

Music of Bengal

SACHIN DEB BARMAN MEMORIAL GOVT. MUSIC COLLEGE

Subject matter of Music of Bengal is history of origin and evolution of Bengali song. In between 10th-12th century AD it originated and spread up to the present age. The evolution, nature of Bengali song which has been spread for so vast a period of time, has been duly incorporated in the syllabus of 1st to 5th semester. The syllabus consists of both theory & practical in each semester.

Semester – 1

Student learning outcome : The first semester includes brief introduction and initial chapters of Bengali music in ancient, middle and modern age. Charjapada is the one and only symbol of ancient Bengali language and literature. During 10-12 century AD Buddhists/religious leader wrote their religious tenets/doctrine in versical form by using sign language in order to save those from the hands of heretics. We can understand that those poems were sung from the fact that those contain raag-ragini and Tal. Hence charjapada is the first book of songs in Bengali where we can find glimpses of Bengali songs sung during 10-12 century AD. Srikrishnakirtan, MangalKabyas which were written in 13th century AD give testimony to ancient middle age Bengali songs/compositions. Those poems were sung in chorus which depicted the greatness of God and Goddesses. Kirtan, ShyamaSangeet, Boul song etc. were also part of middle age middle age musical composition of middle age and were created in between 13 to 18 century AD. Raja Ram Mohan Roy, Maharshi Debendranath Thakur wrote Brahmasangeet. In 18th century the British occupied India, owing to which Bengali composition lost its richness and grandeur and use of eroticism increased. Kabigan, Akhdai, Half –Akhdai, Tappa were the creation of this age. With the increase of coercion and exploitation by the British, a sense of liberation awoke in the minds of Indians causing creation of patriotic songs. From the beginning of 19th century cultivation of Dhrupad and Kheyal got popularity. All these developments have been incorporated in the syllabus of 1st semester of music of Bengal.

Bengali Dhrupad , Kheyal , Kirtan , BramhaSangeet , ShyamaSangeet , Agomoni & Bijoya Sangeet , Swadeshi , Lalongiti were included in **Practical Syllabus**.

Subject learning outcome : Everyone especially the students of music should know the introduction and the history of ancient period of Bengali song. Hence they should learn the contents of the first semester. Until or unless one goes through the first chapter and the history of gradual evolution of Bengali song and composition, his or her knowledge about Bengali music will remain incomplete. Moreover, study of the contents of this syllabus will give an idea about the Raga, Ragini, Tal of ancient Bengali music. With the march of time some music/composition got extinct. Only by reading content of the syllabus one can know about those creations.

If the students of music read the above said contents of the subjects then they will be highly benefited. On the one hand they will come to know about the first phase of origin and evolution of ancient Bengali music and on the other about the ancient Raga, Ragini, Tal, Loy etc. students can even discover new information by having some research on these subjects. Kavigan, Akhdai, Half Akhdai etc. which were one very much popular but with the passage of time have got almost extinct. Students can have some comprehensive knowledge of those musical history by reading the contents of 1st semester and can also be utilized for the betterment of society by making some research work. If students learn to sing the above Practical contents, they will enrich themselves with the practical knowledge of first part of the journey of Bengali Song. This syllabus of 1st semester will be very helpful to the students in order to know the origin and gradual development of Bengali music.

Semester –2

Student learning outcome : Syllabus of second semester consists of the songs of the lyricists like Rabindranath Tagore and his contemporaries. The contents of the syllabus of second semester spreads up to 1930. Rabindranath himself pioneered an age which is popularly known as Rabindra Yug. His songs which are appropriate for various stages of life have been incorporated in the syllabus. His contemporary lyricists were Atul Prashd Sen, Rajanikanta Sen, Dwijendralal Roy. Various types of songs created by these lyricists contributed to a great extent in the evolution of Bengali music as a whole have been incorporated in the syllabus.

Students should not only know about the pioneer of Bengali music i.e. Rabindranath Tagore but also about his contemporaries who even immensely contributed to Bengali music. Though Rabindranath extended his influence in the horizon of Bengali music almost like the mighty sun but his contemporary lyricists remain uninfluenced for some special features which the students should know. The similarities and dissimilarities of these lyricists and their legacy should be a subject of learning to a student of music.

Different parjayas of Rabindra Sangeet, Different types of Atulgiti–Rajanikantagiti–Dwijendragiti were included in **Practical Syllabus**.

Subject learning outcome : If the students of music study the syllabus of second semester then they will be highly benefited. This particular phase is very important in the entire journey of Bengali music. Nobel laureate Rabindranath Tagore was a luminary whose healing touch has illuminated the entire Bengali music world. Students will become gainer with the knowledge of his music and musical contribution. Students will come to know how did contemporary lyricists could keep their individual features intact despite having the mighty presence of Rabindranath Tagore in the arena of music and literature. Students if learn to sing above said practical contents they will enrich themselves. Nobody can deny the importance of music/songs during that age. Chapter wise content of this syllabus will stand in good state if one wants to learn about the history of Bengali music. Students can even take up this subject as topics for research work in

future and thereby contribute to society by providing new information and knowledge in this field.

Semester -3

Subject learning outcome:The syllabus of third semester consists of the variety of the music created by Kaji Nazrul Islam and contributions made by Sachin Deb Barman to Bengali Music. It started since 1930. Kaji Nazrul Islam had brought novelty/freshness in music, lyric, melody etc. patriotic songs, songs of equality, songs expressing protest against social disorder created history during that period. Nazrul on the one hand wrote new Ragas and on the other made fusion of eastern and western melody. By composing outstanding music, the prince of Tripura, S.D. Barman carved a niche for himself in the world of music. He not only use classical music but also created music by mixing folk music in an unique manner. He ruled decades together by making substantial contribution not only in Bengali film music but in hindi film music as well.

Different types of Nazrulgiti & Songs of Sachin Debbarma were included in **Practical Syllabus**

Subject learning outcome : Students of music should know about two stalwarts of Bengali music. How did Kaji Nazrul Islam bring freshness in Bengali music should be known by the students. They must know what impact Nazrul's patriotic songs and songs unifying cast and religion created in the minds of the people during the period. Students are to read the contents of the third semester in order to know the special contribution made by the prince of Tripura S.D. Barman, for what special features of his music he earned eminence as the emperor of melody and why he was bestowed with so many honours including padmashri. Students will enrich themselves practically by learning the songs included in above said Practical Syllabus. Until and unless one knows about their unparalleled contribution to the evolution and journey of Bengali music one can not have any comprehensive knowledge about Bengali music as a whole.

Students will be highly benefited by having the information about Kaji Nazrul Islam and S.D. Barman, which has been included in the syllabus of third semester. How did Kazi Nazrul Islam established himself and got success despite coming from a different socioeconomic background and after having fought poverty with his sheer talent will inspire the students undoubtedly. In the same way students will certainly be inspired after having been read about the ordinary life style of prince S.D. Barman, his intermingling with common people, his simple way of living, inclination towards music etc. Moreover, they (students) will also come to know about their variety of music. Students may even opt for choosing topics for their research work from the contribution made by Kazi Nazrul Islam in the journey and development of Bengali music and contribution of Sachin Karta in composing music in hind films.

Semester – 4

Student learning outcome : The syllabus of fourth semester consists of Ganasangeet of 1940s, songs of golden age of 1950s and 60s, modern songs of 1970s, Jeevanmukhi songs of 1980s,

Bands songs of 1990s i.e. songs from 1940s to present day. The Ganasangeet of 1940s gave the people strength and energy to fight against all odds like flood, famine, exploitation of the landlords, Zamindars etc. these songs gave them the courage to protest against exploitation. 50s to 60s was the decade of golden age of basic songs and filmi songs. During this age talented lyricists, singers appeared. Songs created by them during that period became eternal. Jeevanmukhi songs were created during 1980s which taught us to call spade a spade without any hesitation. In 1990s came the band songs which started experimentation with various songs. Till date this trend of experimenting with music has been going on.

Ganasangeet, Modern songs, Filmy songs, Jibonmukhi song, & Songs of Bangla Bend were included in **Practical Syllabus**

Subject learning outcome : It is very much pertinent to know the contents of the 4th semester for the students. Almost history of 80 years of Bengali music has been included in this syllabus. Students should know how did the Ganasangeets empowered/ inspired the people to make protest against exploitation and even inspired them to survive against all odds etc. if one does not learn about the songs, singers, lyricist, musical composers of the golden age then his or her knowledge about Bengali music will remain half-hearted. This particular period has been very significant for Bengali music. It is very much important for the students to know about the contexts and background on which the singers, lyricists and music composers created Jeevanmukhi songs in 1980s. they should also know about the band songs of 1990s. it is also of utmost important for the students to know about the songs which have become very popular among the new generation and has even won their hearts.

In order to establish oneself as a musician the students must know in detail. Students can take Ganasangeet, songs of golden age, Jeevanmukhi songs, Band songs as subject for their research work. Above said practical contents will surely help the students. One can form a comprehensive idea about the Bengali music only by coming to know various mind set of different ages how prompted in creation of different genre of music.

Semester – 5

Student learning outcome : The syllabus of fifth semester consists of Bengali folk music. It includes folk songs of various parts and districts of Bengal. One the one hand musicians like Hashan Raja, Radharaman contributed to great extent and on the other this folk music has immensely influence Bengali music and thereby made it richer. This syllabus comprises of discussion on various folk instruments. Even tripura's Bengali and Tribal folk music have also been made part of this syllabus.

Songs of Hason Raja , Radha Raman, Dhamail, Bhatiali, Boul, Jhumur, Chatka, Tusu ,Bhada ,Vaoiyaetc were included in **Practical Syllabus**.

Subject learning outcome : It is very much necessary for the students to read the chapters of folk music which have been made a part of 5th semester syllabus. Folk music bears our tradition and is part of our soul. Hence students should know about this without any failure. Students will be equipped by having a through knowledge of the variety of our folk music.

It is very much fruitful for the students if they read and learn about the folk music, folk song, folk instrument. Even by cultivating folk music students can become folk artist by themselves. As people of both urbun and rural area like folk music hence students can establish themselves as folk musician and increase its popularity by cultivating the same.Above said practical contents of the syllabus will surely help them. Moreover, for research work also ample opportunities are there.

The syllabus of all these semesters of music of Bengal gives a outline of origin and evolution of Bengali music. To be precise it is the history of the journey of Bengali music since its inception or origin to modern age i.e. since 10th -12th century to 18th -19th century to present day. By studying this history students can form idea, can cultivate these, can enhance their career as teacher of music and even can amuse people at large. Above all, the students can contribute and influence the interested listeners, singers and moreover society at large by making research works on music of Bengal.