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Bengal Music And Instruments In Everyday Life In The Different Cultural Areas

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Abstract: With regards to variety in films, languages, music, or dance no one can beat West Bengal. India's rich legacy permits it to contribute enormously to the universe of art and the credit goes to the various societies that stem out from each side of the country. When we talk about music Bengal definitely brings a tonne to the table. Each culture and religion has its own people music, which adds to the improving pool of specialists in the music industry, and the most extravagant culture of all is the Bengali culture. With a culture as rich and complex, the music made and delivered in Bengal is just about as rich and various as some other on the planet. From traditional to shake and society to reflection alongside a wide scope of feelings anxiety, tension, love, devotional and spiritual that goes inseparably with it, music in Bengal envelops and outperforms each sort. Bengal gave us celebrated characters like Rabindranath Tagore, Satyajit Ray, and Kishore Kumar, and it keeps on adding to the music world by means of some astounding Bengali instruments. This paper discuss different Bengali music and instruments effect everyday life in a different culture.

Keywords: Bengali culture, Rabindra Sangit, Bhatiali, Baul, Kirtan, Music Instruments

Introduction: Various music Instruments produce melodic sounds and may go with vocal music. In the Indian subcontinent, archeological unearthings and antiquated texts uncover an exceptionally evolved melodic culture. The utilization of the banshi or venu, vina and mrdanga was known to the Indus-Valley Civilisation. Aside from the vina, the Vedas allude to different instruments, for example, the dundubhi and bhumi- Dundubhi [1]. Traditionally, musical instruments in Bengal are categorised into Four types, based totally/ partially on the material of which they may be made and partly within the manner in which they are played. Thus they will be categorised as string, wind, metal and disguise devices. Instruments just like the sitar, sarod, esraj, surbahar, tanpura, dilruba and vina that produce music thru strings are known as string devices. Instruments just like the flute and shahnai which might be performed by means of blowing are known as wind Instruments. Metal units together with manjira and kartal produce sounds thru hanging the metal body of the device. Percussion contraptions which includes tabla-banya, dhol, khol, madal, and so on are called disguise instruments because of the usage of animal pores and skin in making those instruments.

Mythology: Music has been firmly woven into the texture of Indian culture with a custom of more than 3,000 years. Similarly, as a culture communicates its thoughts best in what it reveres, in India, aside from birds and creatures, the gods are indivisibly connected with their instruments. Ruler Vishnu, the preserver of the universe holds a shankha-conch shell in one of his four hands; Saraswati-the goddess of learning

and human expressions plays the veena; Lord Krishna is perpetually seen with his woodwind, and Lord Shiva with his damru - a little double dealing drum.

Bengali Culture: There are people melodies connecting with celebrations and relationships in our state. Evensongs are utilized for laborious works and cultivation fields, for imps (ceremonies of Bengal), and numerous life-routes in country India. The melodies of celebrations we overspend the nation's delights and yearnings. The Agamani (songs of welcome) and Vijaya melodies (departure), Kirtanas (devotional songs) of the Bengalees are perfectly joined with their fall celebrations.

Rabindra Sangit: Rabindra Sangeet is a bunch of society melodies, composed and created by famous writer Rabindranath Tagore. Tagore composed north of 2,230 melodies during his lifetime, which is all sung during celebrations and different customs in West Bengal. The subjects managed in these melodies incorporate innovation, humanism, structuralism, reflection, sentiment, contemplation, brain research, wistfulness, longing, and so on Tagore's melodies are all around safeguarded as a book named Gitabitan[5]. The book is separated into seven significant parts - love, seasons, love, event explicit, nationalism, expressive plays, and different subjects. A portion of the eminent vocalists of RabindraSangeet is Kamal Ahmed, Amiya Tagore, Hemanta Kumar Mukhopadhyay, Shayan Chowdhury Arnob, Mohan Singh Khangura, Malati Ghosal, K. L. Saigal, and Kabir Suman.

Bhatiali: Bhatiali was sung by the fishermen of old Bengal. It is said that this melodic structure was utilized by the rowers and anglers of Bengal to keep themselves engaged when they didn't need to push their boats energetically. Nirmalendu Chowdhury is perhaps the best example of this old melodic structure. Bhatiyali song is played occasionally on a stringed dotara.

Baul: During the eighteenth and nineteenth century, a bunch of artists from Bengal came to be known as the Bauls. The music utilized by them was frequently strict in nature and some were affected by the tantric group of the Kartabhajas. Bauls went all through the country looking for the timeless reality. During their broad travel, they sang numerous society melodies which later came to be known as the music of the Bauls. Instruments utilized while singing these melodies are Ektara, Khamak and Dotara.

Kirtan in Bengal: Bengal is known as the origination of Sankirtan. Master Gauranga was the principal man, who spearheaded the spread of Sankirtan Yoga in Bengal, Assam and Orissa during the center of the fifteenth century. His Kirtans are broadly sung there.

There are a few sorts of Kirtan in Bengal. Paalaa Kirtan, ShyamaSangit, Parvati and Nama Kirtan are the significant ones. Kirtans are by and large sung with backups like Khol, Jhal, Vina, Pakhvaj, Mridanga and other instruments.

Kirtan are two types; Namakirtan and Lilakirtan or Rasakirtan. Singing the Names of the Lord in song is named Namakirtan. The principle Sadhana in the nine sorts of Bhakti is Namakirtan. The impact and utility of this are profoundly valued among the Vaishnavites of Bengal and among every one of the strict religions of India. They feel that the substance of all religions in Kaliyuga is Namasankirtan. Singing Lord Hari's Name so anyone might hear is Sankirtan. From this Prema blooms out and an enthusiast fails to remember the presence of the external world while he truly sings the Name of the Lord. This is called Avesha. A Bhakta achieves Samadhi by singing the Lord's Names similarly as through Yoga Sadhana. The essential point of Namasankirtan is to achieve Prema and the primary point of Vaishnava faction is to create this Prema. It is said that when Lord Chaitanya used to do Namasankirtan dipped in Prema thousands went with him.

Music Instruments:

String Instruments: String Instruments of the angulitra class incorporate the vina, the tanpura, the sitar, and the sarod. Every one of the instruments of this gathering has its particular sound and assortment of songs. The vina is viewed as better than the other instruments as a result of the extravagance of its sound. It is prominently appropriate for alap (vocalization). Its sound is sweet, yet doesn't keep going long and can't be heard from a good ways. Both gut and steel strings are utilized in the vina. Various types of vina were utilized in various ages: alapini (which utilized both cotton and silk strings), udumvari, ekatantri, kinnari, kuvjika, kachchhapi, kumika, ghoshavati, chitra or saptatantri, jaya, Jyaistha, tumvuru or tamvura, tritantri, trisvari, daksini, nakul or dvtantri, nakulosthi, nadesvar.

Sitar: The sitar is played by culling strings with a mizrab (an Arabic word, from zarb, to strike) fixed to the right pointer. The three-stringed sitar (**Fig.1**) has been additionally altered, so that at present there are two sorts of sitar: the common sitar with seven strings and the tarafdar with eighteen strings. Novices utilize the seven-string sitar. In the tarafdar sitar, an additional eleven strings, called taraf, are added to give reverberation.



Fig 1: Sitar; Source Wikipedia

Pakhawaj: The pakhawaj (**Fig: 2**) (maybe a twisting of the Persian words meaning sacred sound), made of wood, was created from the mridanga. Its notes are both sweet and grave. The pakhawaj is utilized with the vina and the surabhar and goes with dhrupad-dhamar tunes. The tabla and banya are a couple of percussion instruments, generally accepted to have been imagined by Amir Khasru by cutting the pakhawaj into two sections. The tabla and banya are played together all of the time, with the tabla on the right and the banya on the left. They are basically going with instruments, yet are these days additionally played performance.



Fig 2: Pakhawaj; Source Wikipedia

Dhak: The dhak is an antiquated instrument. It is exceptionally enormous, with the two closures covered with skin. It is played by hitting each end with bamboo sticks. It is normally played at favorable services like durgapuja and celebrations. In old days it was called danka. An enormous dhak (**Fig 3**) is known as jaydhak. The virdhak or virkali is like the jaydhak apparently and way of playing. The pataha, here and there named pada, was a famous instrument of the middle age time frame. The dhol is more modest than the dhak, yet like it with the two closures covered with skin.



Fig 3: Dhak; Source Wikipedia

It is played with a stick in the right hand, and the centre of the left hand. The Bangla dhol is bigger than the conventional dhol. The dholak is more modest than the dhol and resembles a little barrel. The dholak might be played in a symphony. It is likewise generally used to go with kirtan, kawali songs.

Metal Instruments: Metal instruments such kind instruments have been utilized since old occasions. The kansa or kansar is a little round plate, made of kansa (chime metal). The tal, or cymbal, is additionally a round metal plate and is played by striking one plate against another. The ghanta or chime made of metal is frequently utilized at various Hindu celebrations and at promising services. The mandira comprises a couple of little metal dishes. Music is made by means of hanging one bowl in opposition to another. It assists with keeping the time or measure, beat and musicality. The jhanjh or jhanjhar is made of metal. There are two kinds of jhanjh: medium and enormous. A medium jhanjh is played by striking one jhanh against another, while an enormous jhanjh is played by being hit musically with a stick. The kartal, a little form of the jhanjh, is made of metal or ringer metal. It goes with kirtan and bhajan tunes.



Fig 4: Kartal, Source Wikipedia



Fig 5: Khanjani/Jhanh, Source Wikipedia

Wind instruments: The bansi or woodwind is exceptionally old breeze instrument made of bamboo. There are various kinds of woodwinds, for example, the saralbansi, murali, tipra bansi or venu and layabansi. Sanai has a place with the flute bunch. In shape it intently looks like the Dhutura (thistle apple) blossom. By and large the sanai isn't played alone. While one sanai plays, another keeps the note sadaj (sa) with no break. A little tiqara is utilized as a going with instrument. At the point when these three instruments are played by three unique entertainers together it is known as the raushanchauki, or nahbat (timpani). Before, a nahabatkhana (place for the timpani) used to be developed on the highest point of the

principle curve of the illustrious royal residence, where the nahabat was played at three hourly stretches. The nyastaranga is a metal wind instrument.

Conclusion: There are many music and musical instruments apart from the above-mentioned instruments, which are frequently used by the different cultures of Bengal during their song demonstrations. Different cultures start their days with different music and instruments. Some music is dedicated to gods, while others begin our days, encourage us on our daily journey, and bring us joy. Our mind, body, and soul enjoy the spirituality of music and instruments. Our Bengali culture starts with music and ends of the day with music.

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