

Q Dhrupada, Kheyal, Thumri adopted in Bengali Song :-

The form of classical song like - Dhrupad, Kheyal,

Thumri when adopted in Bengali Song known as -

Dhrupadangiya, Kheyalangiya, Thumriangiya

Bengla Gana. Various composer including

Rabindra Nath and Nazrul are also composed

their Song on this.

Rabindra Nath - Shunya Haate Firi (Dhrupad)
 Rakho Rakho Re (Kheyal)
 O JE Mane Na Mana (Thumri)

Nazrul :- Srigan Chhande (Dhrupad)
 Piu Piu Birahi Papiya (Kheyal)
 Ghuma Ghone Ele (Thumri)

§ Impact of Raga and Folk Tune on the composition of Bengali Song.

In Bengali Song two flows of tune run side by side. One is the Raga based tune and other is the Folk based tune. From the Folk Tune three types of is e.g. Baul, Bhatiali, Jhumur have been adopted in Bengali Song. Exm - Baul: - Yodi Tori Dak

Shune (Rabindranath), Ami Baul Holam (Nazrul)

Bhatiali - Amar Graheen Jaler Nadi (Nazrul)

Jhumur - Neem Phular Mou Piya (Nazrul)

Sari Gana - Khara Bayu Boy Bage (Rabindra Nath)

"Charjapad" is the oldest instance of Bengali Song.

The Charja were sung with Raga. Impact of Raga as emanated from the Charjapad is still been

used and followed even today for the development of

Bengali Song. After words in later stage in Greta Govinda

Vaishnava Sahitya, Shakta Greeti, Brahma Sangeet

were also sung with Raga. In further later - Rabindranath

Nazrul have also used Raga in (Bengali Song) their composition. Thus used of Raga we have got "Raga Pradhan Gani"

8 Characteristics of old style of Bengali Song with special reference of Tappa style.

Tappa is one of the styles of old Bengali songs. Tappa style was first used in Bengali songs towards the end of 18th century. Even though Tappa style was first used in Panjabi but because of softness and emotional improvisation of Bengali Song/Bengali language it has been changed its own origin pattern and get a noble form, completely a new style different from the original Panjabi Tappa which consists of 'Tan' having three stapas thick and grain. Kali Mirza, Ram Nidhi Gupta, Sridhar Kathak are the famous composers of Bengali Tappa. Subsequently Ralindra Nath, Rajamuktanta, Ramprasad, Kamalakanta used Tappa style in their composition also.

Ram Nidhi Gupta :- Born - in a remote village near Triveni in 1741. Father - Hari Narayan Gupta. He Authored a book "Greeta Ratna". Died - 1838. Though the language used by Ram Nidhi Bahu in his ~~book~~ composition was very clear, transparent and simple but it was criticized by many people.

Q Mode of Presentation and scope of Improvisation:

When a song is been presented by the singer he/she has to understand the inner meaning of the lyrics and pattern of composition. More over the singer has to think of the Environment of Presentation.

The singer has to present the song with his or her own style, without immitating any other singer and Pronunciation and voice should be clear.

The singer has also to see that the original tune is not deviated. During presentation there should be close co-ordination amongst singer and the accompaniment.

Q Pattern of the musical composition of Post Rabintra Era. E

After Rabintra Nath and during the subsequent time Atul Prasad, D.L. Roy, Rajanikanta, Nazimul Islam they were be composers of their own song. But after that, we see that lyricist and composer are different.

Sum of the Lyricists and composers are -

Pranab Roy, Gouri Prasanna Majumdar,

Pulak Bandopadhyay and Himangshu Dutta

Kamal Dasgupta, Rabin Chattopadhyay respectively.

In this time we get another pattern of Song Salil

Choudhury was be pioneer of this pattern. Form

1990 two new patterns of Bengali Song were

born, they are known as - "Jeeram Mukhi Gaan",

and "Bangla Band Eri Gaan". In this period also a

new branch evolved in Bengali Song that is "Recorded Sangeet." At present we see that the composition

of the Bengali Songs are having shallow lyrics

and lighter tunes.