to spread light in every aspect of Indian music. That is from the origin of Indian classical music followed by Prabandh Gayan, Jati Gayan, Dhrupad, Dhamar, Pushti margiya sangeet, Khayal, Tarana, Thumri, Tappa as well as origin of Carnatic music and its various forms like - Ragamalika, Kriti, Padam, Javali, Tillana, Swarajati, Jatiswaram, Varnam has been discussed. In this chapter a study of light music forms like Vaishnav Padavali, Bhanusingh Padavali, Kirtan, Baul Gaan, Folk music, Regional music etc. is discussed by the researcher. Through the analysis of first chapter the researcher has found that classical music is the base of every new song style.

In the second chapter, Considering Tagore and Rabindra Sangeet, a detailed discussion has been presented by the researcher, that how music practices in Tagore family was part of their daily routine. This chapter also depicts how the seed of music was sown in Tagore's life. The contribution of Rabindranath Tagore's music teachers - Shrikanta singh, Yadubhatta, Vishnu Chakraborty,

Radhika Goswami has nurtured Tagore's life with music. Different kind of teaching with different teachers helped Tagore to cultivate his talent in music. Through the guidance of his teachers, Rabindranath Tagore got influenced by various Hindustani classical music styles like Dhrupad, Dhamar, Khayal, Thumri etc. In this chapter, the researcher has also shed light that how Tagore has started a music education system in Shantiniketan and how his vision to Rabindra Sangeet created a massive effect all over the world. In this chapter Rasa-analysis in Rabindra sangeet, Raga mishran in Rabindra Sangeet is been analysed by the researcher. Tagore has done the raga mishran in the same nature ragas like Kafi-Kanara, Yaman- Bhupali, Desh-Khamaj etc. In this chapter Bhanga gaan and its importance in Rabindra sangeet have also been discussed. The researcher has also analysed Rabindra sangeet notation system and found that it is much more similar to Pt. Bhatkhande swarlipi padhhati. a detailed discussion of how to sing Rabindra Sangeet in a proper way is done. There is a particular style to sing Rabindra Sangeet, the modulation of voice is an important part of Rabindra Sangeet gayaki. without voice modulation one can never perform Rabindra Sangeet in a proper aspect. Researcher feels that each singing style has its own value and its own singing style. so, before attempting any of the singing style one should learn each and every details of the particular singing style. There are also Rabindra Sangeet of other class like - Baul of lalan Fakir, Rabindrik Kirtan, Ramprasadi, sari gaan, Bhadu Gaan, Rabindra Nritya etc. Tagore was much more influenced by the Baul of Lalan fakir. And its essence is clearly visible in Tagore's baul anga songs. Researcher has done also a detailed study on which musical instruments used in Rabindra Sangeet. Harmonium has a very great influence on songs of Tagore. instruments like Sarangi, Tanpura, Violin, flute, Tabla are also used in Rabindra Sangeet.

As Rabindra Sangeet the second important study for the researcher was the study of Rabindrik Taal. Tagore has created many taals like Jhampak, Sasthi, Rupkara,

Nabataal, Ekadashi Taal, Nabapancha Taal. A detailed study has been done by the researcher in Rabindrik Taal that how these taals are used in Rabindra Sangeet and also a comparative study of Rabindrik and Hindustani Taal system, which includes Ektaal, Sulphanktaal, Dhamar Taal, Arachautaal, Tritaal has been done. A comparative study of Rabindrik and Carnatic Taal system has also been mentioned by the researcher. Though Tagore has created his own Taal system but he was also influenced by the taal system of Hindustani as well as Carnatic Taal system. Through the analysis of the second chapter the researcher has found that how Tagore has dedicated his life for music. He learned music, taught music, created a very different form of music that is Rabindra Sangeet, formed its swarlipi padhatti and gave it a different recognition in the music world.

The third chapter includes a detailed study of Parjaays in Rabindra Sangeet. Parjaays are the integral part of Rabindra Sangeet. Almost all the songs in Rabindra Sangeet are part of these parjaays and upa-parjaay. Tagore created six parjaays - Puja, Swadesh, Prem, Prakriti, Bichitra and Anushtanik with different upa-parjaays like - Puja parjaay has twenty-one upa parjaay they are Gaan, Bondhu, Prarthana, Biraha, Sadhna o Sankalpa, Dukkha, Aashwas, Antormukhe, Atmabandhan, Jagaran, Nihshanshay, Sadhak, Utsab, Aananda, Bishwa, Bibidha, Sundar, Baul, Poth, Shesh, Porino. Prem Parjaay has two upa parjaay they are Gaan, Prem Boichitro, Prakriti parjaay has seven upa-parjaays they are Borsha, Sharat, Hemanta, Sheet, Basanta. The researcher has mentioned the list of songs created by Tagore in each parjaay and its Upa-Parjaay and had done a detailed analysis of a particular song with English meaning and notation of each parjaay and upa-parjaay. The researcher has also studied that how Tagore has created a different taal which he took from taals of Hindustani Classical music, but he changed the Vibhag of the particular taal according to his songs and its composition and created a new form of taal. Researcher has also included the importance of Geetinatya O Nrityanatya of Gurudev Rabindranath Tagore in the

research thesis. In this opera and dance drama six dramas are included - Kalmrigaya, Balmiki Pratibha, Mayar Khela, Chitrangada and Shyama. In addition to this Bhanusingh Thakurer padavali is a series of twenty songs written by the poet at a very early age. The researcher has also shed light in the Jatiya sangeet is the another section where songs to praise and chant for country has been present. In relation to this, songs for prayer and offerings have been seen in Puja O Prarthana section created by Gurudev Rabindranath Tagore.

According to the researcher's analysis, the way 10 thaats are described in Hindustani classical music and out of these 10 thaats, different ragas have been originated. Similarly, in Rabindra Sangeet there is importance of 6 parjaays and its sub-parjaays. Tagore had included different types of emotions or bhaav in each of his parjaays. some songs of parjaays has joyful emotion and some has sad emotion. some songs of parjaays are dedicated to nature and some songs of parjaays and upa -parjaays are dedicated to country. The songs of each parjaays has a mixed emotion of joy, sadness, anger, devotion, peace etc. And this gives Tagore a very dignified place in the sea of music.

The fourth chapter of this thesis includes the influence of different Indian music forms on Tagore songs. Tagore was influenced by the Vedic Upanishads of ancient India. Along with this there was a huge influence of Dhrupad singing style on Tagore specially from Vishnupur Gharana. The researcher has done a detailed analysis of Dhrupad singing style influence on Rabindra sangeet with list of various Rabindrik songs on Dhrupad style and one detailed analysis of Original dhrupad song with notation and one Bhanga Rabindra sangeet from the original dhrupad song with notation has been done. similarly influence of Dhamar, khayal, thumri, Tappa has also been discussed by the researcher by taking some examples of original song and Bhanga Rabindra sangeet with meaning and notations. Researcher has also observed a great influence of Carnatic music on Rabindra sangeet in context with sur, Taal, laya etc. By these analysis researcher found that

Rabindranath Tagore has accepted different styles of Carnatic and Hindustani music and also created bhanga gaan from the original songs. But in some bhanga gaan he had not copied the whole original song, he only took the essence of the particular bandish or song and created a new bhanga Rabindra sangeet. Similarly, Rabindranath Tagore was also influenced by several light music forms like kirtan, Vaishnav padavali, Bhanusingh Padavali, Folk music, Regional music, Patriotic music etc. A detailed analysis by the researcher of each and every light music forms with notations has been shown. The researcher also shed light that there is also an influence of Rabindra sangeet on other styles of Indian music. Nowadays Rabindra Sangeet is used in many Hindi and Bengali films. Even many Bangla adhunik songs has feel of Rabindra Sangeet. From this it can be said that the fame of Rabindra Sangeet is spread all over the world.

Tagore wrote songs considering the prevalent ragas and bandishes of classical music as his base, but he did not encourage the singing part. Looking at his lifelong musical practice, it has to be said that he was partial to perfection, because there is a fundamental difference between his songs and the prevailing classical music. All the compositions Rabindranath Tagore did were based on 'Geet Shaili'. In this way his composition become 'Purnaang Geet' and the music composed by him was called 'Rabindra Sangeet'.

From the help of music, hardly anyone has been able to compose songs on such a large scale. Tagore songs found practical form because he always wrote something or the other for his students at Shantiniketan. He got a very beautiful education environment in Visva Bharati. Visva Bharati was also his dream come true. He made music a compulsory subject for student life and always tried to give a colourful form to this compulsory subject.

The affinity of feelings that flows inside those songs from the study of Rabindranath Tagore's music, the researcher found the same affinity in the students of Shantiniketan and in the environment there. Gurudev Rabindranath gave a new direction to music lovers through his creations so that they can achieve new achievements by mixing the expressions of words in the tunes of songs. Gurudev Rabindranath's music will remain a source of eternal inspiration for the growth of those who are culturally advanced, or those who are eager to be advanced. People can make life more beautiful by coordinating music with the experiences of their daily life, with this aspiration, researcher has tried to present the analysis of Gurudev's contribution in front of music lovers.