

संस्मरण

(तबले के जादूगर पद्मभूषण पं. सामता प्रसाद जी की स्मृति में)



डॉ. रेनू जौहरी

अनुभव पब्लिशिंग हाउस

618/95/38, सर्वोदय नगर, अल्लापुर,

इलाहाबाद-211006 (उ० प्र०)

फोन : 9450610262; 9453926612

संस्मरण

(तबले के जादूगर पद्मभूषण पं. सामता प्रसाद जी की स्मृति में)

© संपादक

संस्करण : 2015

मूल्य : ₹ 1295.00

ISBN: 978-93-80134-71-0

प्रस्तुत पुस्तक में व्यक्त विचार लेखक के व्यक्तिगत हैं। इस पुस्तक में व्यक्त विचारों से किसी भी प्रकार की होने वाली हानि के लिए प्रकाशक का कोई भी दायित्व नहीं होगा।

लालजी मौर्य द्वारा 'अनुभव पब्लिशिंग हाउस' के लिए प्रकाशित तथा नागरी प्रेस,
इलाहाबाद द्वारा मुद्रित।

12

Rudiments of *Rābindrik Tāl*

Dr. Krishnendu Dutta, Asst. Professor, Dept. of Music, Sikkim University, Sikkim

“One of the main constituents of music is *tāl* (rhythm). It is this *tāl* which is the main bone of contention in our party. There is a lot of tumult in the horserace of music about who is to win – the song or *tāl*. Thus, when the deity is not watchful, the devil intensifies its outrage. When music itself is subservient both the *tāl* and tune strive to become predominant, since the two experts have occupied two faculties – there is a tug-of-war between the two contenders – who is to yield authority. Consequently, a self-contradiction looms large within music itself.” (*Saṅgīter Mukti* p.58-59)

The Quintessence of the Rudiments of *Rābindrik Tāl*

- (i) The system of *Rābindrik tāl* adhered to by Rabindranath Tagore is inseparably entwined with *Rabīndrasaṅgīt* (the songs of Tagore). However its application is limited outside the purview of *Rabīndrasaṅgīt*.
- (ii) Owing to the fact that *Rābindrik tāl* follows the system of poetic rhythm, there is a marked absence of ‘*fānk*’ (a soundless beat in *tāl*).
- (iii) *Rābindrik tāl*, like other Hindustani *tāl* systems, makes use of ‘*ḍ*’ (1) or in some cases ‘*ḍ*’ (2) to represent *sama*.
- (iv) In the system of *Rābindrik tāl*, a prominent ‘**II**’ mark is used immediately before the *sama*.
- (v) Indication of the *layāṅka* is a prominent feature of this *tāl* system.
- (vi) Songs free of rhythmic predominance are consistent with this *tāl* system.
- (vii) In this system markings of the *tāl* are placed above the ‘*swar*’.
- (viii) There are five types of ‘*jātis*’ in *Rābindrik tāl* system.
- (ix) There are seven principal *tāls* in this *tāl* system.
- (x) Each of the *Rābindrik tāls* is *viṣam* or *asamaṣadī*.
- (xi) ‘*Jhampak*’, a *tāl* of five *mātrās* comprising three or two divisions, was created by Tagore. According to ‘*Saṅgīt Ratnākar*’ (*Śāṅgadev*), there is a close similarity between this *tāl* and ‘*rūpak*’. This *tāl* also bears resemblance to the South Indian *Cakratāla*. According to ace rhythm

exponent Prabodhchandra Sen, *Pañcamatrak Jhāmpak* has been significantly influenced by the rhythm used in Jayadeva's *Gītagovinda*. For example:

Ghumer : deśe | bhāñilo : ghum | uṭhilo : kala | swar :

$\begin{matrix} \text{१}'(1) & & \text{२}(2) \\ \text{II } \overset{|}{dhi} \overset{|}{dhi} \overset{|}{nā} | \overset{|}{dhi} \overset{|}{nā} \text{ II} \end{matrix}$

'Śrābaṇa ghana gahana mohe gopana taba caraṇ phele'

- (xii) The reverse rhythm of '*Jhāmpak*', the other *Pañcamatrak tāl* with divisions, is '*Ardhajhānptāl*'. This comprises an exact half of the Hindustani '*Jhānptāl*', and bears a close resemblance with the ancient '*Hamsalīla*'. The *tāl* is as follows:

timī : ramay | nibi : raniśā | nā○ : hire○ | nā○ : hidiśā

$\begin{matrix} \text{१}'(1) & & \text{२}(2) \\ \text{II } \overset{|}{dhi} \overset{|}{nā} | \overset{|}{dhi} \overset{|}{dhi} \overset{|}{nā} \text{ II} \end{matrix}$

'Āmi ki bole koribo nibedon'

- (xiii) '*Ṣaṣṭhī*', a Rābindrik *tāl* with six divisions, is similar to the ancient '*Yati*' *tāl*, according to '*Śangīt Ratnākar*'. It also bears resemblance to the '*kayed*' *tāl* of the *Nānā Pānse* school and also to the Carnatic *Rūpak tāl*. The *tāl* is exemplified as follows:

Jaya : kare tabu | bhay : kena tor | mukhe : hāsi tabu

$\begin{matrix} \text{१}' & & \text{२} \\ \text{II } \overset{|}{dhi} \overset{|}{nā} | \overset{|}{dhi} \overset{|}{dhi} \overset{|}{nā} \overset{|}{ge} \overset{|}{te} \overset{|}{te} \text{ II} \end{matrix}$

'Āji jhara jhara mukhara bādara dine' (with tune variation)

- (xiv) Dilipkumar Ray, in his *Surāñjalī*, opines that Tagore is not merely to be credited for christening his own *tāl* as *Ṣaṣṭhī*, he has additionally invented the '*ṭhekā*'. There is reference to a song set to the *Ṣaṣṭhī tāl* (*Surāñjalī* p.243).

- (xv) There is also one *Najrulgīti* (songs of Najrul Islam) set to the *Ṣaṣṭhī tāl*, viz., 'Ke dākilo āmāre ānkhi tule'.
- (xvi) The *tāl* with 3/2/3 rhythmic divisions and having eight *mātrās* is known as '*Rūpkaṛā*', bearing a strange resemblance to '*Rūpak*' in terms of the way it has been named. This *tāl* is similar to the South Indian '*Yatta*' *tāl*. However, there is a marked absence of poems written by Tagore that can be appropriately set to the *Rūpkaṛā tāl*. The *tāl* may be illustrated as follows:

$$\begin{array}{cccc} \text{१}^{\prime} (1) & & \text{२} (2) & & \text{७} (3) \\ \text{II} & \overset{|}{d}h\overset{|}{i} & \overset{|}{d}h\overset{|}{i} & \overset{|}{n}\overset{|}{ā} & | & \overset{|}{d}h\overset{|}{i} & \overset{|}{n}\overset{|}{ā} & | & \overset{|}{d}h\overset{|}{i} & \overset{|}{d}h\overset{|}{i} & \overset{|}{n}\overset{|}{ā} & \text{II} \end{array}$$

'Keno sārādin dhīre dhīre'

- (xvii) '*Navatāl*', formed by means of adding a *mātra* to *keorā* or *tībrā tāl*, is a nine-*mātrā tāl*. It is closely similar to the ancient '*Jhampā*' *tāl*, and according to '*Saṅgīt Darpaṇ*', it also bears resemblance to '*Karāl Kaṇṭha*' or '*Āṛāpañca*' *tāl*. What more, it is closely akin to Carnatic '*Phul*' *tāl*. Effectively, *Navatāl* is the reverse '*Gārūgī*' *tāl*. For example:

$$\begin{array}{cccc} \text{१}^{\prime} (1) & & \text{२} (2) & & \text{७} (3) & & \text{८} (4) \\ \text{II} & \overset{|}{d}h\overset{|}{ā} & \overset{|}{d}e\overset{|}{n} & \overset{|}{t}\overset{|}{ā} & | & \overset{|}{t}e\overset{|}{t}e & \overset{|}{k}\overset{|}{ā}\overset{|}{t}\overset{|}{ā} & | & \overset{|}{g}\overset{|}{ā}\overset{|}{d}\overset{|}{i} & \overset{|}{g}\overset{|}{h}\overset{|}{e}\overset{|}{n}\overset{|}{e} & | & \overset{|}{d}h\overset{|}{ā}\overset{|}{g}\overset{|}{e} & \overset{|}{t}e\overset{|}{t}e & \overset{|}{t}\overset{|}{ā}\overset{|}{g}\overset{|}{e} & \overset{|}{t}e\overset{|}{t}e & \text{II} \end{array}$$

'Nibiṛa ghana āndhare'

There is only one *Najrulgīti* set to *Navatāl*.

- (xviii) The *tāl* with eleven *matrās* created by Tagore is called '*Ekādaśī*'. This is the same as '*Jap*' *tāl* of antiquity. Besides, this *tāl* has similarity with '*Śamkar*', '*Aṣṭmaṅgal*' and '*Rūdra*' *tāl*. It is also akin to the Carnatic '*Maṇi*' *tāl*. *Ekādaśī* may be exemplified as follows:

$$\begin{array}{cccc} \text{१}^{\prime} (1) & & \text{२} (2) & & \text{७} (3) & & \text{८} (4) \\ \text{II} & \overset{|}{d}h\overset{|}{ā} & \overset{|}{d}e\overset{|}{n} & \overset{|}{t}\overset{|}{ā} & | & \overset{|}{t}e\overset{|}{t}e & \overset{|}{k}\overset{|}{ā}\overset{|}{t}\overset{|}{ā} & | & \overset{|}{g}\overset{|}{ā}\overset{|}{d}\overset{|}{i} & \overset{|}{g}\overset{|}{h}\overset{|}{e}\overset{|}{n}\overset{|}{e} & | & \overset{|}{d}h\overset{|}{ā}\overset{|}{g}\overset{|}{e} & \overset{|}{t}e\overset{|}{t}e & \overset{|}{t}\overset{|}{ā}\overset{|}{g}\overset{|}{e} & \overset{|}{t}e\overset{|}{t}e & \text{II} \end{array}$$

'Duāre dao mor rākhiā'

- (xix) The '*Navapañca*' *tāl*, a *tāl* with eighteen *matrās*, was created to serve the purpose of a lone song. This is closely similar to the ancient '*Simha*' *tāl*,

the 'Sāras' *tāl* and the 'Ṣaṣ' *tāl*. It is also found to be much alike the South Indian 'Gajalīl' *tāl*. There is almost no poetic rhythm present in Tagore's compositions in which 'Navapañca' *tāl* can be suitably applied. The *tāl* is as follows:

$\begin{array}{cccc} \text{१' (1)} & \text{२ (2)} & \text{७ (3)} & \text{8 (4)} \\ \text{II } \overset{|}{\underset{\cup}{\text{dhā}}} \overset{|}{\underset{\cup}{\text{dhā}}} | \overset{\cup}{\underset{\cup}{\text{dhāge}}} \overset{\cup}{\underset{\cup}{\text{teṭe}}} \overset{|}{\underset{\cup}{\text{den}}} \overset{|}{\underset{\cup}{\text{tā}}} | \overset{\cup}{\underset{\cup}{\text{tāge}}} \overset{\cup}{\underset{\cup}{\text{teṭe}}} \overset{|}{\underset{\cup}{\text{den}}} \overset{|}{\underset{\cup}{\text{tā}}} | \overset{|}{\underset{\cup}{\text{kat}}} \overset{\cup}{\underset{\cup}{\text{tāge}}} \overset{|}{\underset{\cup}{\text{den}}} \overset{|}{\underset{\cup}{\text{tā}}} | \end{array}$

$\begin{array}{c} \text{९ (5)} \\ \overset{\cup}{\underset{\cup}{\text{teṭe}}} \overset{\cup}{\underset{\cup}{\text{katā}}} \overset{\cup}{\underset{\cup}{\text{gadi}}} \overset{\cup}{\underset{\cup}{\text{ghene}}} \text{ II} \end{array}$

'Jananī tomār karuṇ caraṇ khāni'

(xx) There is the existence of *tāls* with nameless rhythm in the Rābindrik schema of *tāl*. These are listed as below:

(a) The *tāl* with 4/2 rhythmic lay out (reverse Ṣaṣṭhī with six *matrās*). E.g.,

$\begin{array}{cccc} \text{१' (1)} & & \text{२ (2)} & \\ \text{II } \overset{|}{\underset{\cup}{\text{dhi}}} \overset{|}{\underset{\cup}{\text{dhi}}} \overset{\cup}{\underset{\cup}{\text{nāge}}} \overset{\cup}{\underset{\cup}{\text{teṭe}}} | \overset{|}{\underset{\cup}{\text{dhi}}} \overset{|}{\underset{\cup}{\text{nā}}} \text{ II} \end{array}$

'Hriday āmār prakāś hala ananta ākāse'

(b) The *tāl* using six *matrās* at a stretch is as follows:

$\begin{array}{c} \text{१' (1)} \\ \text{II } \overset{|}{\underset{\cup}{\text{dhi}}} \overset{|}{\underset{\cup}{\text{ga}}} \overset{|}{\underset{\cup}{\text{nā}}} \overset{|}{\underset{\cup}{\text{nā}}} \overset{|}{\underset{\cup}{\text{te}}} \overset{|}{\underset{\cup}{\text{te}}} \text{ II} \end{array}$

'Hingiri phele nice neme bale'

(c) The *tāl* with 3/4 rhythmic lay out (seven *matrās*) is as follows:

$\begin{array}{cccc} \text{१' (1)} & & \text{२ (2)} & \\ \text{II } \overset{|}{\underset{\cup}{\text{dhā}}} \overset{|}{\underset{\cup}{\text{dhi}}} \overset{|}{\underset{\cup}{\text{nā}}} | \overset{\cup}{\underset{\cup}{\text{dhi}}} \overset{\cup}{\underset{\cup}{\text{nā}}} \overset{\cup}{\underset{\cup}{\text{dhidhi}}} \overset{\cup}{\underset{\cup}{\text{nāge}}} \overset{\cup}{\underset{\cup}{\text{teṭe}}} \text{ II} \end{array}$

'Tomār gīti jāgāla smṛti'

(d) The *tāl* with 5/4 rhythmic lay out (nine *matrās*) is as follows:

$\begin{array}{cccc} \text{१' (1)} & & \text{२ (2)} & \\ \text{II } \overset{|}{\underset{\cup}{\text{dhā}}} \overset{\cup}{\underset{\cup}{\text{dhene}}} \overset{|}{\underset{\cup}{\text{tā}}} \overset{\cup}{\underset{\cup}{\text{dhene}}} \overset{|}{\underset{\cup}{\text{tā}}} | \overset{\cup}{\underset{\cup}{\text{dheṭe}}} \overset{\cup}{\underset{\cup}{\text{teṭe}}} \overset{\cup}{\underset{\cup}{\text{gadi}}} \overset{\cup}{\underset{\cup}{\text{ghene}}} \text{ II} \end{array}$

'Vyākul bakuler phule bhramar mare patha bhule'

(b) १' (1) २ (2)
 II dhā dhā | dhāge teṭe den tā tāge teṭe den tā teṭe katā gadi ghene II
 'Śubhra āsane virāje taba'

(c) The 'Pañcam Sawarī' tāl adopted by the Rābindrik tāl schema is identical to the 'Pañcam Sawarī' tāl of the Farukabad school. The tāl with 4/4/4/3 rhythmic lay out (fifteen matrās) is as follows:

१' (1) २ (2) ० (0)
 II dhi nā dhidhi kat | dhidhi nādhi dhinā tikre | tinā terekeṭe tuna katā |
 ३ (3)
 dhidhi nādhi dhinā II

'Āji mor dwāre'

(xxii) According to some music maestros, the schema of Rābindrik tāl is nothing but a modified adaptation of the ancient tāl system that has evolved under the authority of Hindustani, Carnatic and Kīrtanāṅga tāl systems. Others opine, however, that Rābindrik tāl heavily falls back upon the western tāl system.

(xxiii) The 'layakārī' is not applied in the schema of Rābindrik tāl.

(xxiv) In the Rābindrik tāl schema the tāls are named after specific persons.

In fine it may be said, "...what is *chanda* (rhythm) in poetry is *lay* (tempo) in music. This tempo pervades all creation; and everything from the heavenly stars to the wings of the insect work just fine, everything is saved from crumbling down because they all obey it. Thus, be in poetry or in music, if this *lay* (tempo) is complied with, the issue would be a trifling one even if it is at loggerheads with tāl." (Saṅgīter Mukti p.61)