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# Relative Contribution of Various Attributes of Singing Rabindra Sangeet to Entice the Audience

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## Abstract

*Advancements in industrialization and urbanization have brought fast life and hectic schedules as one of the challenges to modern societies resulting in growing stress among the people. Listening songs as one of the modes of entertainment is becoming a popular means to decrease the level of stress. Thus, people are prepared to pay more for such songs, in terms of fascinating voice, style of singing and other such attributes, which are liked and preferred by the listeners. The study aims to the identification of the relative contribution of various attributes of singing 'Rabindra Sangeet'. The findings of the study may help such singers to rule over a larger number of hearts because once they come to know the choice of the audience in terms of the attributes of singing such songs, many singers may like to respond back by adopting and/or adapting, as the case may be, the desired attributes of singing songs in order to move higher in the ladder of not only earning money but also gaining popularity. The study, however, depends only over the perceptions of the senior singers of 'Rabindra Sangeet' on the matter based on their understanding of the changing preferences and choices over the various attributes of singing 'Rabindra Sangeet'.*

**Keywords:** Relative Contribution, Various Attributes, Singing Songs, Rabindra Sangeet, Entice Audience

## 1. Introduction:

### 1.1 Service Industry:

The term "service" can be defined as an action, work, performance or a rendering bestowed by an individual to another individual. A service does not include the exchange of any goods which is tangible in the literal sense. In today's world, service has become a necessary aspect of life. Services have become more commercialised and professionalised as a result of LPG which stands for Liberalization, Privatization and Globalization. A service was thought to be a service provided without expecting anything in return (social service), but it has now become commercialised. So, in this regard, a service is nothing but an action performed by an individual for the benefit of other individual for a fee (commercial service). Hospitality,

accountancy, taxation, finance, real estate, consultation, insurance, education, banking, health care, transportation, etc. are just some of the services available. Presently, service is an activity delivered by a person to somebody for money. Services have in them hospitality, education, transportation, health care, finance, real estates, banking, etc. So, in an integrated form, the 'service sector' or the 'tertiary sector' represents all of these services. A collection of consumable and perishable advantages provided to a customer by a service provider or an individual so as to assure client satisfaction is a service. Every economy produces goods and services. In a nutshell, goods are tangible whereas services are intangible. When a person visits a doctor, he respects his services and exits feeling relieved. He does not get any product as a result of this procedure, but instead he just consumes a service. Service marketing is the use of a variety of methodologies and techniques to predict a customer's demand for a product which is intangible, address those needs, and maximise the value they get out of their purchase.

### 1.2 Entertainment Through Listening Music:

It is stated that music is a global language. There is music everywhere. Anything that makes you happy is entertainment. Almost everyone requires some form of recreation at some point in their lives. Music can also be used as a form of entertainment. There are plenty other ways for people to have fun and occupy themselves. Film, acting, and playhouse are examples of these mediums. Music has always played an important role in the entertainment industry. Listening to music lowers one's stress level and hence improves one's mood. Some people's lives revolve on music, and they are completely reliant on it. The Indian entertainment business boasts one of the world's oldest continuous traditions of music. The various music genres are varied ranging from the classical music to that of pop music. It covers numerous information regarding Indian music, instruments, festivals, and albums of classical music. Movies act as a form of recreation for us too. Music is an essential component of Indian films. So, Musicians could be singers, instrumentalists or even composers work in a number of genres to create not only new music but also to perform in a live programme or in a music production studio. So, music is an integral part of a musician's life. We can also get music via internet, which is one of the best mediums for doing so. This is the medium of choice for most of the people nowadays. This media allows to listen to a variety of songs as per our preferences and hence the internet can be used as an entertainment media where we can search any song as per our choice ranging from old song to new song of this era. In addition to this, with the help of internet, we can as per our needs and preferences, download all types of music.

### 1.3 Overview of Rabindra Sangeet:

Rabindra Sangeet is one of the most popular forms of music. It is also known as Tagore Songs, which are Indian subcontinent songs written and composed by Rabindranath Tagore, a Bengali polymath who won the Nobel Prize in 1913 in Literature. Rabindranath Tagore was a prodigious composer, having written more than 2,000 songs in his life and the interesting fact is that Tagore's songs are characterised by unique qualities in Bengali music, which is very

popular in India and Bangladesh. It's known for its particular singing style, which contains a lot of embellishment like, murki, meend, etc. characterised by passionate feelings of love. This type of music is keenly flourished as the foundation with not only Hindustani classical music, Carnatic classical music, Bengali folk music but also with Western forms of music. So, it can be rightly said that with the advent of Rabindra Sangeet, the level of excellence in the field of poetry and musicality is almost at par and near-perfect balance. Rabindranath Tagore gave almost equal importance to both lyrics and music while composing his songs which came in the way of the seamless narrative of the lyrics. Tagore produced six new taals (rhythms) because he thought that the traditional taals of the time couldn't do the lyrics credit and were getting in the way of the lyrics' continuous narrative. Rabindranath Tagore believed that the existing taals of the time were inadequate and because of that reason, he developed and seven new forms of taals which are based on different types of rhythmic beat cycle with different lengths to efficiently and effectively suit the unique poetic structure of lines in his verse.

## 2. Review of Literature:

A brief coverage of the researches conducted in the past on the matter may help a reader of this work to get in the subject matter of the study properly. The experts of some research studies are served here under. Chatterjee et al., (2012) in their research paper entitled "A Comparative Study of Trained and Untrained Rabindra Sangeet Singers" laid emphasis on acoustic parametric variations to do comparison of both trained and untrained singers of Rabindra Sangeet. Two expert investigators developed all phonetograms. Variations in the attributes were found for trained as well as untrained singers along with both trained male as well as female singers except that of untrained male as well as female singers. Gupta et al., (2017) conducted a study on "Perceptual Evaluation of Singing Quality" to create a comprehensive scoring mechanism for evaluating the quality of singing automatically based on the vital attributes such as pitch, vibrato, volume, rhythm, dynamic range of pitch, vocal quality, volume and pronunciation as instructed by the music educators. Cameron et al., (2014) in their study entitled "Singers take center stage! Personality traits and stereotypes of popular musicians" revealed that the band members' personality characteristics and their place in the group are positively correlated. Bandhopadhyay et al., (2019) in their study entitled "A comparative study of phonetogram parameters among female trained Hindustani classical singers, untrained singers and non-singers" laid emphasis on using singing and speech activities to ascertain the phonetogram of trained, untrained, and non-singers of Hindustani Classical. The study found statistically significant variations among the three groups of all four phonetogram parameters. Livingstone et al., (2014) did a study entitled "The influence vocal training and acting experience on measures of voice quality and genuineness and emotional genuineness" and concluded that due to variations in vocal training, singers may focus on different aspects of their performance as some antecedents like precision timings, emotional inflection, pitch reproduction etc. are not independent. Carullo et al., (2018) did a study entitled "Singing voice quality assessment in professional singers through acoustic parameters obtained with different microphones" and it was found that the song has no bearing on the data in the ranges of higher and lower frequency. Maestri et al., (2013) did research entitled "The Evaluation of Singing Voice Accuracy: A Comparison between Subjective and Objective

Methods" and it highlighted the conformity in the evaluation of vocal accuracy by both objective and subjective method. TSAI et al., (2015) did a study entitled "Automatic singing performance evaluation using accompanied vocals as reference bases" to create a technique for automatically evaluating singing for common people. The various rating methods like volume, pitch, and rhythm were used and experiments were done on these ratings in general and with their combination in particular. Moorcroft et al., (2013) in their study entitled "Singer and Listener Perception of Vocal Warm-Up" looked at the differences that singers and audience saw once the singers warmed up vocally. The study found different views of both singers and audiences regarding vocal warm-up and highlighted the significance of higher quality of vibrato to perceive a vocal quality enhancement. Changmai et al., (2015) did a study on "A Signal Processing Approach to the Reduction of Stress with the Application of Music" to see the impact of music in stress management. The study found the soothing influence of music in general and Rabindra Sangeet in particular on human mind.

## 3. Methodology and Analysis:

A standardised questionnaire was created on the matter to gather respondents' opinions. The questionnaire was divided into two sections; section one includes queries seeking the demographic identities of the respondents; and section two includes such questions which are capable of eliciting the perceptions of the respondents over the degree of capability of singing songs through its various attributes capable of enticing the audience with reference to Rabindra Sangeet. The survey method was that the respondents were asked to share their views over each of the attributes of singing songs on a five-point scale with the first being to a very high extent and the last to a very low extent. The population comprised of all the singers from the three districts of Barak Valley viz., Cachar, Karimganj and Hailakandi. Convenient sampling method was depended upon to attain the sample of 82 singers who had a formal degree/diploma in music and with minimum 5 years of experience in their singing career. The data analysis was done after the data was fed from the questionnaire to Microsoft Excel. Later, statistical tools such as mean, and rank were used to analyse the data. In addition to that, mean scores were also used for comparing the attributes of singing song.

## 4. Result:

The table below shows the ranking of the attributes of singing songs.

**Table 1: Ranking of the Attributes of Singing Songs**

| Sl. No. | Attributes of Singing Songs | Mean Scores | Rank |
|---|---|---|---|
| 1. | Clarity | 4.52 | 1st |
| 2. | Articulation | 4.50 | 2nd |
| 3. | Enunciation | 4.40 | 3rd |

| | | | |
|---|---|---|---|
| 4. | Tempo | 4.37 | 4th |
| 5. | Song's Choice in Relation to Contestant's Vocal Ability | 4.34 | 5th |
| 6. | Melody | 4.28 | 6.5th |
| 7. | Synchronization with Music | 4.28 | 6.5th |
| 8. | Pitch | 4.27 | 8.5th |
| 9. | Rhythm | 4.27 | 8.5th |
| 10. | Matched-Word Sounds (Vowels, Consonants, Diphthongs) | 4.26 | 10.5th |
| 11. | Importance of Overall Good Sound Setup | 4.26 | 10.5th |
| 12. | Confidence Level | 4.23 | 12th |
| 13. | Mastery of Voice | 4.22 | 13th |
| 14. | Diction | 4.16 | 14th |
| 15. | Proper Use of Microphone as Per the Polar Pattern And Proximity | 4.15 | 15th |
| 16. | Energy Level | 4.13 | 16th |
| 17. | Dynamics | 4.10 | 17th |
| 18. | Sweetness | 4.09 | 18th |
| 19. | Phrasing | 3.99 | 19th |
| 20. | Vocal Strength | 3.96 | 20th |
| 21. | Pace | 3.94 | 21st |
| 22. | Control of Vibrato / Straight Tone | 3.93 | 23rd |
| 23. | Timbre, Focused, Not Breathy | 3.93 | 23rd |
| 24. | Sound Operating System Knowledge | 3.93 | 23rd |
| 25. | Comfort Level | 3.83 | 25.5th |

| | | | |
|---|---|---|---|
| 26. | The Audience's and Judge's Reaction To The Overall Performance | 3.83 | 25.5th |
| 27. | Style | 3.77 | 27th |
| 28. | Time Limit | 3.76 | 28th |
| 29. | Proper Use of Microphone as Per the Polar Pattern and Proximity as Well as Sound Operating System Knowledge | 3.70 | 29th |
| 30. | Interaction with Audience | 3.62 | 30th |
| 31. | Vocal Range | 3.56 | 31st |
| 32. | Effective Use of Stage and Performance Area | 3.41 | 32nd |
| 33. | Eye Contact | 3.39 | 33rd |
| 34. | Dressing Pattern | 3.02 | 34th |
| 35. | Facial Expression | 2.95 | 35th |
| 36. | Gesture | 2.91 | 36th |
| 37. | Movement | 2.73 | 37th |
| 38. | Posture | 2.71 | 38th |
| 39. | Necessity of Sound Setup | 2.31 | 39th |

***Source - Primary Data***

The ranking is based on the mean scores where the highest mean score provides an attribute 1st rank and lowest 39th. It can be observed from the above Table 1 that *'clarity'* ranked 1st among the attributes of singing songs having 4.52 as mean score followed by *'articulation'* having the rank of 2nd (mean score 4.50) and *'enunciation*' having the rank of 3rd (mean score 4.40). Among the attributes of singing songs which, as perceived, could influence marginally or to a little extent were *'Necessity of Sound Setup'* which could secure the last rank i.e., 39th (mean score 2.31) followed by *'posture'* having the rank of 38th (mean score 2.71) and *'movement'* having the rank of 37th (mean score 2.73).

So, the various attributes of singing songs based on the responses of the respondents about the degree of capability of singing songs through its various attributes capable of enticing the audience with reference to Rabindra Sangeet which need to be taken care of most by the singers are *'clarity', 'articulation' and 'enunciation'* because the degree of capability of the singing songs to entice the audience with reference to Rabindra Sangeet on the said aspects (attributes) was very high. Among

the attributes singing songs which, as perceived, could influence marginally or to a little extent were *'Necessity of Sound Setup'* which could secure the last rank i.e., 39th followed by *'posture'* having the rank of 38th and *'movement'* having the 37th rank. So, the various attributes of singing songs based on the responses of the respondents about the degree of capability of singing songs through its various attributes capable of enticing the audience with reference to Rabindra Sangeet which need to be taken care of least by the singers are *'Necessity of Sound Setup', 'posture' and 'movement'* because the degree of capability of singing songs in being able to entice the audience with reference to Rabindra Sangeet on the said aspects (attributes) was very little.

The study suggests that the singers should sing Rabindra Sangeet in such a manner that the above-mentioned attributes of singing songs also find due place to entice the audience. So, these attributes should be kept in mind by a singer singing Rabindra Sangeet.

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