

**A STUDY OF VOICE CULTURE
IN NORTHERN INDIAN SINGING FORM**

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Award of the Degree of
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INTRODUCTION

“કંઠ રે દીઘો તો મે ગાવા કર્યુ
ને તે સાત - સાત સૂરોનું અમૃત ભર્યુ
આવી પ્રસન્નતા દેવ તારી જોઈને,
મુખમાંથી મલ્હારી મોતી સર્યુ”
- ભાસ્કર વોરા

Given the voice, I make it sing
And you filled the nectar of seven notes
Seeing your such pleasure, O God,
There silpped a Malhari pearl from the mouth.

In the omnipresent world of God, it is not wrong to say that the first cry of a man's birth is the sound ; the first throb of his heart is the beat and the pause, God's creation of man is quite different from all the creators. It is true that in the creation of the world, God has bestowed various powers to man as compared to others.

What a magic of God !

“He (God) gave us eyes to see them
and lips that we might tell,
How great is God Almighty
Who has made all things well”

In this chaotic and puzzled world, if there is any God – given boon to man, then it is music, with music his creativity develops and he is delighted. God has relieved man's pain by presenting him an ocean of music suitable to all the occasions from birth to death from marriage to religious festivals Love and joy is increased with human virtues.

स्वरेयसल्लयेत योगी ॥

Swareyesallyet Yogi

(Rigved, 23)

(By practicing notes a yogi becomes one with them)

अभि स्वरन्ति बहवो मनीषियो राजा नमस्य भुवनस्य निसतेः ।

Abhi swaranti bahvo manishyo raja Namasya bhuvansya nisteh.

(Rigved, 0, 85, 6)

Many sages of the world are related themselves to God by a musical note.

स्वरन्तिवासुते नरो सवो निरेक उक्थितः । (ऋग्वेद 8 33 2)

Swarwntitva sute naro savo nirek ukithat (Rigveda 8, 33, 2)

Disciple, you have come to me with a desire to evolve your self I give you a divine command. To attain to Him, If you call him with music. He will give this love by appearing the recess of your heart.

As Rabindranath Tagore rightly says, "If there is any form of heavenly beauty and a manifestation, it is music."

Chapter – 1
(Indian Music)
Bhartiya Sangeet

Chapter – 1
(Indian Music)
Bhartiya Sangeet

Scholars hold different opinions on the origin of music. Some of the views are given below.

- (I) In the beginning, music was originated by Brahma, the creators of Vedas Brahma blessed this art to Shiva and Goddess Saraswati received it from Shiva. Hence, the Goddess Saraswati, also called Veena pustak dharin (the one who holds veena a musical instrument and a book in her hands), is considered the presiding Goddess of music and literature. Narad received the knowledge of music and art from the Goddess Saraswati. He taught music to the Gandharvas, kinner and the Apsaras in heaven from there the sages like Bharat Muni Narad and Hanuman, adept in musical art incarnated on the earth for the dissemination of music and art.
- (II) According to the opinion of an author pleased by the ascetic practices of Narad for many years, Lord Shiva bestowed the musical art on him. Looking at the sleeping figure of Parvati Lord Shiva made Rudra Veena on the basis of her body and limbs and created five ragas from these five mouths. Then after the sixth raga originated from the mouth of Parvati. As Shiva looked the East, the West, the North and the South and skywards there appeared Bhairav, Hindol, Megh, Dipak and Shree Ragas respectively and Raga Kaushik was created by Parvati.

It is written in the 'Shiva Pradosh Stotra', that offering the golden throne to Gauri, the mother of three worlds, Lord Shiva revealed this wish to dance at the time of night fall. All the Gods assembled on this occasion and started reciting

his praise. The Goddess Saraswati started playing veena, Indra started playing Venu and Brahma kartal. The Goddess Laxmi started singing and Lord Vishnu started playing mrudang. To see this festival of music with dance the Gandhravas, Yaksh, Patang, Urag, Siddha Sadhya, Vidyadhar, Gods, damsels were present.

- (III) According to Damodar pandit also (A.D. 1625) the author of Sangeet Darpan, Music is originated from Brahma, Justifying his point he writes:

द्रुहिणेत यदन्विष्टं प्रयुक्तं भरते न च ।
महादेवस्य पुरास्तन्मार्गरूपं विभुक्तदम् ॥ (Damodar Pandit Shlok -4, 44)
Druhinet yadnvishtam prayuktam bharate na cha |
Mahadevvsya purastnmargruiyam vimuktdam ||

The music that Braham discovered, which Bharat Muni experimented with Lord Shiva and which is liberating is called 'Margi' music.

With this analysis, the first stand point is justified to some extent. Further Pandit has shown the origin of seven notes by creatures in the following way:

षड्जं वदति मयूर ऋषभं वातको वदेत् ।
अजा वदति मान्धारं कौज्जो वदति मध्यम् ॥
पुष्पसाधारणे काले कोकिलः पंचमो वदेत् ।
प्रावृट्काले तु सम्प्राप्ते धैवतं दर्दुरोवदेत् ।
सर्वदा च तथा देवि मिसदं वदते गजः ॥ (Matang, Brahmdesi, Kohal,32)
Shadjam Vadi Maur rushbham vadet |
Aja Vadi Gandharam Kaujo Vadi Madhyam ||
Pushpsadharne Kale Kokilam: Panchmo Vadet |
Pravrutkale tu samprapte dhaivatam Darduro Vadet ||
Sarvda Ch तथा Daivi Nishadam Vadet Gajh: ||

Shadaj by peacock Rishabh by chatak, Gandhar by goat,
Madhyam by crow,

Pancham by cuckoo, Dhaivat by frog and Nishad by elephant.

- (IV) A French scholar opines, when hazarat Musa was observing the beauty of mountains, while wandering there was revelation, "O Musa Hakiki, you bit your stick on this stone." Listening to this divine utterance, Hazarat Musa bit his stick severely on the stone. The stone broke in to seven parts and from each part the stream of water started flowing from the voice of that stream Assala malek Hazarat Musa created seven notes which are called sa, re, ga, ma, pa, dha, ni.
- (V) Another Frech Scholar says that there is a bird called 'Musikar' on mountains in whose nose there. were seven holes as in a flute. From these holes seven notes were produced.
- (VI) According to Froyed, music is originated on the basis of child psychology. A child learns the activities like crying, shouting, laughing on its own. On that basis of psychology, music manifested in human beings.
- (VII) The followers of James Long also say that first human beings learnt to speak then to walk and after becoming active, music was born in him on its own.

In this way, various perspectives are seen in the subject of origin of music. In the ancient scriptures, mainly there are four standpoints of music.

- (a) Shiva or Someshwar perspective
- (b) Krushna or kalinath perspective
- (c) Bharat perspective
- (d) Hanumant perspective

Ravindranath Tagore says, "Music first begins, where there is poetry in manifestation where the first step of music begins where the divine language begins from where the common speech manifests replete through words."

To quote Sampurnanandji, "Music does its work by notes away from words the language of notes is universal."

Jaydevsingh Thakur says, "The language of music is note swar and note is mothertongue of every human being."

In music, the world of beauty is created through the medium of sound. Music gives one the ultimate joy. The subject of music is the heart of the listener. Music expresses sentimental moods such as bhakti (devotion), karuna (compassion), shrungar (aesthetic beauty) etc. by the sound created the singer's heart. To create music man has to keep only the reflection of his soul in front of him.

The greatness of music is also seen in the infinite, Vedas which has in its mystery of the universe. Music is contained in each and every hymn of the Vedas.

Aristotle :-

If the seeds of moral values and appropriateness are to be sown in the human beings, music should be introduced at the level of primary education.

An Immortal Novelist Munshi Premchandji :- When the mental agony of a person becomes intolerable and incurable when it does not get support from anywhere. When it does not find solace even in the lap of cries and lamentations, it inclines to music.

Theory of Arab Music :- Music is the main foundation of the science. It is created by God to remove end the present activities of the world.

Pt. ahobal :-

These who know the essence of playing the Veena, understand the difference between shruti and swar and know the beating time in music leads the path of salvation.

Pythagoras :-

Music pervades in every particle of the world.

Shakespeare :-

The man who does not know musical art and is affected by is a traitor and misanthropic.

Gandhiji :-

Music has the power to control anger, unfathomable peace is attained due to that music leaves its everlasting impression on heart

Music is the answer of many melodies.

Music is the speech of angles.

Music is the universal language.

Music pleases and relaxes all.

Music can bring the dead back to life.

Music is not just an object entertainment but also an eternal joy by which the soul is comforted.

Eulogising the Indian music it is written in the The Other East Village an art journal of America, "The sound waves of Indian music has a wonderful and exclusive power to relieve and make vibrant the inner power of human beings.

The effect of music on human life :-

Music is the identical symbol of human values and cultural traditions. It is the medium of expressing the felling and the bliss of people.

The reverberating sound of river of music pervades not just in human beings but also in all the animated beings and in the particles of Nature. The sign of 'naad Brahma' is given only to the universal power of 'OM'. Music is such a thread of affection pervaling through the world that it is all the time affected by the natural course of the world and human unity.

It pervades in every particle of the world like a part of God unexpressed silent, slow, grave sound of an assemblage of clouds, roaring sound of waves chirping of birds in a garden these are all various forms of eternal music.

Music is a yogic science. Its sharp tunes, vibrating the small muscles of human body awake the latent ileum makes one reach the ultimate stage of the uplift of the soul i.e. Moksha [Salvation]. It is the ultimate goal of Indian system of philosophy lord sings in the Bhagvad Geeta:

नाहं वसामि वैकुण्ठे, योगिनां हृदये न च ।
मदभक्त यत्र गायन्ति, तत्र तिष्ठामि नारद ॥ [Bhagvad Geeta, 51]
Nahm vasami vaikunthe yogina rhadaye nacha |
Madbhakt yatr gayanti tatr tishthami Narad ||

O' Narad :, "I do not reside in heaven, not in the heart of the yogis I reside where my devotees sing."

Scripturs say about music , "Music is beyond knowledge, hymn medication and chanting because by the devotional practice of music inner peace is attained."

Northern Indian Classical Music

In India, there are two classical music styles, They are :

- (1) Hindustani - Uttari
- (2) Karnataki - Dakshini

Indian Classical Music System

तदपि द्वि विधं शैयं वक्षिणोत्तर भेवतः ।

कर्णाटकं दक्षिणे स्थाहिन्दुस्तानी तपोतरे ॥ (Sangeet Sudhakar)

Tadapi dwi vidham shaiyam vakshinotar bhevatah

Karnatakamdakshine syahindustani tapotare

Its meaning is :

Music is divided into two parts which is known as Dakshini and Uttari Dakshini music is called as Karnataki and Uttari music is Hindustani music KARNATAKI Music system it is famous only in these three places : Madras Province, Mysore, Andhra Pradesh.

Except these three places Madras, Mysore and Andhra Pradesh, It is also famous in southern coastal area. Hindustani Classical music is famous in entire India. Which is known as Hindustani Sangeet Ratnakar written by Pandit Sarangdev, it is said that since 14th Century, the diversity of these styles had been started. After sangeet Ratnakar in the books of both the different styles 22(Twenty Two) shruties in Saptak have been accepted. There is one opinion in both the styles regarding practice of twelve swars in one saptak and in occasional application of other shruti swars. In Antraas of Shudhdh Re, ga, dh, ni, of Southern music, the differance was there, and so Shudhdha swars सा रे ग म प ध नि सा Sa, re, ga, ma, pa, dha, ni, sa of south Indian Music bears similarity with swars of North Indian Music. In Northern Indian music, the principal language is Hindi and secondary are Urdu, Marwadi,

Punjabi and Vraj, Music related the first book in Uttar Hindustani is 'Rag Tarangini' by Lochan.

In Uttar Hindustani music there are varieties of all the three laya (speed, motion) Vilambit, Madhya and drut. In the end of gayan, the climax of drut laya in Uttar Hindustani music pleases us a lot.

In Khayal style of Northern Indian Music, once swar rachana is determined, even after the singer can perform freely within limit of norms of Raag and Taal with such performance audience will enjoy it very much. In Uttar Hindustani music, Drupad, Dhamar, Khayal, Thumari and Tarana are sung.

There some changes are made in music with the passage of time. But its Indian element has not been changed. The Persian musicians like Amir Khushro as well as Muslim musician had welcomed the principles of Indian music with understanding. Due to decreasing importance of Sanskrit language, both the styles have kept separate languages to express the music. There is another reason for the difference in style, is geographical. India is very great, which can be called as a continent. It was the time when there was one language and one state, till then the formation of descent was remained uniform but one separation of languages and states, these both the style became separate, having different speciality. The regional effect also can be seen on music of equal style. Due to geographical effect on the singer of Delhi and Lucknow and singer of Delhi and Puna, some little difference can be seen, though they are singing Northern Indian music. More over the presentation of all the persons are different because of their nature training and circumstances. This type of versatility can be enjoyed in Northern Indian classical music. For that reason this style is descent. In spite of being many changes in Indian classical music, its basic elements are eternal and perpetual.

The expert singer gets success at every moment in new creation through his melodious voice remaining in limitations of Raag and Taal by application of sensible shruti - swar. From the middleage, our music developed on the path of Raag. Its final development depends on independent presentation of the artist. Thus, Indian music depends more on emotion side than intelligence. Northern Indian classical music is being presented by balancing the sentiments of heart with the norms of scriptures.

1:1 - Sound (Naad)

In music, the world of beauty is created through the medium of sound. Music gives one, the ultimate joy.

The greatness of music is narrated even in the Vedas that are Beginningless and Endless, and that consists of the mystery of the universe. It can be said that music consists in each and every hymns of the Vedas.

The sound (Naad) is Brahma and the heart of the man is the form of Brahma The meaning of the word 'Naad' is originated from the root of a verb Naad is an unexpressed sound.

नकारं प्राणनामानं दकारमतलं विदुः ।
जातः प्रणाग्निसंयोगतने नादोऽभि धीयते ॥

(Saramg Dev, Sangeet Patnakar, 2)

Nakarm pranamanam Dakar viduh
jath pranagnisamyog tane nadobhi dhiyte.

In the root Naad 'N' sound for air 'D' sound stands for fire. The sound 'Naad' is originated with the conjunction of these two elements. In human body natural voice is called naad hence naad is believed to have originated from human body and song from 'Naad'.

शरीरन्नाद संभूतिः गीतान्नाद प्रवर्तते ।

(Saramg Dev, Part -II, Shlok 7)

Sharirnnad sambhutih gitannad pravatrate.

Song is expressed by notes and speech through the voice resulted from mouth that is why the word song is called 'sharirjagit' whereas in the man made instrument only the sound can be produced, expressed and not the song, Hence song is called an expressing sound.

गीतं नादात्मकं वाद्यं नादव्यपत्या प्रशस्यते

(Saramg Dev, Swaradhyay Shlok - 1)

Gitam nadatmakam vadyam nadvyptya prashasyate.

However, from the scientific point of view, the world of music is dependent on the sound waves. A throw on the object or rubbing it vibrates the air which enters into one's ears, vibrates the ears also due to this one's consciousness has a likeness of sound until one's ears receive the vibrations created in the atmosphere sound has no existence. World is dependent upon sound, but due to limited hearing capacity, one is not able to hear all the sounds.

नादेन व्यजयते वर्णः पदं वर्णति पदादूचः ।

वचसां व्यवहारोऽयं नादाधीनमतो जगत् ॥

(Pandit Damodar, 1/14,28)

Naden vyjayte vernh padam vernti paduchh

Vachsa vyvaharoayam nadadhinmato jgat.

The whole universe is replete with sound because a letter is emerged from sound, a word from letters, a sentence from words, and speech from sentences. Thus the world of speech works. In this way, the whole world is subject to sound, but human beings should make use of such a sound that is effective in all the occasions of life and that leads to liberation.

In this treatise, sound is also considered as one of the powers of realization of Brahma. It is also mentioned that a practicing devotee becomes so one with the melodic music of notes that one feels that the whole world is the symbol of one soul and God.

There is a story in the Yogtaravali : "All the Gods together went to Lord Shiva and requested to suggest means to succeed in sadhana, at that time

सदा शिवोत्कनि सपादलक्षलयाव धानानि वसन्ति लोके ।
नादानुसन्धाने समाधिमेकम् मन्यामहे मान्यतममलयानाम् ॥ (Yogtaravali)
Sadashivotkani sapadalkshlyav dhanani vasanti loke
Nadanusandhane samadhimekm manyamahe
manyatmmlayanam.

Lord Shiva said that in all the practice of to be absorbed in the self, ascertaining the sound is the simplest and the best. A research on the movements of atoms came to know that the origin of molecules revolving on and around their axis receiving direction and ability is subtle power which can be considered a form of sound.

There is a kind of throb in the stimulating power of Nature. It can be compared to a twang produced by striking a hammer to a clock. The resonance after the twang is called the sound by the seers. This sound is always in motion in subtleties of Nature which is considered as the union of prakriti (NATURE) and Brahma. With this action and reaction starts the movement of the world. An atom gets movement from here, Innumerable waves of energy are also originated from this centre. The essence originates from a bindu (particle) like a manifold decentralization of one power as in the saying 'Akoham bahushyam' (I am one in many) This is the centre of binduyog and naad Brahma. This is a separate Naadyog, Sabdbraham in conjunction with illusion inspiration and desire generates the inert and the conscient deep into the higher and lower nature in the form of 'OM'.

As the pendulum of a clock keeps swinging in the same motion till the clock is wind. The same way the universe that has begun keeps working in its own manner, It keeps moving for a long period like a top spinning on its point. Its driving force is the original sound of Sabdbrahme which is known as 'OM'.

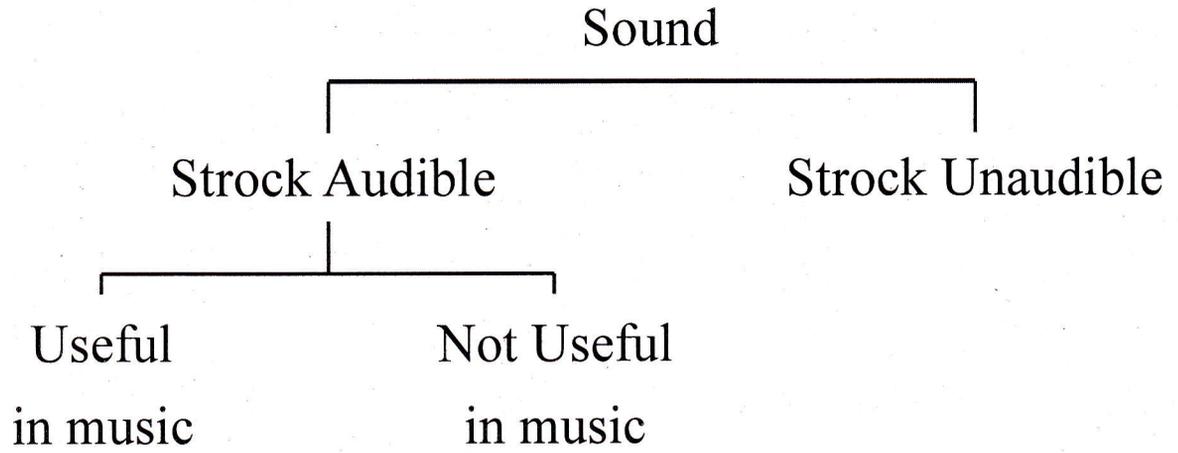
न नादेन बिना गीतं न नादेन बिना स्वराः ।
न नादेन बिना नृतं तस्मानुनादात्मकं जगत् ।
नादस्त्र्योः स्मृता ब्रह्मा नादस्त्र्यो जनार्दनः ॥ (Matangmuni, 35)
**Na Naden bina gitam, Na Naden bina swarah;
Na Naden bina nrutam tasmanunadatmkam jagat;
Nadstrayo smruta Brahma nadstrayo janardanh:**

Song tune or dance is not possible with out sound (naad) and the world is subject to naad hence naad is the Almighty Brahma.

चैतन्यं सर्वभूतानां विवृतं जगदात्मना ।
नाद ब्रह्म तदा नादमन्दिलीय मुपास्मेह ॥
नाद पासनयो देवा ब्रह्मा विष्णु महेश्वरः ।
भवन्त्युपासिता नूनं यस्मोदत तदात्मपनः ॥ (Matangmuni, 35)
**Chaityanyam sarvbhootanam vivrutam jagdatmn
naad braham tada naad mandiliya mupasmeh,
Naad pasnayo deva Brahma Vishnu Maheshwar.
Bhavantyupasita nunum ysmodat tadatmpnah**

Naad Brahma is knowledge and bliss in all beings by worshipping naad, Brahma Vishnu and Mahesha are worshipped to gather, They are identified with the naad.

Scholars have discribed two types of sounds; one that which is not used in music second that which is used in music. In both the types, the basis of distance is on sound waves, If the vibration of the sound waves is irregular the sound is not useful for music. But if the sound waves have regular vibrations, the sound is useful in music.



Beaten sound (aahat naad) is the sound useful in music, It is created with the conjunction of air and fire Narrating this music maestro Tansen has written in his book Raag maala.

दै प्रकार को नाद है, सख्यो सूरमुनि जानि ।
तानसेन जु कध्यो है, बहु विधितिने बखानि ॥६॥

**Dai prakar ko naad hai, sakhyo surmuni jani;
Tansen ju khyo hai, bahu vidhitine bakhani;**

नाहत नाद जो मुक्ति है, आहत रंजक जानि
भौ भंजन मीया प्रगट नादाहि कह्यो बखानि ॥७॥

**Naahat naad jo mukti hai, Ahat ranjak jaani
Bhau bhanjan miya pragat nadahi khyo bakhani ||7||**

वायु अग्नि संयोग ते उपजत आहत नाद ।
तानसेन संगीतमता कह्यो सूरनि ब्रह्मनाद ॥१०॥

**Vayu, agni sanyog te upjat ahat naad |
Tansen sangeetmata khyo surni brahmnaad ||10||
(Sangeet smarar tansen, 6,7,10, 36)**

These thought of Tansen are the essence of Indian music scriptures musicology.

1:1:1 - Annahat naad : (Strock Unaudible)

In the Vedas the anahat naad is called the form of truth consciousness Bliss (Sat- Chit- Anand)

Annahat naad is that which is apprehended by knowledge only. It is the subject of spiritual practice of the yogis only . The ancient sages and seers used to practise unbeaten sound. It is liberating but not delighting. Hence it is also not useful in music. This sound is produced without friction. It can be heard by the contented yogis firm in judgement or wisdom, in their state of devote meditation and they got absorbed in Brahmananda :The bliss or joy substisting in absorption into Brahma. An appropriate form of naad Brahma is the annahat naad. Sages of the medieval times have defined this sound only. Its origin is said to be the form of the sex / basic of men, the sound that is heard by covering one ears with fingers is the anahat naad. The musicologists have given the name 'Swaymbhu Gandhar' to the anahat naad. It is complete in it self, the practice done to achieve it is called ascentaining to sound ! (Naadnu sandhan)

The anahat naad is also called an unexpressed sound. The characteristics of such a sound are not found in treatises of music but Matang Muni has first narrated about an expressed or manifest sound in Bruhad deshi.

On the basis of the characteristics of the expressed sound it can be said about the unexpressed sound that a word with out letter is an unexpressed sound. It means that a sound which is not dependent on letter or that which is even smaller than letter is included in the unexpressed sound.

Vowels and consonants produced by human voice and the manifestation of sound by instruments and Nature are not included in ordinary words

Following are the ways to understand the annahat naad :-

Practicing yogasana in the solitude and peace of night or down, to sit in a comfortable posture. The head neck back and stomach should be kept straight without stress. Then to concentrate on the naval and sit for some time without a blink of the eyes. After some days when the mind is composed the subtle sound will be heard first the words like zingur or Bhrungi words like zin zin will be heard. Then successively by practicing sweet sound of a flute, roar of the clouds tinkling sound of a cymbal, tunes of some instruments like bell, watch, veena and mrudanga will be heard, Water falling from a vessel the sound 'OM', chirping of a sparrow the hiss of a serpent etc. are heard. Experiences vary with different people. Listening to such sounds one is thrilled or a practitioner may also feel dizzy. With this the body and mind feel clarity and purity. A person is delighted, the body remains healthy voice gets golden qualities like remarkable sweetness, effectiveness, firmness and the path to self knowledge and deliverance is opened.

The one who is pure hearted and lives with chastity is immediately benefited from this. It is also called 'Annahat Saadhana' or 'Shabda Sadhana'. As compared to simple yogis a music lover gets an experience immediately.

Without the guidance of a teacher this practice proves harmful rather than beneficent. Hence it should be initiated under the guidance of a worthy teacher. In the immortal utterances of Kabir, Nanak, Mira etc. the immortal glory of this practice and their spiritual experiences are narrated. The essence of which only an experienced cantor can understand.

Once the sound is heard, it can be heard effortlessly even while walking sitting and working. In this situation a worshipper

of music can even leave some of his acts such as hunger, thirst, worry etc.

Three things should be taken care of in the practice of the annahat naad.

- (I) With the practice of the sound the body and mind are in state of great joy therefore enough quantity of milk and ghee are preferred to in proper measure oil should be applied over the head and to sole of the feet.
- (II) It should be determined that the sound is heard by ear only.
- (III) When the sound is heard completely one should concentrate absolutely on the sound to hear subtle sound.

अहतोऽनाहतश्चेत द्विधा नादोनिद्यते ।
सोडयं प्रकाशते पिंड तस्मात् पिंडोडभिधियते ॥ (Sarang Dev, 1/2/3)
Ahtonahatsvet dvidha nadonidyte |
Soyam prakashte pinde tasmāt pindobhidhiyete | |

Out of the two types of sounds (the unbeaten sound), the annahat sound is produced from lump (pinda). Hence it is also named as pinda.

1:1:2 - Aahat Sound Naad (Strock Audible) :-

The word sound and voice are aahat sound. It is of two types (a) natural (b) mechanical

The natural voice of human beings, the sound produced by the friction of objects and any mechanical or artificial voice is called aahat sound.

The former sound is throat based. The latter is produced by musical instruments. This sound is more important in music. It

can be heard by ears. Hence it is useful in music a virtuous expression of unbeaten sound is called beaten sound.

Aahat sound is used to create beauty in sound and to give joy to human beings. It can be said that a creative (productive) element of music is aahat sound (i) pleasing to the ear (ii) harsh to the ear.

Musicologists embellished only sweet sounds in hearing by the signs sound (naad sangya). But sages saints and those well versed in music did not stop there. They created certain elements which were aahat sound. This has been discussed earlier, Anahat sound is considered to be liberating. But describing the aahat sound as helping to cross the ocean of worldly life pt. Damodar writes in 'Sangeet Darpan;'

स नादस्त्वाहतो लोके रंजको भावभंजकः ।

श्रुत्यादि द्वारतस्तस्मात्तदुत्पत्ति निरुष्यते ॥ (Pandit Damodar, 38)

Sa naadstvahat loka ranjko bhavbhanjakh

shrutyadi dvaratstsmatdutpati nirushyete.

Aahat sound, becoming pleasing in practice by shruti etc. (notes, gram, murchhana) becomes sentimental. Therefore I narrate its origin.

It is proved from the above mentioned fact that only aahat sound is useful in music. It was with this sound only that Mira, Surdas, Narsinh Mehta had attained closeness to the God Aahat sound is divided into eight parts :-

Ghosh, Rav, Swara, Skut, Dhvani, Zankar and Dhvakruti

It is called manifested sound describing the manifested sound Matang Muni says in Bruha desi

ध्वनिस्तु विविधः प्रोक्ता व्यक्ताव्यक्त विभागतः ।

वर्णोपलम्मानाद व्यतको देशीमुखमुपागतः ॥ (३) (Matangmuni, 38)

Dhwanistu vividh protco vytkavytIs vibhagat:

Varnopalmanaad vytko desimukhamupagat: || (3)

Meaning manifested and unexpressed sound are said to be of two types in which the desi much gets an expressed sound with the pronunciation of letters.

According to Matang Muni it is inferred from the clear opinions on the expressed sound that the Vedas which are beyond letters till Gandharva there may be a field of expressed sound. Technically speaking when the unexpressed sound includes clear pronunciation of the letters |j|, |a|, |k|, |ch|, |t|, |t|, |p|, etc. it is called on expressed sound.

Ancient sages have conjoined music with Nature. Hence if seen from the view point of Nature , an expressed sound is present there too. Such as flowing of a river, chirping of birds etc. similarly, in vocal sound is produced by the conjunction of air and fire. There fore in expressed sound Veena , Venu, Mrundang, Muraj, and Vocal sound etc. are narrated for in playing musical instrument the sound is produced by friction. In vocal, friction is minimum. Hence the notes can be prolonged without the use of consonant which means that is vocal notes can be produced by doing some quirk where as in instrument music the notes like |aa| or |i| are not produced for instance by striking the Sitar or Tanpura slowly, a sound is heard and also produced. But in vocal supportive sound are not heard. Therefore in ancient times the instruments had more prominence.

The sound of instruments never have resemblance with |aa|, |e|, |aum| because by playing an instrument be it 'avanaddh' :

[Percussion instrument] instrument or 'ghan' instruments only the sound is heard. But in vocal, the sound is apparently manifested by the conjunction of effective sound. As per the traditional custom the letters related to peculiar nature of language are experimented to know the frictional sound in instruments. In language the sound is manifested by vowels and consonants and in music it is produced by a group of effective appropriate and inappropriate sounds.

To conclude, it can be said that when sound is referred to as an unexpressed sound it is called the annahat sound which is produced naturally when some variance takes place in that unexpressed sound, it is called the manifested sound. This change is seen when friction is produced in an unexpressed or original sound. For instance, experimenting the notes like 'da' 'dara' on the sitar such sounds are manifested sounds and only they are called the aahat sound.

Simply speaking the sound in music is called 'Naad'. It is balanced and sweet. Mainly there are three distinguishing features of sound.

- (i) The range of sound
- (ii) The pitch of sound
- (iii) The quality of sound

(i) The range of sound :-

It is the sound useful in music and can be produced softly as well as loudly. The sound produced softly is heard upto a short distance where as the sound produced loudly is heard to a long distance e.g. if an instrument is played slowly, it is heard up to a short distance but if it is played loudly, it is heard up to long distance.

(ii) The pitch of sound :-

While singing or playing , it is felt that 're' is higher than 'sa', 'ga' is higher than 're', 'ma' is higher than 'ga' 'ma' is higher than 'ga' and 'pa' is higher than 'ma'. Thus notes move on the higher pitch as one changes the scale. The low and the high pitch of sound depends on the number of waves. Where the numbers of waves are more , the sound is on higher pitch and where the numbers of waves are less the sound is low.

(iii) The quality of sound :-

According to the scientist 'Naad' alone can not be produced. With that naad another more naad are also produced . This is called the supporting naad.

The numbers of supporting naad and their strength differs in every instruments. Therefore the tunes of Bela from the Sitar from Sitar to Sarangi, from sarangi to tabla and from tunes of Sarod to Harmonium differs the tunes. This is known as the 'jati' type or quality of naad.

1:2 - An analysis of Sruti and Swar (notes)

नित्यं गीतोपयोगी त्वमभिज्ञेय त्वमप्युत ।
लक्षे प्रोक्तं सुपर्याप्तं संगीतश्रुति लक्षणम् ॥

(Abhinav Raag Manjari,52)

Nityam geetopyogitvambhignaytvam pyut |

Lakshe proktam suparyaptam samgeet shruti lakshanam ||

The voice that can be used in song and can be differentiated from other sound and is clear, is called Shruti.

To explain it clearly, suppose a sound vibrates 100 times per second. yet another sound vibrates 101 times per second. From scientific point of view both these sound are different. But the number of vibrations in both are so less that an able musician can also not identify them separately. Now if vibration is added to the sound at every second there comes a stage when both the sound can be identify or can be heard separately. On this basis musicologists have defined shruti as "Sounds that are separate from each other and identified clearly, is called shruti."

From the group of musical notes the ancient musicologists selected such twenty two state which sounds are mutually high and low and are useful in music Such sounds are called 'shruti'. According to some scholars in one octave (saptak), the number of sounds heard differently is twenty-two. For instance in the following Shloka.

तस्य द्वाविंशतिर्भेद श्रवणात् श्रुतयो मताः ।
हृदयाभ्यन्तरसंलग्ना नाडयो द्वाविंशतिर्मताः ॥

(Swarmelkalanidhi, 52)

Tasya dvavinshtirbhed shraavanat shrutayo mataha |

Rhdyabhyantarsanlagna nadyo dvavinshtirmataha ||

As it is difficult for an ordinary singer, to sing on 22 shrutis, singing was made possible on selected twelve notes from those shrutis.

1:2:1 - Rules for dividing shrutis into swaras

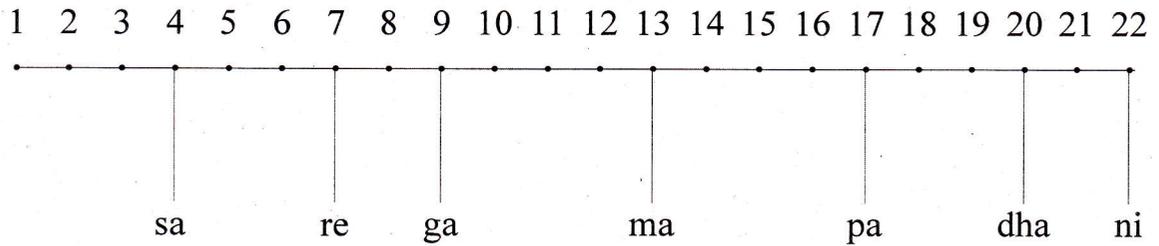
Ancient writers authors have divided shruti into swaras in the following order.

चतुश्चतुश्चैव षड्ज मध्यम पंचमाः ।
द्वे निषादगांधारौ त्रिस्मीन्द्रषभ धैवतो ॥ (Sarangdev, 21, 52)

Chatushchtushchaiv shadaj madhyam panchamah |
Dwe nishadgandharau tristrirushbh dhaivatau ||

Four shrutis in the Shadaj, madhyam and pancham, two shrutis in nishad and gandhar and three shrutis in rishabh and dhaiyat.

Thus twenty two shrutis are divid into seven notes.



Thus shadaj on fourth shruti, rishabh on seventh, gandhar on ninth, madhyam on thirteenth, pancham on seventeenth, dhaivat on twentieth, nishad on twenty second.

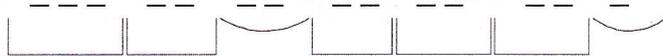
These were the shuddh notes (pure notes) ancient and medieval musicologists from modern view point ga and ni were komal (Flate) in it or to say that in shudha (pure) swaras upto modern time like kafi thhat. Opposite to that some modern scholars and composers took the notes first and then the shrutis. Hence the notes

of the ancient and medieval musicians differed from the notes of modern musicians. It can also be said that the nisad of the ancient times was taken as sadaj of the modern on that basis then the order of the shrutis in an octave was as given below

Ancient times:

Ni__sa__re__ga__ma__pa__dha__ni

Modern times:

Sa__Re__Ga__Ma__Pa__Dha__Ni__Sa


Order of Shruti :

4 3 2 4 4 3 2

Due to this a major difference that occurred was that the notes before modern times which were like kafi thaat then came to be like Bilaval thaat

1:2:2 - Shrutis of the ancient and modern musician

In ancient times there were two scholars of music :

Bharat muni and Sharang Dev, many years before the century of Christe, Bharat wrote this famous treatise Natyashastra and in the 13th century. Sharang Dev wrote Sangeetratnakar whose evidence is found in many books on music even today. They have described shrutis in their respective treatises in which they have unanimously accepted twenty two shrutis. Division of shrutis and swara was also made on one principle in the sense that according to a few scholars these two intellectual used to take one definite naad of shruti to identify mutual relation between the notes. For them all the shrutis were equal. The distance from one shrutis to

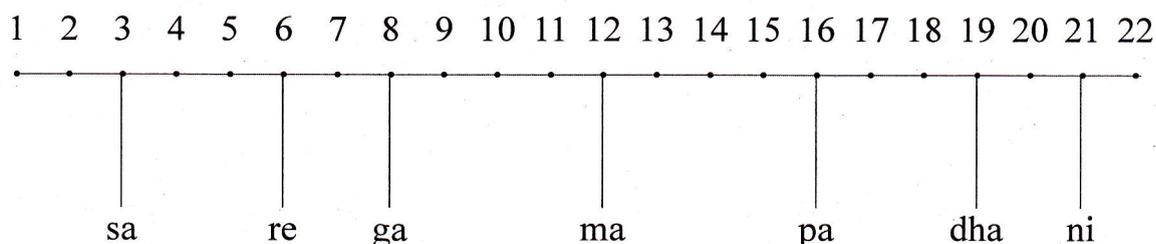
another was the same and the same distance was kept among all the shruties. This distance is called shrutiantar.

1:2:3 - Saran Chatustayi (shrutis of bharata on Sadajagram veena)

Bharat says that one should take two such veena in which the seven strings are scaled high. These strings should be tuned in 'Sadaj gram' Bharat Muni shows this method in the following way

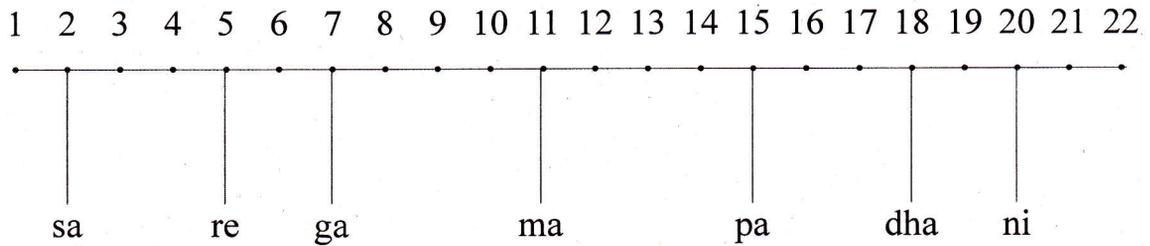
- Shadaj : This note should be on the four shruti
Risabh : This note should be on the seventh shruti
Gandhar : This note should be on the ninth shruti
Madhyam: This note should be on the thirteenth shruti
Pancham : This note should be on the seventeenth shruti
Dhaivat : This note should be on the twentyieth shruti
Nishad : This note should be on the twenty second shruti

The veena thus was called achal veena of sadaj gram. Then the shruti of pancham note of one of the veenas should be reduced by one and other strings should be where they are. That is, the shruti of the pancham note is lowered but other six strings sa, re, ga, ma, dha, ni – remain on their places. This is called madhyam gram veena. Reduce one shruti of other six strings and it is called chal-veena. Now the position of the notes on chal – veena will be in the given way:



That is above mentioned seven notes reached on third, sixth, eighth, twelfth, sixteenth, nineteenth and twenty first shrutis respectively it is clear from this that in the seventh notes of first sadaj gram veena or achal veena one gram was that of shruti. To this bharat muni calls 'pratham-sarana'

After that bharat muni writes that the shruti of the pancham of chal veena should be reduced by one and accordingly of all the notes. Now the position of the notes will be as given below.



Due to this 'ga' and 'ni' on the seventh and twentieth shruti of achal veena will match with the re and dha of achal veena. For these two notes of the latter are also on the seventh and twentieth shruti respectively. It means that there is a distance in notes of two shruties of chal veena and achal veena. This is called dwitiya Sarana

In this way reducing again the notes of chal-veena by one shruti, Brahat Muni has further mentioned that now the chal-veena will be reduced by three shrutis to achal – veena consequently the rishbh and dhaivat of chal veena will merge into the sadaj and pancham of the achal – veena. For, both the notes are of three shrutis. To this Bharat muni calls 'Trutiya –sarana.'

Similarly when the shrutis of the chal –veena are reduced by one for the fourth time the pancham , madhyam and sadaj of the chal- veena will absorb in the madhyam, gandhar and nishad of the achal veena Bharat muni calls this 'Chaturtha - sarana.'

On the basis of this sharana some people assume that their shrutis had mutual similarity. For, if the distance among the notes is more or less the above said specification of the achal – veena was not possible sharngdev also approves this principle of saman shrutyantar of Bharat muni.

Contrary to that the medieval scholars accept only twenty – two shrutis in an octave. They do not accept the principle of saman shruty antar

1:2:4 - The results of the shrutis

The distance of the sounds of first and second string of the shruti darpan is 'praman shruti bruhaspati' has called it 'g' distance. By playing second and third strings softly in their order distance from 'g' seems to be longer (numerically put in second place) Bruhaspatiji calls it 'kh' distance. By playing third and fourth strings the distance heard in the sound will be longer than 'kh' distance. This is called 'k' distance First place by Bruhaspati. Now listening to the sounds of the fourth and fifth strings 'g' distance will be heard because by harmonizing between the rishabh of fourth string and pancham of fifth string, the sadaj madhyam bhav (mood) is manifested.

On this basis, it is universally acknowledged that the shrutis of Bharat Muni were unequal and they had three ends :- the 'k' distance was the biggest the 'kh' distance smaller than the former and 'ga' distance the smallest.

Therefore where there is 'sa-ga' distance there the distance of two 'k' two 'kh' and three 'ga' should be there. In the 'sa-pa' distance, the distance of three 'k' four. In one octave there are five 'k' seven 'kh' and ten 'ga' shrutis.

1:2:5 - Name of twenty two shrutis

Number of shruties	Name of shrutis	Shruti Ras
01	Tivra	Vir, Adbhut
02	Kumudvati	shrulngar, hasya
03	manda	sakhya, Vatsalya
04	chandovati	shant
05	dayavati	karuna, raudra, bibhats, bhayanak
06	rajni	shant
07	raktika	sakhya, vatslya
08	raudri	vir, adbhut
09	kraudha	shrungar , hasya
10	vajrika	vir, adbhut
11	prasarani	shrungar, hasya
12	priti	sakhya, vatsalya
13	marjani	shant
14	kshiti	sankchya, vatsalya
15	rakta	shant
16	sandipani	shrungar, hasya
17	aalapini	karuna, raudra, bibhats, bhayanak
18	madanti	shrungar, hasya
19	rahini	shant
20	ramya	vir, adbhut
21	ugra	vir, raudra
22	kshobhi	shant

Sangeet Visharad, Page 60

Then after in twenty two sounds such twenty sounds were created of which voice is mutually high and low. But the interval in twenty two sounds is minor where as in twelve sounds it is considerable. It is for this reason that only a worthy musician can feel the distance of the shrutis than an ordinary musician. However an average music lover can know the distance the notes.

Where these twelve sounds were reduced they came to be seven they were suddha swaras with suddha and vikrut the notes come to be twelve.

While singing a note in some raga a singer says that in this raga komal dhaivat is high. It does not mean that it takes tivra dhaivat instead of komal dhaivat for instance. Rag purvi and rag Bhairavi take komal dhaivat but august musicians say that the komal dhaivat in rag purvi is higher by one shruti than that of rag bhairavi. It is said that when sungkam, mind, sut, it prolonged it is called swar (note)

1.3 swar (note)

Out of twenty two shrutis main twelve shrutis are called swaras. These notes are spread at some interval in an octave. They are called sadaj rishabh gandhar, madhyam, pancham, dhaivat, nishad

1:3:1 - Distribution of sudh swara of shruti

No.of Shrutis	Name of Shrutis	Position of shudhswara in Ancient treatises	Distribution sudhswara in modern method
1	Tivra		Sadaj
2	Kumdvati		
3	Manda		
4	chandovati	Sadaj	
5	Dayavati		Rishabh
6	Ranjani		
7	Raktika	Rishabh	
8	Raudri		Gandhar
9	Krudha	Gandhar	
10	Vajrika		Madhyam
11	Prasarini		
12	Priti		
13	Marjani	Madhyam	
14	Kshiti		Pancham
15	Rakta		
16	Sandipani		
17	Aalapini	Panchani	
18	Madanti		Dhaivat
19	Rohini		
20	Ramya	Dhaivat	
21	Ugra		Nishad
22	Kshobhini	Nishad	

(Sangeet Visharad, Page 65)

Numbers	Name of shruti	Swara	Frequency of Swar
01	Tivra	Sa	240
02	Kumudvati		
03	Manda	Re (komal)	254 ^{2/17}
04	Chandovati		
05	Davyavati	Re (Tivra)	270
06	Rangani		
07	Ratika	Ga (komal)	288
08	Raudri	Ga (Tivra)	301 ^{17/43}
09	Kraudha		
10	Vajrika	Ma (komal)	320
11	Pranani		
12	Priti	Ma (Tivra)	338 ^{14/17}
13	Marjani		
14	Kshiti	Pa (achal)	360
15	Rakta		
16	Sandipani	dha (komal)	391 ^{3/17}
17	Aalapni		
18	Madanti	dha (tivra)	405
19	Rohini		
20	Rawya	Ni (komal)	432
21	Ugra	Ni (tivra)	452 ^{4/43}
22	Kshobhini		

(Sangeet Visharad, Page 61)

Sudbha notes :-

Out of twelve notes main seven of them are called suddha notes. In other words when notes are on its definite place, it is suddha notes.

Vikrut notes:-

There are five notes which are suddha as well as vikrut. When a note moves from its definite place, it is called a vikrut note. If shudda gandhar is on 8th shruti the gandhar placed on 7th shruti is Vikrut gandhar. Vikrut notes are also of two types. (a) komal (b) Tivra

In an octave there are twelve notes including seven shuddha, four komal and one tivra.

Chal notes (Variabl) :-

Chal note is that which is shuddha as well as vikrut (komal and tivra) for instance, re ga, dha and ni notes are komal vikrut and tivra vikrut.

Achal notes (Fixed Stable) :-

Achal notes is always shuddha note, it is never vikrut 'sa' and 'pa' are called achal notes, because they are firm on their places. No change occurs in their places.

1:3:2 - A change in voice (kaku bhed) Modulation

Man has three instruments of expression :- Voice, physique and being. Voice is expressed by speech, physique by gestures and being is expressed by the subtle experience of mind. Voice leads among all these which is placed in man's throat.

One sees that in sorrow, voice and its throw are low. On the contrary, in the moment of happiness the voice and its throw are high. In quarrel and conflict it is faster and the voice becomes sharpened. Moods such as demonic, ego, worry, shyness, hope, disappointment laziness, pleasure, surprise jealousy disgust fear etc. are understood by change in voice. The change in voice is called 'kaku' in treatises.

Voice can be judged by a change in voice (kaku –bhed or kaku-swar). On that basis feelings in note can be understood. Its detailed analysis is seen in a chapter titled kaku-swar-vyanjan of Bharat's Natya Shastra. Besides, its description is found in Mammata's Kavyaprakash and in Sarang dev's Sangeet Ratnakar also.

Each expression includes three qualities of voice. Pitch intensity and duration. On this basis only, it is identified that the voice of one man differs from the other or one instrument from the other. It is due to kaku only that the same note on violin, Sitar, Shenai and flute can be identified separately. A person is recognized by voice although he is far. All this is possible due to change in voice. A change in voice has no relation with the quality of sound because it is a part of peculiarity of a sound. However sweetness and harshness of sound are different matters. Sharangdev has shown six types of kaku :-

- (i) swar kaku
- (ii) rag kaku
- (iii) anya rag kaku
- (iv) desh kaku
- (v) kshetra kaku
- (vi) yantra kaku

All these are related to music because of which one can know the difference in sound and its base

Mammata has said that knowing the peculiarities vakta , boddha kaku and vakya and vachya. When people derive a meaning other than vachyarth (meaning suggested by a sound of word) is called arthi – vyanjana. They have considered deviation of voice as a characteristic of change in voice kaku is different vachyarth (meaning suggested by a sound of word). However meaning is

derived when it is marked by vachyarth. When all the powers of the function of kaku starts. To ascend descend,sharp –soft, expand –contract and high – low are the characteristics of note only this is kaku and this only is the breathe of sound.

A change in voice does not just express moods by sound or notes but also expresses meaning. Hence proper attention should be given to it to make a notes impressive. Man's speech is capable of praising his character. Whatever be his gestures, his look, his opinions in discussions but the secret desire of his mind can easily be known by his voice. This is the wonder of kaku

1.4 Sangeet

There are ten types of pauses while reciting a note. In the first pause the note should be expanded slowly. In the second pause tune should be added to the expanded note. In the third pause, such emotions of the song should be created in the resonating atmosphere that every emotion become useful in the depth of swar.

In the fourth pause positive energy should be centered on notes. In the fifth pause more number of notes should be expanded for aroh. [Ascending order of swar]

On the sixth pause the first ladder of the song should be made by unitin notes so that beauty of the song can be focused and lyjrisits may get enough time to compose completely the notes.

In the seventh pause while singing avaroh, notes should be expanded even more with force, there by creating resonance.

In the eight pause, a height of a song should be created where the force of notes is less and musical beauty is manifested.

In the nineth pause such a force should be added to the notes that emotions of a song flow naturally.

In the last pause, making a third height of a song both aaroh and avroh should be centred on "Pralpis – bindu". Earlier it is seen that a singer sings without knowing the above mentioned forms of notes. Hence a composer / lyricist finds problems in giving words to his singing. For his convenience note has to be turned to that direction.

There are many functions of notes. These functions have their sub types also. The chief among them are :-

Kivalya, Chinelya, Manilya,

In kivalya there is half dencity [Ardh Ghantva] of notes.

In chinelya it becomes full density [Purn Ghanatva] and there is a loud twang. Hence there is absolute clarity in notes. In manilya, there are three circles in notes. Which are easily expressed in Raga Dipak. The use of manilya is made in special Ragas only. It does not apply to all the places.

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Chapter – 2
Voice :
Musical Instrument

Chapter – 2

Voice : musical instrument

The prime object of music is to evoke an aesthetic joy which can be derived only from melodies and harmonious tones either vocal or instrumental. Deterioration in the standards of voice quality in recent times has pointed to the necessity for an intensive and extensive study of methods voice culture.

A high quality voice is necessary for every singer in order to produce good music. The impact of music upon the listener is largely dependent on the beauty of the voice. The Bruhaddhramapurana, the latest of upapuranas, asserts, that good tone and musician ship are required for good singing but sous varyam (good tone) is more important or superior than Vidhinana (musical skill)

Sousvaryam ca vidhinana ganam dhvayamaye syate ||
Atisete vidhinanam sousvaryam tu phaladhikam ||
(Bramh Puran, 37)

In the musical literature also where ever the merits of singers are expounded the possession of a good voice is considered as one of the necessary qualities of good singing. Every singer should keep his voice sweet and melodious to exhibit his musical skill.

The singer uses the physical organ 'voice' as an instrument of music. To be ranked as a musical instrument, the voice should be able to do more than merely produce sounds. It must be capable of producing a wide range of controlled frequencies and must be able to sustain them for the necessary length of time at various ornaments related to the particular style of music. The vocal mechanism is brought into complete obedience to follow the will of the mind through training. The process of bringing the voice

under control is known as voice culture in the field of music. The methods of training the voice vary with the system of music.

In the treatises of music also, it is mentioned that to have a melodious voice is one of the qualities of a good singer. Every singer should keep his/her voice musical or melodious so that he/she can express wonder in music

In the history of music training methods there are two distinct system empirical and scientific. The first method takes into the quality of the sound produced and prescribes the method empirical which would make the voice sound better. It may be said that the empirical methods are based upon trial and error process. The other one namely scientific method first analyses the cause for the tonal impurity and then explains the scientific action to be adopted to produce a good tone or to erase the tonal impurity. The art of voice culture can be improved further only by a judicious interplay of tradition and invention. To meet the exact requirements of music which is a fine art, the scientific study needs to be modified in many cases and supplemented by the use of musical exercises. It is that the study of voice culture becomes more than a science an art that is part of that Divine Art of Music. The aim of specializing in 'voxology' is to bring together the traditional and scientific method to remove limitations of the voice. The vocal cosmetics help to eradicate the bad qualities and enrich the good qualities in a surer and quicker way. But this is really getting ahead of the story.

2.1 The voice and its greatness

The word voice is used in two sense :-

- (a) One that shows the mechanism of vocal chord which functions as a medium of speech and song.
- (b) Voice that is produced from throat while speaking and singing. The latter shows the greatness of voice which is compared to other musical instruments and the voice used for the purpose of singing as against speaking.

To have a good voice is necessary not only for singer, an actor and a speaker but also for the all. One's voice is a part and parcel of one's personality. As intellect character, eloquence, figure, costume and conduct are important to make an impressing personality, voice also holds an equal importance. As it is said in Gujarati one becomes ridiculous by voice.

Voice has a close relation with person's health. However ,fat and ugly person can have melodius voice or vaice versa. For, instance no lover of music would have imagined that Ustad Bade Gulam Ali Khan who was as serious as mountain has very soft and melodic voice.

In the court of a king in the 13th c. France, a person was sent to a valorous king to stop war. That man had such a euphonic voice that people used to get attracted to him easily and he used to become favourite of all. His impact was so intense on the king that he was then ready to wage the war on a matter that the man should become an ambassador of France and live in his court. If one's voice is euphonic and one uses it properly, one can succeed easily in any field of life.

One can stop damaging voice by rehearsing notes and also be made beautiful and melodious. A student should practice notes after acquiring it shri Vishnu digmber and Abdul karim khan who were not God gifted but by constant practice of notes they ranked amongst the great singers.

Every voice has its good and bad qualities. Voice may be regarded as the first musical instrument of man because mankind was endowed with voice even before the invention of instruments. It is an universal instrument of music. It is the only musical systems in the world.

The Sanskrit treatise Aitereya Aranyaka describes the voice as deyvivina or divine lute sarira vina or bodily lute.

The human voice is a delicate sympathetic and perfect musical instrument according to a musician. The psychologist views the voice as an indicator of character and personality of a person where as in the view of the physiologist the human voice mechanism is an indispensable organ for the survival of mankind.

In every respect, the human voice is superior to all man made instruments. All man made instruments are designed to cover a fixed range. This God made instruments, the human voice does not have a definite range and the range of this instrument is extended through practice.

The shape of the resonators can be modified by muscular movements which enable to make hundreds of phonetic sound. To date no inventor has built a musical instrument in exact imitation of the ingenious flexible vocal tract with its elastic and marvellously mobile walls. One of the unique features of the human voice is that the size and shape of the resonators are under the conscious control of the performer. A variety of tone colours

are produced by these instruments either orally or nasally by the adjustable resonators of human voice.

This instrument consists of four parts namely (a) the vibrator (b) the resonator (c) the motor and (d) the articulator. Many musical instruments have the first three parts in some form or other. But the articulator is the characteristic of the human voice. It is here the instrument voice becomes human and transcends mechanism. It is the most articulate instrument since it can be made to utter words according to the musical laws by modifying the sound produced by the vocal cords into vowels and consonants by the shape of the lips, the placement of the tongue and the soft palate. It conveys poetic thoughts and produces impressive music. Other instruments merely play the tune while the voice plays and sings at the same time.

No other instrument can duplicate the intensity of feeling the voice puts forth. The extreme flexibility of the control of the frequency. The timbre and the output in the voice make the instrument express all emotions. The colouring of a tone is made by varying the dimensions of the vibrators and resonators.

As the voice is the only living instrument of music, it excludes a personal warmth. It is an undeniable fact that the most perfect and beautiful musical instrument is the human voice. So far the human voice has not been equalled by any musical instrument that man has devised in possible variation of pitch intensity and timbre. Therefore it is up to us to cultivate and preserve this divine instrument singing a God-given gift to humanity to sing his glory.

2:1:1 - Importance of voice in singing

The singing voice

Sing, sing a song,
Sing out strong,
Sing of good things not bad,
Sing of happy not sad,
Sing, sing a song,
Make it simple.
To last your whole life long.
Don't worry that its not good enough.
For anyone else to hear sing, sing a song.

If one is resolute to learn something one can certainly learn it. Individually every one desires to learn singing. Some as a hobby some professionally. People have many questions such as-

- * Can any one learn singing well ?
- * How can we learn to sing well ?
- * Are we capable of singing ?
- * How much time will be taken in learning to sing ?
- * How would it took if I or we learn ?
- * Will people laugh at us ?

Such questions are endless. The following is the discussion of the techniques of how to sing.

2:1:2 - Definition of the singing voice

Singing can be defined as the musical expression of feeling through the medium of vocal organs and the organs of speech. Though we lack precise data as to when man began to sing , singing should have existed since speaking was known to man. In Greek

philosophy singing is regarded as the first form of speaking. History reveals three traditional phases in the evolution of singing speech – song or chanting and singing. But the theories regarding the origin of singing supported either by psychological study or historical enquiry are only speculative and no definite conclusions can be attempted from the evidence furnished by them.

Though the same instrument, voice is used for both speaking and singing the technique of voice production for singing is more complex. Singing requires a more delicate control of the three sets of muscles - those of inspiration and expiration (respiratory muscles) those of phonation (intra and extra laryngeal muscles) and those of articulation (the muscles of tongue jaw lips and the soft palate)

The great teacher of voice training prof Mackenzie has aptly remarked that the difference between the act of speaking and singing is the same as that between walking and dancing. Voice production for singing consists of fifteen ingredients the first twelve of which are equally applicable to effective speaking also.

(1) Breath

Effective control of breath is very necessary for both speaking and singing though singing requires a much more delicate control.

(2) Flexibility

The vocal mechanism and the speech organs should be flexible to enunciate the words and to produce the different musical phrase.

(3) Resonance

Audibility and good quality are required for both speaking and singing which can be acquired only through proper adjustment of the resonators.

(4) Mouth Shape

As the resonator influences the voic quality, the mouth shape plays an important role in imparting quality to the tone.

(5) Vocal Range

The ranges is more limited for speech than for singing however speaking requires the vocal ranges to avoid monotony.

(6) Inflection

Vocal inflections are different for speaking and singing. In the later the inflections become more elaborate amd formalized.

(7) Enunciation

Clear diction is very necessary for effective speaking and singing.

(8) Phrasing

Correct phrasing is required for speaking to make the sentence intelligible and effective where as in singing the careful phrasing adds beauty to the music of the singer.

(9) Speed

Agility to the articulating organs and tempo influence the voice quality in speaking and singing. In speaking, low speed makes the talk to be more sluggish while high speed make it lack in clarity. Hence moderate speed is required for speech. In sining low speed increases the loudness while the high speed reduces the volume. The voice quality is more pleasant in the moderate speed.

(10) Volume

Adequate loudness so as to reach a large audience is one of the important factors in speaking and singing. The carrying power of the voice and loudness upon the pitch level resonance adjustment and breath control.

(11) Hearing

Hearing plays an important role in producing voice for speaking and singing. It is the most vital means of stimulation. As hearing helps to regulate the pitch intensity and timbre of the voice, it acts as a guide.

(12) Imagination

The brain is the integrator of active force. The mental perception or imagery awakens the motor centre of the brain for the adjustment of the vocal mechanism. The mental perception of the words or tones is very necessary for an individual to utter a word or note. The vocal cords are more guided by the mental perception of the sound. In getting the proper resonance also imagery is required.

(13) Prolongation of vowel sound.

(14) Definite pitch relation

(15) Dynamics

Dynamics are the three additional features of singing which gives the musical element.

The main differences that can be noticed in the use of voice for speech and song are that the isochronisms of vibration is never prolonged in speech so as to make it understandable as a musical

note. Secondly, the control of the breath flow is more delicate in voice production for song as the singer has to sustain a note for a long period and must execute lengthy musical phrases. Thirdly, in speech only one third of the compass which lies below the centre of the complete vocal range is utilized whereas in song the middle and upper registers which lie mostly above the centre of the compass are used profusely. In singing a wide compass of two and a half octaves are made use of whereas in oratory the range of the voice extends only up to one and a half octave. Fourthly, in speaking no fixed scale is adhered to whereas singing does not exist without a scale. Finally, in speaking the vocal inflections and modulations are produced artistically through defined steps or musical intervals.

The quality of the voice in singing cannot be entirely different from the natural quality of the speaking voice. Perfection of speaking precedes the development of singing. Singing requires perfect articulation of vowels as they accompany the musical note throughout its length and good pronunciation of consonants to enunciate the words of the song distinctly.

The quality of voice in speech and song is conditioned by the anatomical peculiarities, language, culture and civilization. Firstly, this instrument is fixed within the human body. Hence the physiological set up of the laryngeal mechanism, breathing mechanism and resonators play a vital role in determining the quality of the voice.

Secondly, the tonal quality is partly dependent upon the structure, the voice mechanism and partly on the way we operate the mechanism.

Research survey by the present writer on the influence of one's mother tongue upon quality of the voice in singing reveals

that fourteen persons out of twenty produce their voice in singing as they pronounce the vowels and consonants of their mother tongue.

Sir Steurart Wilson also has illustrated at the Music Academy conference at Madras in 1956 that how languages, French, Italian, German and English influence the quality of the voice in the singing. With a little care, one may improve forms of pronunciation but the general habits are so deep rooted as to become parts of the acquired nature of the voice. Hence it may be said that language and speech have an indirect impact upon the quality of the voice.

Lastly, culture and civilization largely influence voice production. The primitive people produce their voice with hoarseness and only with the advancement of civilization, men are trained to use their voice in an artistic manner in speech and song.

There is no particular measure in speech, whereas singing does not exist without measure. In speech voice does not become high or low by a desired control whereas in singing variety of voice is presented in an artistic way by which certain stage or pauses of music are set.

2:2 - What is cultivation of voice

Voice culture is a branch of knowledge which deals with the techniques of right voice production. The study of music can be done in two ways First : it involves the science of music, variety of ragas, compositions and the training of complex rhythmic patterns, etc. Secondly, the vocal study deals with the right way of voice production and presentation of various styles of singing. Although the classical system of music has been enriched with many exercises to develop the style of singing. A comprehensive study of all the scientific aspects related to voice cultivation and also the practice technically developed exercises will help the singer to analyse his/her own voice and to manipulate the vocal apparatus for the perfect voice modulation.

According to Prof Dr. T. Unnikrishnan [Head Dept. of Vocal music in Indira University, Kheragadh] voice cultivation means-

- (i) Techniques to improve the range and depth of the voice for the effortless singing in all the octave without any strain.
- (ii) Techniques of voice levelling to sing various styles of music.
- (iii) Techniques to get rid of phobias like stage- fear, anxiety, tension and nervous ness.
- (iv) Capacity of holding, breathing and training the right way of breathing.
- (v) Knowledge of the tone placement for voice modulation.
- (vi) Knowledge of various disorders and their preventive measures.
- (viii) Pattern for daily practice to maintain the voice.

Thus training and shaping the voice is called voice Culture in English. It is defined as "Properly trained voice which is useful for music". Which means refined voice useful in music. However coarse or sharp, broken or sweet one's voice may be, it can be made musical and attractive by proper practice and control. In the Vedic Age, when the children were taught the lessons of the Vedas, their throat used to get trained by learning those hymns only

The hymns pronounced with high(uddatt), low (anudatta) and neutral (swarit) notes were fulfilled where they were used with proper sounds, in proper measure and with proper throw of the voice. Hence there was no need to develop a separate science of voice cultivation. The facts of science of sound were hidden in the samgan. The pronunciation of om in the form of hinkar used to provide flow and light.

Ideally one's personality should be absolutely balanced. But has one attained that state.

- (i) The first step of voice cultivation is to have a control over one's muscles. That is, to increase the will, every art expects regulation. All art is a discipline. For, the practice of notes (swaras), physical and mental disciplines are necessary. To achieve the highest state of discipline, it is necessary to practice endlessly, patiently.
- (ii) The second step of the practice of notes is attentive listening - to listen to one's own tone as well as others' tone. It is important for singers, actors and speakers no one can be a good singer without acquiring the ability to identify the tunes and the sounds acutely. To become a good singer it is necessary to have good ears, that can listen even to the infinitemaldistance of sound. This knowledge can easily be had through practice certain solutions are given below.

- (i) Sitting up in a closed quiet room with concentration and with closed eyes to speak or sing and try to listen to one's voice carefully gradually by practice one will be able to recognize one's voice. By comparing one's own voice with some good voice by comparing one's merits and blemishes will also be known. After some days one will be able to concentrate fully on one's voice. By this practice one can be familiar with the merits and blemishes of one's voice and accordingly will be able to practice further.
- (ii) Sitting on a quiet place, such as at the lake or in the dense forest with closed eyes and to listen to the murmuring sound from all the sides. Initially the sound seems to be similar. But slowly one will clearly listen to every different sound. The former mixed sound was produced by the warp and the woof of acute sounds.
- (iii) To go to a place where there is silence. If at such a place one concentrates on listening, one will be able to listen many low sounds. Concentrate on those subtle sounds.

After this practice in silence, one's ears will become so sensitive that then even in public, one can listen to those various sounds at a time, can understand their distance and can concentrate on any one sound. After reaching this state, one can easily listen to some instrument being played in noise.

This study is especially beneficial to those learning vocal. As speaking and listening are inseparably related to each other, similarly singing and speaking are also inseparable. When a child first learns to speak, he or she learns by listening to sounds only. If a child is deaf by birth he/she will never be able to learn to speak. On the basis of listening only he/she learns that listeners are affected

by certain sounds. Thus before speaking an ability of listening develops in him/her. The relation between mouth and ear can be understood clearly from this.

Those children who are born in music - loving family, they are more sensitive to sounds. If children are trained to listen to good music and taught the practice of notes at their very young age, they can be good musicians in future.

As some people, although not blind are not able to differentiate between colours, like wise some people, although not deaf are not able to differentiate the tone. For them, there is no difference between Suddha Gandhar or Komal Gandhar nor between Madhyam and Pancham. Even then they are not completely deaf. Such people are prey of tone deafness. But they need not be disappointed. As through practice, the listening ability of preys become sharper, similiary half deaf people can also listen to some extent.

The practice of notes should be done after developing listening ability. A musician requires more attentive and more trained ears than the common people. Only then they can develop the notes.

2:2:1 - Basics of voice culture

Universal Basics :

The process of bringing the voice under control is known as voice culture. This study includes traditional and scientific methods to improve the quality of voice.

Though voice is used for both speaking and singing, the technique of voice production for singing is more complex. Singing requires a more delicate control over the muscles. Effective control

of breath, flexible speech organs, adjustments of resonators, wider range, mental perception are the features wherein the voice can be trained.

Voice production for singing consists of other features also, in which fields the voice has to be trained. They are like the shape of the mouth, effective pronunciation of the words adjusting the voice to different tempos or speeds. Controlling of volume or amplitude as the back ground of presentation demands, vowel pronunciation and a very important feature of developing imaginative power to improvise.

The voice has to be trained according to the style and type of singing one chooses e.g. classical light folk, pop, semi classical etc. This is because each type of music demands different style of voice production. The male and female built up of the voice Producing organs differs. So, the training style will also differ.

The voice is the only living instrument of music. Every individual is unique so is every voice. Though these are individual limitations differing from person to person, it is very important to note that this is the only instrument which can be cultivated, improved and cultured by variation of pitch, intensity and timbre, and all the above mentioned features.

Basic steps of voice training :-

- (i) Hearing
- (ii) Control of Breath
- (iii) Physical and Mental Fitness
- (iv) Practice (Riyaz)

(1) Hearing :-

Imitation is the first step towards learning. This statement applies to voice training too. Concentrated listening is the basic requirement. By listening more and more the brain creates and stores a mental image of the music. The notes, the tunes, the rhythm, the speed, the words, the volume, the tonal quality of the voice or instrument etc. are stored in the brain. When one tries to sing, this mental image co-ordinates with the laryngeal muscles to produce the music required. Thus, it can be easily understood that the more one hears, the more one listens, there will be a better ability of voice production. One should listen with all the aspects of the musical form of in our minds-like tonal quality, phonetic quality, time intervals, the microtones (shrutis), expressional effect of the voice etc. The more deeply we listen, the better quality of music we will sing. Better the mental and physical co-ordination, better will be the voice production. This is the first step, basic fundamental and unavoidable step towards learning.

(2) Control of Breath :-

This is also a very important step towards voice culture. If one can master our breath, one can easily master one's voice for singing. Breath control gives fineness, clarity, steadiness and confident phonation to the voice. There are four types of breathing:

- * Clavicular [shoulder]
- * Costal [chest]
- * Diaphragmatic
- * Abdominal

Clavicular breathing is useful to sing very shrill notes. Costal breathing is used to sing high pitched notes. Diaphragmatic breathing is useful for every singer. When a singer cultivates this type of breathing, unnecessary and unwanted wobbling or shaking of voice can be controlled. Abdominal breathing helps to sing the lower notes effectively. Also, this type of breathing helps a singer to reach the subtler heights of singing.

(3) Physical and Mental fitness :-

Singing is an activity of physical and mental movements. One's voice should be rich with harmonies, all the resonators i.e. the air cavities in one's should be clean and free from coughs and cold, extra mucus and other infections.

One experiences that over whelming emotions affect one's voice controlling capacity. Negative emotions also affect the tonal quality of our voice and are a hindrance to the growth of voice production. Mental fitness leads to a better synchronization of the singing activities.

Regular exercise, healthy and balanced diet and regular meditation or any tension releasing exercises are a necessity for our fitness.

There are people who have reached considerable heights without practicing these four steps. One should remember that the above steps of culturing the voice help us to reach the higher points of one's potential.

As per the traditional method of educating there were no exercises. Soft singing is necessary for film music. Thus, "The best voice is that which is the most flexible."

(4) Riyaz [practice]

Every one knows 'Practice makes man perfect'. Practice should be divided in 2 types.

- (1) Trying that which we cannot sing but want to sing.
- (2) Repeating that which we already know and bring it closer to perfection. By regular practice of singing, we give physical training to all the muscles and the voice production system on the whole. This training will vary with the type of music chosen for singing. The aspects of the voice, phonation, articulation pitch control vary with the style of music, so will the factors to be emphasized during practice vary.

The time period that should be given for practice will again vary with the expected time period of the performance. In classical music where improvisation is a part of the performance. It is necessary to devote more time even 2-3 hours at a stretch. One important factor during practice is that we should along with singing, hear our own singing critically. One should listen to one's own singing like a third party. This will help one to grow faster. One can thus find out one's mistakes and limitations and work over them. One should rule out over confidence. One should always

remember that perfection is an illusion. If one starts thinking that one's performance is perfect, then the growing culturing and cultivating totally stops.

Practice develops the control over the vocal cords. It also develops confidence in the singer which expresses itself in the voice.

2:2:2 - Study of Notes

As food is necessary to keep the body healthy, similiary regular practice of notes is necessary for a singer to maintain sweet voice and make it suitable to sing. Another thing is that this practice is not for a temperory period but for the life time. Then one gets so used to the practice that it is then irrespective of the age.

Completing daily routine early in the morning before Sunrise, one should sit with the Tanpura. The one who does not know how to tune the Tanpura, should not try to show one's ability by tuning it by force. Otherwise rather than getting tuned the note gradually get so perversed that no doctor of music in the world can correct it. In this situation, the three strings of the instrument should be lowered down and only one string should be tuned with the high or low range of one's natural voice. The one who does not have the Tanpura can also do with the Ektaro or by unfolding one key of a tuned harmonium. But mostly, it is necessary for a cantor to have the tanpura.

The heart feels purity sentiments and softness. If one keeps singing the notes for sometime, one would see that in that atmosphere the heart it self sorings to sing. If this happens it should be understood that the artists seed has been sown in the person.

One thing should be remembered that while practicing with the Tanpura its jawari should be tied with thread rather than opening it because new learners try to create Javari in their voice along with the sound produced by Javari. In doing, so they think of having their note tuned correctly, which is in fact brings dissonance rather than sweetness to the voice.

A big difference between natural and resonant voice, (seek guidance) should be clearly understood that the artist's seed has been sown in the person.

One thing should be remembered that while practicing with the Tanpura its javari should be closed with thread rather than opening it because new learners try to create javari in their voice along with the sound produced by javari. In doing so, they think of having their note tuned correctly which in fact brings dissonance rather than sweetness to the voice. A big difference between natural and resonant voice, [seek guidance] should be clearly understood. Producing the resonant should with the medium of javari in the tanpura happens only in the music concerts because it reverberates [Gunjan] in that atmosphere for long.

2:2:3 - Smart Riyaz

Exercises :-

- (I) By closing the mouth to tune one's note with the following tune of one's instrument Repeat this act for some time until one feels confident that the note is now tuned like milk into the water. To try to hold the note in one breathe for as long as period of time without any change. It should not happen that the notes vibrate or burst, get harsh veins of the throat start paining and one does not die.

- (II) After practicing the first technique for five minutes hum or resonable re, ga, pa, ma, pa,dha, ni, sa, notes by nose for two minutes. It should be kept in mind that if one does not have the knowledge of notes one should not practice them.
- (III) To reach the shadaj (sa) of the high octave (saptak) and stop there. Then to return to the lower notes gradually, and take rest for some time.
- (IV) To speak the word 'Aa' on the shadaj of the middle octave, when clarity is seen in that the same word should be spoken on the pancham note and then on the shadaj of the high octave as it is shown.

sa	pa	sā	sa
Aa _ _ _			

It can be practiced for five minutes in this order. Then after taking some rest it should be practiced.

- (V) To take mind - Any one of swars notes is sung or played unbroken on its before or after two three or more swars notes is called mind. e.g. Pa — Ga from the middle shadaj to the highest shadaj by pronouncing 'Aa'

Sa	Sā	Sa	Sā
Aa	-	Aa	-

Care should be taken for not changing the pronunciation of Aa. Those who can reach the pancham of the lowest gumuk should practice it thus.

Pa _____ Sa _____ Pa _____ Sa _____
 Aa _____ Aa _____ Aa _____ Aa _____

(VI) Sa ga pa dha | Sa dha pa ga | Sa ga pa dha | Sa dha pa ga |
 Aa s s s | Aa - - - | Aa - - - | Aa - - - |

After practicing for three minutes rest for some time. Thus a regular practice should be done in the above mentioned ways.

It is seen many times that teachers make students sing by focusing on their every notes or stop them practicing. This method is very harmful for voice. Therefore one should not practice by externally forcing the throat.

The studies given here are only to cultivate sweet voice. They are not practising various types of singing.

Other studies of notes that a student learning vocal makes are different from the studies given above. They should not be included in that separate study.

2:2:4 - What are the advantages of voice culture ?

Voice becomes flexible with an ability to sing in all the three octaves without any strain. Breathing capacity increases enabling the singer to sustain a note for a longer period and also to express variety of phrases gamaks. A collective term for the various graces or ornaments used in Indian music tonal colours and feeling through the voice. A singer can also reduce the age factor affecting the voice by applying the technique of tone placement. By controlling certain muscles and ligaments of the phonatory respirator and resonatory system of the body one can develop the depth and range of the voice. Negative aspects like stage fear,

anxiety, tension and many other phobias can be eliminated by developing positive thinking and self confidence. One will be trained with the preventive measure to keep away a variety of vocal problems which are formed through vocal habits and vocal abuse.

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Chapter :- 3
Science of voice
production and
psychology of singing

Chapter :- 3

Science of voice production and psychology of singing

3:1 - Science of Voice Production

The main aim of voice culture is how to make melodious voice ?

For that first of all we should understand the science of voice or sound in brief. It is more necessary.

The sound produced through vibration of vocal cords is called voice. Due to stopping of vibration, sound is also going to be stopped. It is believed the speech (vak JeeJeÀ) is there in the origin of coming in to being of creation of universe. There are four types of it (para , pashyanti, madhyama and vaikheree) In Indian speech vocabulary this speech is honoured by four signs i.e. word, sound, tune, etc. The transaction of entire universe is being managed on base of the speech. These are two forms of it.

- (i) नादरत्मक (Tune related)
- (ii) वरशरत्मक (Caste related)

Tune related speech is suggestive of excitement nature.

Caste related speech is related with the caste so it is suggestive of thoughts.

Tune related speech is of the level of Mukhraga (mouth voice) extremely happy (pulak) etc. That means that as in excitement of sentiments, tears extremely happy, tremor , perspiration etc. Pure sentiments automatically generate in body without any effort accordingly in the excitement of joy grief anger etc. those suggestive sound of mind tendencies automatically generate from the human mouth in the from of sound only without words. The users also get advice of mind tendency through such sounds.

3:1:1 - What is Throat ?

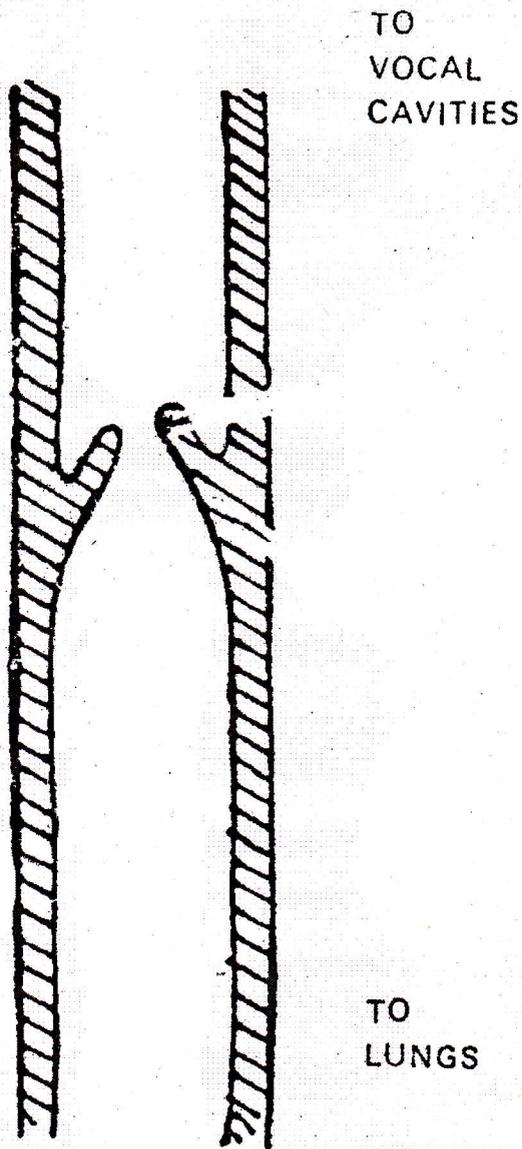
- (1) The passage to the stomach and lungs, in the front of the neck below the chin and above the collarbone.
- (2) A passage resembling a throat in shape or function "the throat of the vase".
- (3) In vertebrate anatomy, the throat is the anterior part of the neck in front of the vertebral column.

It consists of the pharynx. An important feature of throat is the epiglottis, a flap which separates the esophagus from the trachea and prevents inhalation of food or drink.

The hyoid bone and the clavicle are the only bones located in the throat of mammals.

It is sometimes considered a synonym for pharynx

3:1:2 - Throat anatomy [diagram]



There is a centre of sweetness and coarseness in brain which is self operative naturally without making any efforts. Everybody has this centre, therefore if it is vocalized stressless the voice is definitely sweet. The same is not required to improve. If the sound

is symbol of our mind brain our mind or brain is also the symbol of the sound.

If the above statement is true, why all the people do not sing in sweet voice ? Its answer is only that pressure, stress of muscles are responsible for spoiling our voice. Thus, the pressure of our muscles increase due to ruined sound. It means both are established on base of mutuality and damage each other. And so,

The concentration without stress, pressure, is necessary in Swar Sadhana.

If you desire that we can sing but we think only. Then believe that you are going to create pressure or stress in your mind. On the contrary, if you start singing as soon as you desire to sing you would feel that you are really having the genius of singing. Your voice is sweet and by identifying all these merits, you can develop your singing notes or swaras very rapidly. The body is all time operative through the thoughts. And sometimes, our thoughts come in effect according to position of the body. Whenever there is no harmony between thoughts and the body, that time any disease or uneasiness are created. The study should be having engrossed in sound - not how to produce the sound. This is to be medicated. This is beneficent remedy to increase melodious voice.

In india, mostly the singing method is in sitting posture. In which body is some what bent and so tissues of stomach could be pressed. Unnecessary stress or pressure is created in the body. If we sing in standing position by keeping straight spinal cord, which will help lungs to be diffused.

The base of art of eduction is in science of voice production Scientifically, this part of voice is depended on the physical and mental part. So, the voice is the result of use of specific muscles

of the body. Therefore the voice exercised, the study of physical factors for principles regarding phonetics of voice production. That physical study is also necessary because most of brain limbs affect the voice with huge effect.

3:2 - The Pitch Mechanism

A theoretical understanding of the laryngeal mechanism is a pre-requisite for the training of voice production.

The singer's instrument has been placed in the voice-box known as larynx. Larynx is part of the respiratory system and serves many biological functions. It is a valve, acting as a guard for the entrance to the trachea or wind-pipe. It also prevents the air escaping from the lungs.

The larynx is a cartilaginous frame work connected by ligaments and muscles and its movement is effected by the muscles

- (i) Epiglottis
- (ii) Thyroid cartilage
- (iii) Cricoid cartilage
- (iv) Arytenoid cartilage
- (v) Corniculate cartilages and
- (vi) Cuneiform cartilages

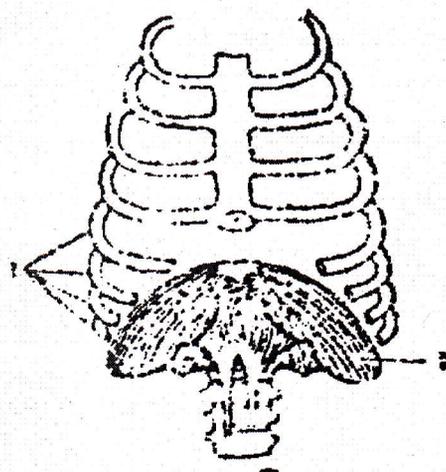
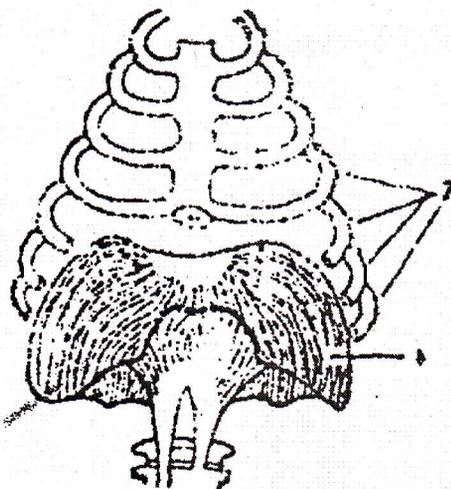
The cartilage of Epiglottis is an elastic fibro cartilage. This acts as a sort of lid covering the larynx and thus directing the food into gullet. The leaf like piece Epiglottis is situated at the back of the tongue and is overhanging at the entrance to the larynx. The attached part is connected by the Thyro epiglottic ligament to the angle formed by the laminae of thyroid cartilage. The Aryepigottic folds connects the sides of the Epiglottis to the Arytenoids cartilages. The lower part of the posterior surface of the Epiglottis projects backwards as an elevation called Tubercle.

Dr. Stanely had divided in three parts of the limbs which co-ordinate in voice – production.

- (i) Actucator
- (ii) Vibrator
- (iii) Resonator

3:2:1 - Actucator

- (I) In the limbs of actucator all the organs of breathing system are important. Diaphragm and lower ribs of back side are very helpful in deep breathing. Lungs are closed in the cage of ribs inside the thorax. Portion of the stomach starts at where ribs end, and is located at the same place which set apart the lungs and around limbs from limbs of the stomach. When a person takes breath that lungs require more space by getting diffused. Due to diffusing of lungs Diaphragm comes lower by pressure. Lower ribs of back side also come out due to inner pressure. Here Diaphragm and lower ribs can bring in form of operative tissues in opposite to each other. As soon as one breaths out the ribs come back to their original space. And due to the pressure, Diaphragm also returns to the position.



The group of both these muscles which work in opposite to each – other. If the timing of voice – production remains completely balanced then the function can be natural and painless. This can be possible only when pulling time of exhalation and inhalation remains in appropriate form.

3:2:2 - What is Vocal Cord ?

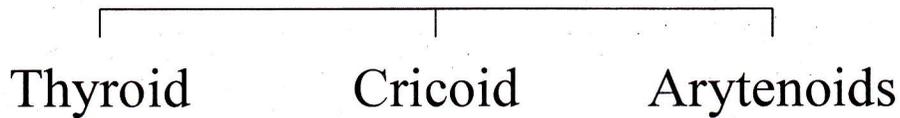
Vocal cords or folds are two fleshy lips with a sharp margin. These are called the true vocal cords. The vocal cords serve as good vibrators since they are capable of being lengthened and shortened tensed and relaxed, adducted and abducted. The true vocal cords are situated below the false vocal cords. Though the fold is called 'Cord'. It is no cord but an elastic fibrous tissues. These vocal cords are whitish in appearance and the mucous membrane is tightly covered down to the sharp edges of the cord. Voice is produced by the vibration of the true vocal cords.

The false vocals cords are also fibro elastic tissues but covered loosely by mucous membrane which gives a fleshy appearance. They are reddish in colour. They help the chest to be full of air and fixed before any muscular effect is being taken. Their main duty is to close air passage. Though the false vocal cords come closer when a high note is produced, they play a very minor role with reference to phonation.

The pulses of air which come out rhythmically from the larynx into the Pharynx and out through the oral and nasal cavities cause the vocal tone or voice.

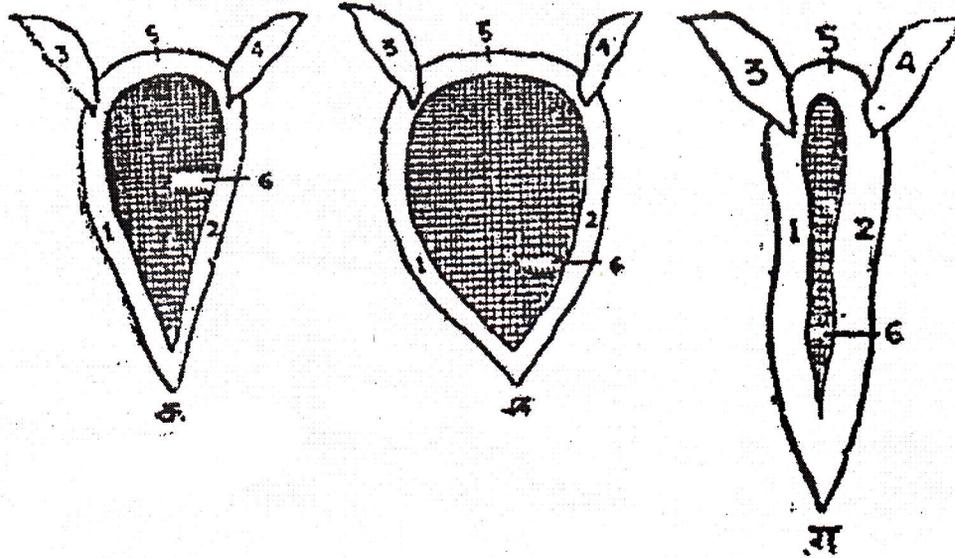
Vocal cord is a compartment made of cartilages which is located above the wind pipe. There are three cartilages and two vocal chords in it. These three cartilages are gradually :

Vocal Chord



Arytenoids cartilages are also in two numbers. One vocal cord is connected on the head and its second end is strongly connected with thyroid cartilage. We can experience thyroid cartilage by touching on throat. It is totally covered by the thyroid cartilage. Cricoids cartilage of ring shape is located below this cartilage. On opposite side this is connected by thyroid tissues through thyroid cartilage and reaches beside the thyroid cartilage according to requirement, with the help of tissues. Both memberance of thyroid cartilage and cricoids cartilage remain connected only with the vocal chord, in location towards back side. In centre of both the arytenoid cartilages, arytenoids tissues are located which are opposite tissues of thyroid arytenoid. Due to pulling of arytenoid tissues vocal chords is called as "Glottis", is going to be closed on coming it nearer and it is improbability for exhalation or inhalation of breath. By this way glottis is working as a valve and at the time of our singing or speaking, the glottis is almost remained closed and vocal chord is pulled in such balance that the voice is going to be controlled automatically.

VARIOUS STAGES OF GLOTTIS

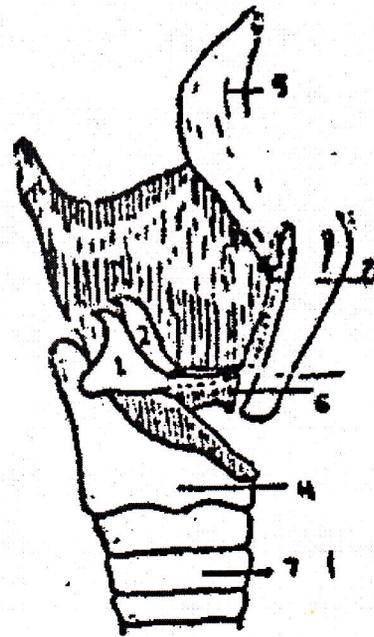
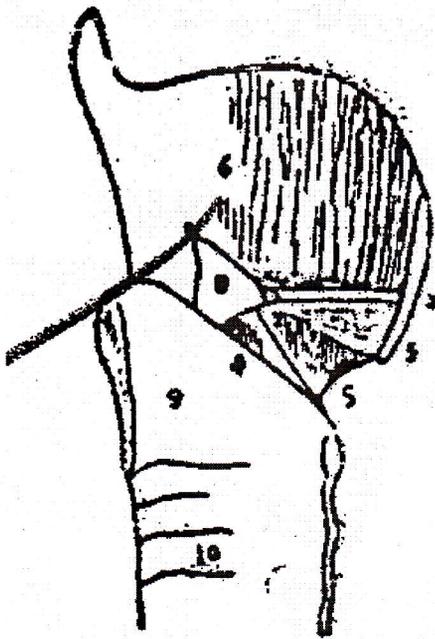


- | | | | |
|-----|---------------------|----|---|
| 1.2 | Vocalechord | A. | Glottis at comfort stage |
| 3.4 | Arytenoid cartilage | B. | Glottis at the time of breathing |
| 5. | Arytenoid tissues | C. | Glottis at the time of voice production |
| 6. | Glottis | | |

It should be born in mind that vocal chords are not self operative. For, giving them motion there are thyro Arytenoids tissues which are located in vocal chord only and most helpful in voice control. If these tissues take wrong pressure then vocalize is defective which is infurious to the throat too.

On having pressure to arytenoid tissues and due to pulling of vocal chord, the glottis is going to be closed and vocal chord is going to be vibrated through in coming air from wind pipe and the voice is being produced.

3:2:3 - Anatomy of vocal cord



- 1-8 Arytenoid Cartilage
- 2-3 Thyro Arytenoid Tissuses
- 4-5 Arytenoid Tissuses
- 6. Thyroid Cartilage
- 7. Upper Horn
- 9. Cricoid Cartilage
- 10. Wind – pipe.

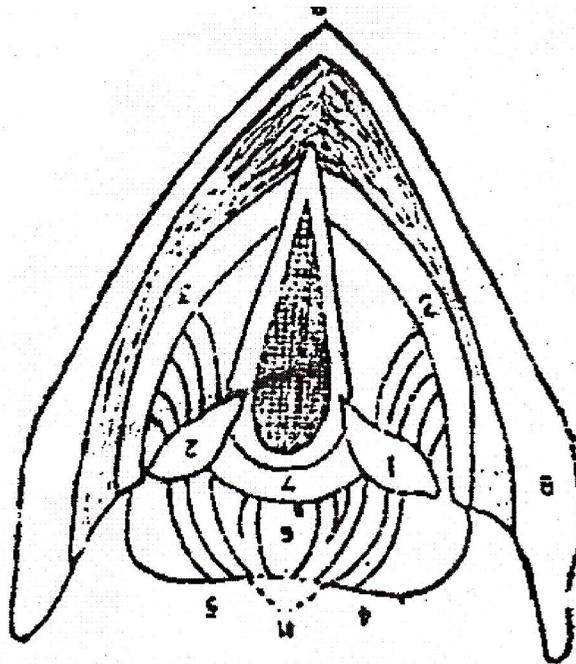
- 1-2 Arytenoid Cartilage
- 3. Thyroid Cartilage
- 4. Cricoid Cartilage
- 5. Apiglottis
- 6. Vocal Chord
- 7. Wind – pipe

Main muscle group in vocal chord are written here as under.

As shown in below mentioned diagram.

- (1) Crico Thyroid muscle
- (2) Thyro Arytenoids muscle
- (3) Crico Arytenoids muscle
- (4) Arytenoids muscle

The above scene of vocal chord.



- 1.2 arytenoid cartilage
- 3.6.3 cricoid cartilage
- 4.5 Rearcrico Arytenoids Muscle Posterior
7. Arytenoids muscle
- 8-9.10 Thyroid cartilage
11. In which Any tenoid cartilage is connected with cricoids
- 1.3.2.2.3 Crico Arytenoids muscles of front side. (Lateral)

Every individual has got a natural pitch of his own. The natural pitch level is dependent upon the physical characteristics of the individual vocal mechanism. It is the pitch level at which one can produce the note of the best quality with very little effort. The vocal mechanism works with great efficiency at this pitch level. As the vocal cords are capable of varying their tension mass and length, the pitch variation become possible. The pitch of the voice varies directly with the tension and inversely with the mass and length of the vocal cords. At the natural pitch level the vocal cords are in relaxed and almost in flaccid condition while they become stiff and rigid at higher pitches.

It is found that the notes of different pitches are produced by stretching or relaxing the vocal cords through the articulatory movements of the larynx. When lower notes are produced, the vocal cords become short and thick and the Glottis is wide opened in its posterior part. It can be said that all the laryngeal muscles are in relaxed position. In the production of high notes, the vocal cords gradually lengthen and become thinner. When still higher notes are produced the tension of the cords hightens and after a certain point when the tension becomes too great the posterior sections become adducted and the vibratory length is shortened. This action is done by the Thyro – arytenoids muscles within the vocal cords them selves.

On the average, male voices are lower in pitch than female voices. This is due to the difference in length and mass of the vocal cords among the two sexes. The length of the vocal cords range from $\frac{7}{8}$ of aninch to $1\frac{1}{2}$ inches for men and from $\frac{1}{2}$ to $\frac{7}{8}$ of inch for women men posses thicker vocal cords than women.

The laryngeal mechanism is capable of producing a wide range of notes. To cover this wide range the vibratory mechanism undergoes certain changes in its length thickness and tension. The technical term for adjustment of the larynx for particular demands of range or for a series of notes is called the Register.

An octave or Saptak consists of seven notes of the gamut. In a Register a series of tones are produced by the same mechanical adjustments of the Larynx with similar tone colour. An octave concerns only with pitch range while the registration action is primarily concerned in regulating the intensity or quality of tone.

Though pitch is very important factor in registration, the real distinction lies in the intensity or quality of tone.

Scientifically speaking there are only two groups of muscles (crico-thyroid and thyro-arytenoids muscles) and (posterior and lateral crico arytenoids muscles) which stretch the vocal cords. As there are only two extremes of vibration, there are only two registers in a voice. The two registers can be called 'Low Registers' or 'Heavy Mechanism' and Upper Registers or Light Mechanism.

In the lower register the vocal cords vibrate fully and the mass of the cords is heavy. This register is used for normal speech. The vibration can be felt in the chest when the cords oscillate slowly.

After a certain level of frequency, the laryngeal mechanism adjusts for the production of high notes. The vocal cords do not vibrate with their full length. At extremely high pitches, only the edds of the vocal cords are seen to vibrate the tone sounds like flute because of fewer partials.

Regarding falsetto, a few believe that head (upper) register is falsetto and is not beyond the capacity of natural voice.

An effective good voice should be able to produce three octaves in India. The entire range is classified into three sthayis Mandra Madhy and Tara (low, medium and high respectively). The three sthayis Mandra, Madhya saptak and Tara saptak. A saptak consists of seven notes. According to Indian conception, the fundamental note or key note which is called Adhara sadaj always belong to Madhya sthayi sadja and is known as Madhya sadaj. The notes which are sung below this Madhya sadaj belong to Mandra sthayi. The notes which are sung above the Madhya sthayi nisada belong to Tara Sthayi.

By habituation, we use the term register to denote the Sthayi and consider the Mandra, Madhya and Tara sthayis as three registers. But scientifically they are not. There are only two registers in human voice and a good voice which has an effective range of three octaves produces them in either laryngeal adjustment. In the bottom notes of the middle octave and the notes of high octave are produced by the mechanism of the upper register.

It is obvious that the working of the laryngeal mechanism is not comparable to the functioning methods of any of the man made musical instruments.

When ever the vibrated air comes out of the vocal cords that time it also co – vibrates through nose and comes out from mouth and due to that reason there is humming in voice.

Whenever pharynx is operative at that time voice is put pulled in laryngeal cavity. Shape of this cavity is being changed with high – low level of the voice. The shape of the throat is

being felt from the pressure remained on root of the tongue are correctly helpful in bringing of humming. By its proper working not only humming standard remains in correct form but also voice – could remain in appropriate position. Sometimes tongue becomes too much bitter so that time voice comes out is called Throaty voice.

In Western Kantha Sadana register is very important word, term the almost success of singing depends upon being innocent and growth of it. As per the statement of Dr. Stanley register means,

In equal planning of muscles group the vocal cord any one muscle group which is more effective called as register. There are only two muscle groups by which vocal cord is controlled

- (1) Upper Register
- (2) Lower Register

In upper register, the pressure taken by arytenoids tissues and by which production of voice are included. When in lower register, the voice produced through thyroid tissues. Both, the register remain operative in correct form and additional load comes on upper register in Taar – Saptak. It should be known through below mentioned sketch that if both the Registers remain properly at the time of vocalize, then how equilibrium of Registers will remain.

The correct commencement which is called as “Attack” in technical language. It bears very important place in technique of singing. Equal planning of breathing and tissues of vocal cords as well as tissues of humming standard are necessary for the best vocalize. All these activities are totally undesirable. On total growth of vocal cords and Pharynx, the difference of many

results are automatically done. But for which the correct commencement (Attack) proper planning is required in all these and the same is required fault – less also in different form of all.

First of all the singer should think that what does he wants to sing subsequently by preparing humming standard as per requirement by preparing cavity of pharynx by pulling vocal cord and to vocalize (sing with proper swaras notes) all these should be done together.

In production of innocent voice some obstructive conjunctures are as under :-

- (1) We control the breathing through tissues of breathing system.
- (2) The throat should be remained totally loose at the time of voice production. At this time, vocal cord and pharynx have to remain stable in the same condition which is impossible without tissues pressure. It is necessary for tissues neck etc. to remain stable. Consciousness of throat is absolutely required Giving of formation to voice according to requirement is depended upon the singer.
- (3) There is peculiar conjecture regarding voice production. For it location, some believe it in head or some believe in mouth. Some believe to have it required in opposite direction to the palate. It is also told that this location is experienced opposite to the face, beside nose or lips.

Voice production location is an element on which giving of little pressure is enough to ignore the other limbs.

- (4) It is also believed that sweet voice is the gift of God nature. But who can utilize it by which method. Every body can achieve the best the sweetest voice in equal form.

3:3 - Breathing and The voice

Though the voice is produced by the vibration of the vocal cords the nature of vibration is greatly influenced by the action of the respiratory muscles the breath flow. The intensity of the voice depends upon the breath force which determines the amplitude of the vibrations of the vocal cords. For the artistic purpose of singing voluntary control over the breathing mechanism is essential.

3:3:1 - The Physiology of Breathing

The lungs which are conical in shape supply the energy for tone production. They are suspended in the thorax one on the right and the other on the left. The right lung is divided into three lobes while the left lung is divided into two lobes. In normal breathing, only the upper parts of the lungs expand where as for the purpose of singing, all five lobes expand and contract.

The primary source of voice production is the smooth flow of air provided by the breathing apparatus, in particular, the lungs. The air breathed in with each respiration is called. Tidal air and is about 500 cc. in volume A singer should never sing with the "fag end" of the breath. When the chest muscles are too much relaxed, the singer loses the volume of the voice as well as the control.

Clavicular or high - chest breathing is based upon the principle of filling the upper chest cavity with more air by frequent inhalation. The diaphragm lowers only for half of an inch which makes the singer lose his control in exhaling the air. In the abdominal type of breathing, the emphasis is made on the movement of the abdominal wall with a slight movement of the chest cavity in this type of breathing the diaphragm descends for three and a half inches. So the singer has very little control on the breath flow

which in turn makes the voice breathy. Incorrect methods of diaphragmatic breathing lead to this abdominal type of breathing.

In speaking and singing the breathing activities become less uniform as the inhalation becomes sudden and quick while exhalation is prolonged and very slow as opposed to that of normal breathing. In normal breathing the rate of respiration is approximately fourteen to sixteen times per minute while during singing the rate of respiration is lowered to six times per minute.

3:3:2 - Applied Physiology of breathing into Singing

Disorders in voice production mostly result from incorrect breathing. The two essential requirements of well controlled breathing for singing are:

- (i) Quick inhalation of large volume of air and,
- (ii) Regulated exhalation of breath stream.

The type of breathing that ensures the two above mentioned requisites is the Diaphragmatic type. An often quoted advice to singers is to sing from the diaphragm and not from the throat. The lower back ribs expand more which facilitates a greater amount of descent of the diaphragm. This provides greater expansion of the chest cavity and hence larger amount of air is obtained. The quantity of air is not the only criterion for singers but also the control of the exhaled breath stream is very important. Both the quantity and control of breath can be had only from this diaphragmatic type of breathing which emphasizes the action of the diaphragm. The singer is able to sustain on the notes for a longer period without any wobble and execute long phrases with continuity. The continuity of the musical phrases necessitates the intake of the breath to be less frequent.

The technique of breathing is the foundation upon which the whole structure of voice training is built. The main objects of breathing technique are to produce a powerful voice, to execute long the musical phrases, to make use of full vocal range and to sustain on a note without any vibration. A voice with the low intensity however much it is pleasant and trained to high degree of perfection, will always lack the capacity to dominate a big audience. The correct type of breathing enables the singer to inhale quickly in order to interrupt the song as little as possible

and to have greater capacity of air, and it provides control to expel the breath in order to sustain on the notes steadily for a longer period, to execute groups of notes in fast tempo at one stretch to maintain the force and power of the voice in the long passage upto the end of the musical phrase and to have power and wide range of the voice. Hence "the virtuoso in breathing is nearest to the virtuoso in singing." (an old Italian adage)

3:3:3 - Study of Increasing breathing Power

- (1) Take deep breath slowly and fill the lungs totally. On keeping the figure on ribs under thorax, you would feel air filling in lungs together with the distance comes between ribs and diaphragm. The matter should be taken into consideration that at the time of taking breath, upper part of thorax and shoulders are not pulled it means that the position of shoulders should not be changed if this happens frequently then it means the lower ribs are not expanded properly. As far as the note is concerned, there is no any benefit due to filled breath in upper thorax.

Now release the breath slowly and make experience of the empty lungs together with relaxation of thorax.

Taking of breath is easy and natural process and PRANAYAM (practice of long breathing through the nose) is its improved formation. At the time of exercise of prayanam, it is not required for tissues to make them straight or pulled. Centralize your attention on entering breath and lower wide parts of the lungs.

- (2) Even after that there is any difficulty, release the breath joyfully. By doing this the pressure can be made away.
- (3) This study should not be exercised constantly for prolonged period. As your exercise and control on breath are increased this weakness too.
- (4) Exercise the study of breathing speedily and to release the same slowly. More attention should be paid for absolute avoidance of the voice while taking the breath. In comparision of taking breath in general position of

speaking and singing quick breath is taken as a result the breath is taken by us through mouth or nose.

At the time of the beginning of exercising the study it is required to stand opposite to mirror hence while breathing fast attention can be paid on movement of the shoulders. This exercise is for a speaker and for an actor, not for a singer.

Start breathing on one, and two three four or five. This is to be repeated.

There are two types of pranayam for a singer.

The face should be bent little from throat to heart and air should be filled up instead of words. In this way the little air should be inhaled through both the nostrils of nose, then on filling (inhaling) of total air and wait for four to five seconds and subsequently air should be released (exhaled) slowly through left nostril. In this pranayam, inhaling the air this is to be maintained and air should be released. All these actions should be done for a little while only this can be done in any of the position of sleeping sitting walking or standing. The name of this pranayam is "UJAYEE". The veins of the throat become easy and strong due to this pranayam.

Once the eldest son of Tansen named Bilas Khan started his performance. He was so involved in his performance from nine o'clock in the morning to five o'clock in the morning to five o'clock in the evening in his singing. He had an extra ordinary capacity of note and that day he gave birth to a new raga called Bilash Khan Todi which was of Todi Thata. Even today there are many genius singers who can sing hours together.

3:4 - The Acoustics of the voice

Acoustics is the study of sound which dealt with its production transmission and other properties. The voice has three elements the actuator, the vibrators and resonators, the actuator the source of power. The vibrators converts the energy supply by the actuator into a series of compression and rarefaction waves while the resonators modify the sound output of the vibrators, enrich the tone by their resonating properties. In the human voice, the lungs supply a steady air stream, the vocal cords convert the steady air stream into pulsating air stream while the resonating cavities throat, mouth and nose modify the relative harmonis content of the sound wave by their resonant properties.

A tone consists of three general properties of a note and varies directly with the frequency of vibration. Frequency pitch intensity and timbere Pitch indicates the frequency indicates the number of vibrations per second made by the sonorous body and the number of oscillation per second occurring in the transmitting medium. The fundamental pitch of a tone produced by the voice depends upon the number of puffs of air waves per second passing from the vocal cords. The pitch of the note depends upon the mass, tension and vibrating length of the vocal cords. The human voice is capable of covering a range of three octaves.

The quality of the voice is a product of the tone produced by the vocal cords as modified by the resonating cavities.

Research experiments conducted by scientists at the University of Iowa have also shown that the voice which has undergone training wanders at the rate of about six times a second above and below the nominal pitch. This oscillation of the voice is known a vibrato. Dr. B. C. Deva has found out through his scientific experiments that the, 'gamakes' bear the burden of the unconscious forces as Indian music makes use of the finer pitch.

The quality of the voice mainly relies on vowel production. The free passage of the breath stream through the mouth cavity with out any audible friction produces vowel sounds. This phenomenon makes the vowels to be always voiced. The investigation on the nature of vowel sound had been conducted by many scientists from the beginning of the nineteenth century. Each vowel is supposed to have two resonant regions set up simultaneously in the mouth. This characteristic region where all partials are strengthened is known as formant. There are two theories regarding the quality of vowels, the fixed pitch theory and the relative pitch theory each vowel is characterized by a fixed resonating region independent of the fundamental vowel tone. The relative pitch theory holds just the opposite opinion that the vowel quality is characterized by a series of over tones on the particular fundamental tone and varies with the pitch of the fundamental. The fixed pitch theory is more widely accepted than the relative pitch theory. There are two formants of fixed pitch for every vowel.

The harmonic structure attributes a distinct quality to each vowel. The vowel colour depend upon the proportionate strength of the vowel components to the harmonics of the tone which is decided by the size, damping and selectivity of the resonators. A good singer should phonate clearly with out affecting the instrumental resonance of the note.

The consonants are produced by obstructing the breath in the mouth by the organs of articulation at one point or another. Hence consonants are produced with or without voice. The production of consonant sounds is known as articulation which comes from the root word meaning 'bring together'. In the process of articulation the articulators (lips, teeth and lips, tongue and teeth or palate and tongue) are brought together. The consonants give intelligibility to the words.

Consonants are the first to disappear at a distance while vowels have more carrying power. For this reason Islamic prayer.

'Allah, ou Akbar La illah Illalah' can be heard from a very long distance. The shepherds and other hill tribes make their voices reach a great distance by prolonging the vowel sound.

Vowels are considered as more harmonious and deep toned than consonants. That is why a language is described musical if it abounds in vowel sounds. The Hawaiian language is said to sing (Aloha Ukulela) because every syllable is parted by a vowel and every word ends with a vowel. In the West, the Italian language which consists of more vowel sounds is considered as the musical language and best studies for a singer are written in that language.

As singing is almost a continuous production of sound interrupted only by the pauses for inhalation, any speech sound that spoils the continuity of the song does not suit well for musical compositions. O. S. Goswami writes in his book the story of Indian Music as follows.

"All the compositions of Hindustani music are in Braja Bhasha, a dialect spoken in and around Mathura and Brindavan. The reason for this is that vowel sounds are more suitable for music than consonants and among all the languages in North India this dialect has probably the largest number of words with out any conjunct consonants and the vowel is very prominent at the end of every letter. In music, it is not enough to use ordinary words but the softer consonants and sibilants music prevail before the melody takes place in the human voice."

As the formation of vowels determind the quality of the voice more prominence is given to vocalization exercises in voice training methods. The voice must be capable of articulating intelligibly the

words as musical tone. Hence clear articulation of consonants is also necessary to give intelligibility to the words used in singing. In Gandharva Veda good articulation of words is regarded as one of the essential features of good singing.

Susvaram sarasam caiva sargam madhurak sharam.

Salankaarapramanam ca sadvidham gitala ksnam. (O. S. Goswami)

The appeal for vocal music is greater than instrumental music because of the welding of the words with music.

3:5 - The Resonators

The quality of the voice depends largely upon the resonant cavities. The characteristic feature of sound produced by any individual voice or instrument is known as quality differentiates two sounds of the same pitch produced by two voices or instruments.

The resonant system of the voice is more complex than those of other musical instruments because the voice is unique in having several resonant chambers. The relationship that exists between two vibrating bodies of the same pitch is called resonance. The vibrator causes another body to vibrate in tune with it and this phenomenon is described as resonance. There are two kinds of resonance, sympathetic and forced. The instrument voice makes use of the sympathetic resonance.

In the human voice the chief resonating cavities are throat, mouth and nose. The resonators of the human voice are a modulated contrivance. The two cavities, throat and mouth are tunable. Unlike other wind instruments such as oboe, flute etc. the resonator of the human voice influences only the quality of the note while the vibrators determine the pitch of the note. The vibrators are able to control the resonators to dictate the pitch of the note only by their own precision and vigour but also due to the fact that the throat cavity in which they are fixed is a chamber of irregular and easily variable one having soft and elastic walls.

The pharynx or throat cavity is about five to five and a half inches in length. The pharynx is a very important resonator. It is of conical form consisting of fibro-muscular tissue and lies immediately above the larynx and extends upward behind the mouth and nose. As it is placed very near the larynx, it gives a powerful effect upon the tone quality. The Pharynx strengthens the lower partials and thereby adds mellowness to the voice and also muffles the undesirable higher partials because of its soft walls.

When the tone produced by the vocal cords is directed through the various sets of resonators, it assumes different colours according to the prominence given the particular resonating cavity. In the field of voice culture, this is known as the 'placing of the voice'. The voice can be placed either forward, backward or centre.

In 'forward placing' the tone is placed well forward in the mouth and the tone takes principally the mouth resonance. As the walls of the mouth cavity are too flexible and variable due to its soft walls the tone is not reinforced consistently. This invariably makes the tone lack in richness and volume. The mouth is not a good resonator. It should act as a megaphone. In 'central tone placement', the tone is reinforced primarily by the pharynx. The tone obtains both carrying power and ringing quality. The throat cavity is kept well opened relaxing the jaw, lips and neck muscles. The sound waves from the vocal cords are reinforced more efficiently by the pharynx while the mouth is adjusted into the shape of a megaphone. This is known by the name 'open throat' singing. Singers of classical music are expected to sing with this tone placement. In backward placing, the tone is placed well backward on the hard palate and reinforcement comes mainly from the cavities of the lower part of the throat. The tone quality is of somber type.

Voice quality is partly dependent on the size, shape and surface of the resonators and partly on the way we operate the mechanism. Large resonators reinforce the low frequencies. The opening of the throat must be enlarged to make the resonating cavity big enough to make the tone rich. Hard walls accentuate the brilliance of the tones and make the tone metallic by reflecting the high partials unimpaired while soft walls make the tone soft and mellow by absorbing the rapid and short wave vibrations and

dampening the high partials. The resonators of the vocal mechanism should be so operated as to get the reinforcement from the three cavities throat, mouth, and nose properly.

The resonance of the throat is achieved more by mental conception as to where the tone should be placed. The throat cavity must be enlarged to ensure good resonant tone. The placing of the tongue plays a vital role in varying the size and shape of the throat cavity.

The mouth cavity must be kept open to act as a megaphone with the pharynx and the nasal passage should be free to obtain the nasal resonance.

Though the person should increase the size of the resonators he must be aware that only little passage is provided between the resonators. The total volume of the resonating chambers should not be altered and the variations of the mouth opening should be as little as possible.

The resonators should be made to function properly to make the voice sound best “CERCA LA QUALIZLA QUANTITA VERRA” which means that if quality is sought quantity will be got.

3:6 - The psychology of singing

Singing is an aesthetic calling of the Mind. The feeling or the emotional out put comes to a particular level where psycho – physical parallelism begins to operate and then only the person is able to produce the voice.

Mind is the head of the singing department and those who lack the proper cerebral organization find it difficult to produce correct tone.

Elena Garnetti described the production of the voice psycho – physically as follows :-

“When the body is muscularly co-ordinated on a more or less mean tension and all the artificial suctorial activities are correlated functionally on a happy mean in relationship to ‘breath’, the physical energy of the individual form finds vent in vocal expression. This constitute the natural exercise of the body for establishing the vocal instrument and including the phenomenon of voice.”

Voice is not conditioned by throat alone but is the result of a series of interacting forces, a substantial part of which are more psychological than physiological. When producing a vocal note, the singer first gets a mental picture of the note. It awakens the motor centres which control the current necessary for the approximation and charges in the tension of the vocal cords for the required tone. Hearing is the main sensory stimulation for the act of voice production. When one hears the sound, the impression is being made in the brain. The brain then induces the muscular effort nessary to produce the particular sound through different impulses. Though the singer does not actually feel the muscular movement of the vocal cords in the throat when producing a note.

The mental image which is obtained through hearing guides him for the production of the note with correct modulation of pitch and intensity.

In musical and phonetic literature the mind is said to excite the bodily for which in turn strikes the air. The air which resides in Brahmagrathi comes upwards, passes through Nabhi Hruth Kantha and 'Murdha' brings forth the voice.

The act of speech and song is neurologically connected with the development of the cerebrum in man.

P.L. Batra, in his books science and Art of Indian Music remarks as follows:- "Vocal music is the most difficult type of music to produce. Strictly speaking it is of the Tar – Sushir variety i.e. a type produced by setting vocal strings in vibration by exhaled air. No frest or other possible mechanical aid being available for regulating the length of the chords for production of different notes. The desired result is achieved by mental control.

The act of singing is the musical expression of emotions suggested by our thought and imagination. Almost the whole of Humanity have a desire to sing. The Vocal Mechanism - the singer's instruments - is also fit enough to produce musical sound but it is so astonishing to find that many do not sing well. The fault is mainly upon the defective mental perception of the musical sound than the conditions of the mechanism of the voice. Research experiments have shown that in many cases vocal impurities such as short vocal compass and unsteadiness of the voice result more from psychological factors than physiological factors. A very soft and low tone is also due to the suppression of emotions. Depression and sorrow effect the lowering of the soft palate which makes the voice nasal. As vocal music is imbued with live emotions and feelings, it has become the most difficult type of music.

Psychologically the voice acts as a mirror to the inner feelings. Normally, a habitually tensed person produces his voice at a higher pitch level than a relaxed person. Sharp and nasal voice is generally produced by a nagging person. A hard hearted person produces harsh and guttural tone.

The kernel of singing is based upon self confidence and purity of mind. The singer must be confident that the God has bestowed him a good voice and by practice he can bring the instrument under his control. He must also have an extreme love and devotion to the Art of Singing which give him more strength to practice assiduously. Dissatisfied and dejected attitude towards singing should never be present. Shyness and fear should be eliminated as the emotional tension affects the ability to control the vocal organs. Raja Someswara in his valuable work Manasollasa prescribes seven qualities to be possessed by a good singer Among which Nirbhayata or fearlessness is included.

The verse runs as follows :

शरीरं का ध्वनिम् मध्यो प्रोधी गमक कौशलम् ।

तालन्यता निभेयता गतुः सप्त महागुणाः ॥

Sariram ca dhvanim madhyao prodhi gamaka kousalam |

Talanyata nirbhayata gatuhu sapta mahagunah ||

Raja someswara "MANASOLLASA" A CULTURA :-

Self consciousness during singing makes the singer feel shy and nervous which in turn prevents the person from clear concentration. Physiologically self consciousness induces tension which makes tongue to go back partly closing the throat. The nasal passages at the jaw stiffens which cause distortion upon the voice.

Singing is interconnected not only with the whole physical organization of the body but also with feelings, attitude, intellect and intuition. The physiological mechanism 'voice' is controlled more by the psychological part 'will'. If this unconscious imitative urge - 'the will' - does not function properly. There is no method or mechanical aid to make the vocal mechanism produce the voice. The singer trains the voice more by Kinaesthetic and coenaesthetic sensations. It can be said that a good vocal teacher must also be a competent psychologist. It will be better if he advises the student to do the right things in the proper manner instead of telling him the things which should be avoided.

Psychological means

The effect of our nature psychology makes on our voice Now let us think about psychological means and remedies which are helpful in voice- culture.

There is one means by which weakness of muscle SWAR-SADHANA can be repaired.

- (1) Close your eyes and start to sing in loneliness. When your entire attention is concentrated, stop singing and imagine that you are listening your voice yet now. Continue your singing by this way and imagine most melodious voice which you have ever listened to. Think it is only your voice and after that suddenly bring that song of imagination in voice and start to sing. While singing and subsequently being silent own voice in imagination (As we desire to produce).

Exercise this SADHANA every day for 15-20 minutes and be confident that your voice is going to be more melodious. By this way, your voice definitely will be produced one day.

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CHAPTER - 3

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Chapter : 4

Fundamental of

Voice Cultivation

Chapter : 4 Fundamental of Voice Cultivation

Fundamental of Voice Cultivation :-

4:1 - Alankaar

विशिष्ट वर्णसंदर्भमलंकार प्रचक्षते ।

(Sarang Dev, Sangeet Ratnakar, 3, 150)

Vishishta varnsandarbhamlankar prachekste |

(That is a regular group of letters is called alankaar)

Alankaar means ornament or embellishment. As an ornament adds to the beauty of body, similiary, alankaar adds to the beauty of singing. It is written in Abhinav Ragmanjari.

शशिना रहितेव निशा विजलेव नदी लता विपुष्पेव ।

अविभूषिते कांता गीतिरलंकार हीना स्यात् ॥ (Abhinavragmanjri)

Shashina rahitev nisha vijalev nadi lata vipushpev.

Avibhushite kanta gitirlankar hina syat.

(That is as night without moon, river without water, creeper without flowers and body without ornaments do not look beautiful the same way song along does not sound musical without alankaar.)

Alankaar is also known as 'palta'. Before teaching actual singing, the student is first taught the alankaar because true knowledge of notes is not attained without it and he also does not get success in musical art in long run. Alankar also helps in raag vistar. [Raag Vistar - Elaboration raag by notes while remaining in its set composition / form.] A raga can be beautified musically with the help of alankar. The taan (taan = notes sung in drutlay) etc. also depends upon alankaar such as sare, gare, gama ..gama..pa..rega..rega..mapa..dha etc.

Alankar is always in group of letters. For instance 'saa re ga saa'. In this ascending and descending both the orders have come. Taking it as a ladder the notes can be expanded further. The former notes should be expanded leaving behind the latter notes. Hence 'regamare' is the second ladder 'gamapaga' is the third. Many alankars can be produced in this way. But it should be kept in mind that the notes of a particular raag should merge with the alankaar of that raag.

A fine orderly weaving of jewel and flower like notes is called alankar. As a garland is made by knitting flowers and jewels, similarly alankar is made by knitting letters in order. The Taan, paltaa, aalaap etc. by which a raag is embellished is called alankaar. Innumerable types can be made by the mathematics of alankars.

The notes employed in the beginning as well as in the end is called the alankar of sthaayi – varna. That is, the note which is used in the beginning is also used in the end. Such alankars are seven.

4:1:1 - Types of Alankaars

- (i) Prasannadi
- (ii) Prasannant
- (iii) Prasanna Madhya
- (iv) Prasannadyant
- (v) Kramrechit
- (vi) Prastaar
- (vii) Prasaad

These seven are the sthaayi varnaa alankar. These associated with the lowest octave are called prasannadi. Those associated with the beginning of the lowest octave are prasannadi and those associated with the ending of it are the prasannaadyant. The middle of the fourth lowest is prassanna Madhya, and the fifth in order is kramarechit the sixth type is called prastaar by which the expansion or spread is done. The seventh is prasaad by which notes are expanded completely and delight is felt.

There are many other alankaars besides Bhadra, Nand, Jit, Som, Griv, Bhal and Prakash.

The order made by leaving the two notes is called Bhadra alankar. The note is re- pronounced after initiating it i.g. the note 'sa' is repronounced after singing 'r'. thus, sa ri sa form is created. Alankar is also called palataa. Singing from the shadaj of the middle octave to that of the highest, it should then be played or sung in the bilaval thaat with komal madhyama or in some other 'thaat'. In this way also the form of Bhadra alankar is made.

Nanda alankar is created by coming to the complete note with the use of two notes along with Rupak taal. In Jit alankar the order is that of 'sa ga ri sa'. It is of four beats and has laghu kaal. [Laghu Kal = Originating factor for total.] Many beats are formed out of it.

Leaving one note while employing two is called som alankar. Such as sa, sa, sa, re, re, sa sa __ there are eight beats in it and guru kal. [Guru Kal = Originating factor for total.] Here also many beats are formed.

Griv alankar is made with two small and eight beats. E.g. sa, ga, ri, ga.....

Bhal alankaar made by singing ma, ga, ri, sa. After sa, ga, ri, ma. Here there are two drut one laghuka / and eight beats.

Prakash alankaar is made in conjunction to twelve notes in twelve beats – sasa, riri, gaga, magari, garisa.

Arohi (Ascending Alankaar) :-

The sages say that there are twelve alankaars in ascending order which are as follow :-

(1) Vistirna (2) Nishkarsh (3) bindu (4) abhyuchhraya (5) Hasit (6) preikhat (7) aakshipt (8) sandhi prachchhodan (9) Udgat (10) udvahit (11) trivarna (12) veni.

Sanchari varna (Evanescent Alankaar) :-

The number of evanescent alankaar is twenty five. Some scholars believe it to be twenty six.

(1) Mandradi (2) mandra Madhya (3) mandrant (4) prastar (5) Prasad (6) vyavrut (7) chalit (8) parivart (9) aakshep (10) bindu (11) udvah (12) urmi (13) sam (14) preykhit (15) nishkujt (16) shyen (17) kxam (18) udghatit (19) ranjit (20) sanniyrut (21) pravrut (22) venu (23) lalit (24) hunkav (25) lhadmaan (26) avlokit

Musicians have mentioned other seven alankars besides the above said.

(1) Indranil (2) mahavraj (3) nirdosh (4) seer (5) kokil (6) aavartak (7) sadaanand.

To enrich the knowledge of the singer other five alankars are also mentioned.

(1) Chakrakar (2) jav (3) shankh (4) padmnibh (5) varid.

Thus, there are sixty eight various alankars. Expansion of raga raag vistaar is done with these alankars only and the raag is beautified. With their use, a singer also attains mastery in notes and beats. Without them the poetic art of the poets and the musical art of the musicians look poor. Like the expansion of taan, alankars are also in crores (by the musicologist uttamacharya) they are to be kept in the treasure house of heart

Many methods are famous in Indian music according to the principles of Hindustani method, unending and uncountable types of uncountable alankars are used to make ragas.

Extra types of Alankaars

- (1) Aaghaat (Striken note)
- (2) Andolita (Swung note)
- (3) Gumphita (note strung together)
- (4) Kampita (Vibrating effect)
- (5) Kurula (Spiraling / curling notes)
- (6) Mudrita (intert wined note)
- (7) Plavita (flowing effect)
- (8) Sphurita (quivering effect)
- (9) Ulahasita (effect of elation)

4:1:2 - Shudh Swar Alankaar for Students Practice Divided in Types

Type – A

- (1) Aroh : Sa, re, ga, ma, pa, dha, ni, sa
Avroh : Sa, ni, dha, pa, ma, ga, re, sa
- (2) Aroh : Sa sa, re re, gag a, ma ma, pa pa, dha dha, ni ni , sa sa,
Avroh : Sa sa, ni ni, dha dha, pa pa, ma ma, gag a, re re, sa sa,
- (3) Aroh : sa sa sa, re re re, gagaga, mamama, papapa,
dhadhadha, ninini, sasasa,
Avroh : Sasasa, ninini, dhadhadha, papapa, mamama,
gagaga, rerere, sasasa
- (4) Aroh : sasasasa, rererere, gagagaga, mamamama,
papapapa, dhadhadhadha, nininini, sasasasa,
Avroh : Sasasasa, nininini, dhadhadhadha, papapapa,
mamamama, gagagaga, re rerere, sasasasa

Type – B

- (1) sare, rega,gama, mapa, padha, dhani, nisa
Sani, nidha, dhapa, pama, maga, gare, resa.
- (2) sarega, regama, gamapa, mapadha, padhani,dhanisa,
Sanidha, nidhapa, dhapama, pamaga, magare, garesa
- (3) saregama, regamapa, gamadha, mapadhani, padhanisa
Sanidhapa, nidhapama, dhapamaga, pamagare, magaresa
- (4) saregamapa, regamapadha, gamapadhani, mapadhanisa,
Sanidhapama, nidhapamaga, dhapamagare, pamagaresa
- (5) saregamapadha, regamapadhani, gamapadhanisa,
Sanidhapamaga, nidhapamagare, dhapamagaresa
- (6) saregamapadhani, regamapadhanisa
Sanidhapamagare, nidhapamagaresa

Type – C

- (1) saga, rema, gapa, madha, pani, dhasa,
Sadha, nipa, dhama, paga, mare, gasa,
- (2) sama, repa, gadha, mani, pasa,
Sapa, nima, dhaga, pare, masa.
- (3) sapa, redha, gani, masa,
Sama, niga, dhare, pasa.
- (4) sa dha, reni, gasa,
Saga, nire, dhasa,
- (5) sani, resa,
Sare, nisa
- (6) sa sa,
Sa sa,

Type – D

(1) Aroh : resa, gare, maga, pama, dhapa, nidha, sani, resā

Avroh : Nisā, dhani, padha, mapa, gama, rega, sare, nisa

(2) Aroh : garesa, magare, pamaga, dhapama, nidhapa, sanidha, resāni, garesā

Avroh : Dhanisā, padhani, mapadha, gamapa, regama, sarega, nisare, dhanisa

(3) Aroh : magaresa, pamagare, dhapamaga, nidhapama, sanidhapa, resānidha, garesāni, magaresā

Avroh : Padhanisā, mapadhani, gamapadha, regamapa, saregama, nisarega, dhanisare, padhnisa

Type – E

(1) Sa

Sa, re, sa,

Sa, re, ga, re, sa,

Sa, re, ga, ma, ga, re, sa

Sa, re, ga, ma, pa, ma, ga, sa, re

Sa, re, ga, ma, pa, dha, pa, ma, ga, re, sa

Sa, re, ga, ma, pa, dha, ni, dha, pa, ma, ga, re, sa

Sa, re, ga, ma, pa, dha, ni, sa, ni, dha, pa, ma, ga, re, sa

(2) Sa

Sa, ni, sa

Sa, ni, dha, ni, sa

Sa, ni, dha, pa, dha, ni, sa

Sa, ni, dha, pa, ma, pa, dha, ni, sa

Sa, ni, dha, pa, ma, ga, ma, pa, dha, ni, sa

Sa, ni, dha, pa, ma, ga, re, ga, ma, pa, dha, ni, sa

Sa, ni, dha, pa, ma, ga, re, sa, re, sa, ra, ga, dha, ni, sa

All these exercises of notes can also be done in Komal and Tivra Swar.

4:2 - Murchhana

क्रमात्स्वराणां सप्तानामरोहेश्यावरोहणम् ।
मुच्छन्त्युच्यते ग्रामत्रये ताः सजसप्त च ॥

(Sarang Dev, Sangeet Ratnakar, 9, 96)

Kramatsvaranam saptanamroheshchavrohana |
Murchchhantuchyete gramtrye taha sajsapt ch ||

The chronological ascending and descending order of seven notes is the cause of raag and the scholars call it murchhana.

Ancient musicologists believe that there are seven types of murchhana which by reigning in their two graam, produce various raag raaginis.

Taking two notes out of seven distance between the notes is established and clearly manifest. The mystry of that created out of Raag from murchhana can be known only by the scholars. The description of the mingling of Raag found in modern scriptures is imagined by the sign of tivra komal etc.

According to modern opinion murchhana of the musical notes of the listeners is considered to be swar murchhana by the sign of gamak etc. that is the modern view knows "swar murchhana " by the sign of gamak etc. by which the listeners get enjoyment. Only that note is murchhana.

Expansion of Murchhana :-

Sampurna raag is dependent on murchhana according to the scholars swar murchhana is said to be of three types. (i) sampurna murchhana of seven notes. (ii) shadavmurchhana of six notes. (iii) odav murchhana of five notes.

It is impossible to create raag with only four notes in the common parance mixing / balancing of the notes sa, re, ga, ma, pa, dha, ni, is singing is called murchhana. Mixing / balancing means an arrangement of the expansion of certain group of notes from the low to the middle octave and to the high octave is called murchhana. The tuning of seven notes and murchhana are synonyms of each other.

In this group (Chhand) the notes of Purvaang - the first half (sa to ma) and Uttarang - the latter half (pa to sa) are mentioned as chal (moving) and achal (still). Saregama is the blend of four notes and these notes are considered to be of purvang Mel. Similarly, Uttarang notes including pa,dha,ni and shadaj i.e. pa dha ni sa is Uttarang mel. In purvang rishabh and gondhar are komal and like music in Uttarang dhaivat and nishad are komal. In a purvang, shadaj and madhyam are believed to be achal notes and in uttarang pancham and shadaj are taken as achal notes.

That the raga depends on the expansion of the Vikrut notes rishabh gandhar dhaivat and nishad. That is re, ga, dha, ni, these four komal notes become the raag thaat by their expansion.

Without the knowledge of that, it is impossible to have the knowledge of meljanga raags. Hence this description is given to know the form of thaat.

The first note is shadaj. There are four notes after it, called rishabh and gandhar(shudhdha and komal). From that the first is not believed to be gandhar and forth not to be rishabh. There are two rishabhs and two gandhars second rishabh and third gandhar. First three of them are rishabh and from second three are gandhar.

When rishabh is given the sign of ra, ri, ru, gandhar also takes the sign of ga, gi, gu. Thus there are six signs in four notes.

To attain the skill of expansion, the first six signs up to tivra madhyam except shadaj as it is said ra, ri, ru, and ga, gi, gu in four notes followed by the notes after pancham dha, dhi, dhu, and na, ni, nu. These six signs are again made in four notes.

According to the process of expansion useful in raga six signs are formed immediately in purvaang as said earlier.

Six types are formed in purvaang such as sa, re, ga, ma, sa, re, gi, ma, sa, ra, ga, ma, sa, ri, gi, ma, sariguma and saragama. These are clear six types.

Thus, keeping the former order in mind, six types of uttarang are also formed. Pa, dha, na, sa, pa dha, ni, sa, pa, dha, na, sa, pa, dhi ni sa, pa dhi nu sa and pa dha nu sa.

Indicating wheel of expansion process on the division of Veenadand :-

Note	First Division (Purvang)	Notes Described in Scriptures
Shudh Shadaj		Shudhdh shadaj
Komal Rishabh	1	Shudhah Rishabh(Ra)
Shudhdh Rishabh	2	Panch Shruti Rishabh (Ri)(ga)
Komal Gandhar	3	Sadharan Gandhar (ru)
Tivra Gandhar		Shatshruti Rishabh (gau)
Sudhdh Madhyam	4	Antar Gandhar (gu) Shudhdh Madhyam (ma)

Thus, a complete union takes place when purvang and uttarang meet. Therefore the manner of creating raag in North Indian method is complete, and not partial.

Six types are already formed by balancing the above said ra ri ru and ga gig gu and by balancing these types with shadaj and madhyama multiplying six by six, they become thirty six therefore thirty six thaatas are obtained effortlessly by multiplication. Thus thaatas will be thirty six by multiplying pa dha na sa pa dha ni sa etc. of utterang by six.

In sudhdha and tivra madhyam if ma signed madhyama is experimented place of only signed madhyama. Other thirty six types are formed. Thus number of thaats are seventy two.

There are nine types of murchhana. Many other types are formed with the three basic types sampurna shadav and odav. These types are given below :-

- (1) All seven notes in aaroh and avroh ascending and descending purna vilom purna is the first type.
- (2) Seven notes in aaroh and six in avroh (anulom sampurna vilom shadar)
- (3) Sampurna in aaroh and odav in avroh (purna aaroh - vilom order)
- (4) Shaadav in aaroh and sampurna in avroh vilompurna (aaroh - shadav)
- (5) Saadav in aaroh as well as in avroh (aaroh sadav vilom shadav)
- (6) Saadav in aaroh and odav in avroh. (shadav odav)
- (7) Odav in aaroh and sampurna in avroh. (aaroh odav vilom sampurna)
- (8) Odav in aaroh and saadav in avroh. (odav saadav)

(9) Odav in aaroh as well as in avroh. (odav odav)

These are raga based nine types.

Shloka

तत्र मध्यस्थषड्जेन षडजग्राम्य मूर्च्छना ।
प्रभमारभ्यतेऽन्यास्तु निषादादैधैरस्तनै ॥

(Pandit Damodar, Sangeet Darpan, 64)

Tatra madhyasthshadjen shadjgramy murchna |
Prabhmarabhytenyastu nishadadairdhstaney hee ||

The first murchhna of shadjgram starts from shdaj swar of madhy sthan

Our ancient writers shows three grams of twentyone murchhana as under.

Murchhana

Number	Name	Aaroh	Avroh
(1)	uttarmadra	sa,re,ga,ma,pa,dh,ni	ni,dh,pa,ma,ga,re,sa
(2)	rajni	ni,sa,re,ga,ma,pa,dha	dha,pa,ma,ga,re,sa,ni
(3)	uttrayta	dha,ni,sa,re,ga,ma,pa	pa,ma,ga,re,sa,ni,dh
(4)	shudh shdaj	pa,dha,ni,sa,re,ga,ma	ma,ga,re,sa,ni,tha,pa
(5)	matsikruta	ma,pa,dha,ni,sa,re,ga	ga,re,sa,ni,dha,pa,ma
(6)	ashwagndha	ga,ma,pa,dha,ni,sa,re	re,sa,ni,dha,pa,ma,ga
(7)	abhirudgta	re,ga,ma,pa,dha,ni,sa	sa,ni,dha,pa,maga,re

4:3 - Merukhand

The meaning of the word 'tan' in Sanskrit is to drag or to pull. Taan is that group of notes which is used for the expansion of raga. Sa re ga ma pa dha ni – is a taan. Then what is the difference between murchhana and taan. For murchhana it is necessary to have aaroh and avroh. But neither is necessary for taan. Raag and thaat are produced by murchhana. Taan is used to expand the raga. Taan can be absolutely ascending such as sa re ga ma pa etc. or absolutely descending such as ni dha pa ma ga re sa or also ascending as well as descending such as :-

Sa re ga ma pa dha, pa ma ga re, ga re, pa, dha, ni

There are two types of taan shudhdh taan and kut taan. Shudhdh taan is that in which the notes are in order such as sa re ga ma pa dha ni Kut taan is that in which the notes are not in order such as sa re ga re ma pa ga ma

4:3:2 - Explanation by Mathematically

Kut taan can be explained mathematically in the following way

- (1) 1 kut taan of 1 note : $1 \times 1 = 1$
- (2) 2 kut taan of 2 note : $1 \times 2 = 2$
- (3) 6 kut taan of 3 note : $1 \times 2 \times 3 = 6$
- (4) 24 kut taan of 4 note : $1 \times 2 \times 3 \times 4 = 24$
- (5) 120 kut taan of 5 note : $1 \times 2 \times 3 \times 4 \times 5 = 120$
- (6) 720 kut taan of 6 note : $1 \times 2 \times 3 \times 4 \times 5 \times 6 = 720$
- (7) 5040 kut taan of 7 note : $1 \times 2 \times 3 \times 4 \times 5 \times 6 \times 7 = 5040$

Kut taan is also known merukhand. The above said types of taan are showed in that.

4:3:3 - Explanation by Statistically

Kut taan or merukhand which is established or proved by mathematics is expressed by permutation or combination. The information of the notes of merukhand is as under

It is first necessary to know the definction of permutation to under stand where these two points are useful in music.

To take the permutation first, out of seven musical notes (twelve notes including vikrut), various groups can be formed by interchanging three four, five, notes. For instance, if a group of four notes is arranged as per the computation of permutation, twenty – four groups notes can be formed. Suppose these four notes are sa re ga ma

$${}^4C_0 = \frac{n!}{(n-r)!}$$

$${}^4C_0 = \frac{4!}{0!} = \frac{4!}{1} = \frac{4 \times 3 \times 2 \times 1}{1} = \frac{24}{1}$$

That is twenty four different groups of notes are formed out of these four notes. Which can be demonstrated as under

Saregama	saremaga	sagamare	magaresa
Resagama	resamaga	gasamare	gamaresa
Sagarema	samarega	sagamare	maregasa
Gasarema	masarega	gasamare	remagasa
Regasama	remasaga	magasare	garemasa
Garesama	maresaga	gamasare	regamasa

The above mentioned chart of groups of notes can be explained in the following way.

Here, six groups are formed keeping the last notes still. Then the last note is changed and other six groups are formed. Thus by changing all four notes alternately, six groups are formed.

To take combination, it is about choice.

While doing the expansion of notes by restricting to the raga, the notes are chosen and accordingly they are sung in the form of alap or taan.

These notes are taken melodiously and the raga is expanded by weaving other notes around that chosen group. Thus, on the basis of combination raga is known comprehensively. The raga is actually strengthened by these notes. An element of newness is added by arranging notes topsy-turvy. In this way permutation combination is a matter of choice which is known as merukhand in music with the practice of merukhand in music. With the practice of merukhand, it is easy for, the practitioner of music to take his sadhana on a certain height. He, himself can grow high like a mountain. The part that is practiced more becomes strong like a mountain and it can be applied to any raga while singing a kind of shape of raga is created by this Merukhand should be understood and practiced properly to add to the beauty of raga and to appropriate all its parts.

4:3:4 - How to create Merukhand [steps]

- (1) To create kut taan by any number of notes is called taan prastar.
- (2) The order in which the notes are present in first taan is called the basic order turn or first type such as sa re ga ma. These

four notes are taken for taan prastar. Hence it is the first type of kut taan.

- (3) The number of notes taken for kut taan should be in order. For instance four notes are taken in ascending order for kut taan. These four notes are shadaj rishabh, gandhar, madhyama. Thus, in first type the notes should be in order e.g. sa re ga ma.
- (4) It is accepted that there is no note before shadaja and shadaja is before rishabha and rishabha is before gandhara gandhara before madhyama, so on. In this way the note written below any note should be preceding the latter one such as shadaja can not be written below rishabha because there is no note before shadaja.
- (5) Every new taan originates from its earlier taan, i. e. second taan originates from the first, third from the second, fourth from the third, so on.
- (6) In writing every taan starts from the left and ends the right side. (however, in Urdu it can be reverse) and there should be all the notes, as decided in it.
- (7) In all the taan, only one note needs to be changed. All other notes can be taken in new taan.
- (8) The number of kut taan will be the same as are the number of notes by multiplication. To know the number of kut taan created out of four notes, their numbers in order should be multiplied. For instance, $1 \times 2 \times 3 \times 4 = 24$. That is not more than twenty four kut tans are created out of four notes.
- (9) The kut taan of decided notes will be originated in the following way :-

To creat kut taan out of four notes sa, re, ga, ma, six taans will end on madhyama, six on gandhar, six on rishabh and six on shadaj. Twenty four kut tans are made out of four notes as per mathematical calculation. Now if the number twenty four is divided by four it will come to six ($24 \div 4 = 6$). Thus it is known that six taans end on different notes. The same can be done with five notes also. For instance, first the number of kut taan out of five notes is to be thought of ($1 \times 2 \times 3 \times 4 \times 5 = 120$) by mutually multiplying the number of notes it comes to 120. Now by dividing the number 120 by total number of notes it will be twenty four ($120 \div 5 = 24$). Thus, it is clear that by making the kut taan of five notes, twenty four taans end on every note. To mention it clearly the twenty four kut taans of four notes are given below.

Firstpart, secondpart, thirdpart, fouthpart (all ending on maddhyam) (allending on gandhar) (all ending on rishabh) (all ending on shadaj)

In this way, other Merukhands are also prepared, with the riyaz of it the place of swar will be definite. Sure and the throat will be ready for taan and aalap.

Smt. Piyuben Sarkhel has prepared Merukhand for the riyaz of the students with the combination of mathematical Alankaars.

AAROH**AVROH**

- | | | | | |
|----|--------------|-------------|--------------|--------------|
| 1. | sa re ga ma | sa re ma ga | sa ni dha pa | sa ni pa dha |
| | re ga ma pa | re ga pa ma | ni dh pa ma | ni dh ma pa |
| | ga ma pa dh | ga ma dh pa | dh pa ma ga | dh pa ga ma |
| | ma pa dh ni | ma pa ni dh | pa ma ga re | pa ma re ga |
| | pa dh ni sa | pa dh sa ni | ma ga re sa | ma ga sa re |
| | dha ni sa re | dh ni re sa | ga re sa ni | ga re ni sa |
| 2. | sa re ga ma | ga sa re ma | sa ni dh pa | dh sa ni pa |
| | re ga ma pa | ma re ga pa | ni dh pa ma | pa ni dh ma |
| | ga ma pa dh | pa ga ma dh | dh pa ma ga | ma dh pa ga |
| | ma pa dh ni | dh ma pa ni | pa ma ga re | ga pa ma re |
| | pa dh ni sa | ni pa dh sa | ma ga re sa | re ma ga sa |
| 3. | sa re ga ma | re sa ga ma | sa ni dh pa | ni sa dh pa |
| | re ga ma pa | ga re ma pa | ni dh pa ma | dh ni pa ma |
| | ga ma pa dh | ma ga pa dh | dh pa ma ga | pa dh ma ga |
| | ma pa dh ni | pa ma dh ni | pa ma ga re | ma pa ga re |
| | pa dh ni sa | dh pa ni sa | ma ga re sa | ga ma re sa |

4. sa re ga ma re ga sa ma s'a ni dh pa ni dh s'a pa
re ga ma pa ga ma re pa ni dh pa ma dh pa ni ma
ga ma pa dh ma pa ga dh dh pa ma ga pa ma dh ga
ma pa dha ni pa dha ma ni pa ma ga re ma ga pa re
pa dh ni s'a dha ni pa s'a ma ga re sa ga ma re sa
5. sa re ga ma ga re sa ma s'a ni dh pa dh ni s'a pa
re ga ma pa ma ga re pa ni dh pa ma pa dh ni ma
ga ma pa dh pa ma ga dh dh pa ma ga ma pa dh ga
ma pa dh ni dh pa ma ni pa ma ga re ga ma pa re
pa dh ni s'a ni dh pa s'a ma ga re sa re ga ma sa
6. sa re ga ma ga ma re sa sa ni dh pa dh pa ni sa
re ga ma pa ma pa ga re ni dh pa ma pa ma dh ni
ga ma pa dh pa dh ma ga dh pa ma ga ma ga pa dh
ma pa dh ni dh ni pa ma pa ma ga re ga re ma pa
pa dh ni sa ni s'a dh pa ma ga re sa re sa ga ma
dh ni s'a re s'a re ni dh ga re sa ni sa ni re ga
ni sa re ga re ga s'a ni re sa ni dh ni dh sa re
sa re ga ma ga ma re sa sa ni dh pa dh pa ni sa

7. sa re ga ma re ma sa ga s'a ni dh pa ni pa s'a dh
re ga ma pa ga pa re ma ni dh pa ma dh ma ni pa
ga ma pa dh ma dh ga pa dh pa ma ga pa ga dh ma
ma pa dh ni pa ni ma dh pa ma ga re ma re pa ga
pa dh ni s'a dh sa pa ni ma ga re sa ga sa ma re
dh ni s'a re ni re dh sa ga re sa ni re ni ga sa
8. sa re ga ma ma sa ga re s'a ni dh pa pa s'a dh ni
re ga ma pa pa re ma ga ni dh pa ma ma ni pa dh
ga ma pa dh dh ga pa ma dh pa ma ga ga dh ma ni
ma pa dh ni ni ma dh pa pa ma ga re re pa ga ni
pa dh ni s'a s'a pa ni dh ma ga re sa sa ma re ga
dh ni s'a re re dh sa ni ga re sa ni ni ga sa re
ni s'a re ga ga ni re sa re sa ni dh dh re ni sa
9. sa re ga ma sa ma re ga s'a ni dh pa s'a pa ni dh
re ga ma pa re pa ga ma ni dh pa ma ni ma dh pa
ga ma pa dh ga dh ma pa dh pa ma ga dh ga pa ma
ma pa dh ni ma ni pa dh pa ma ga re pa re ma ga
pa dh ni s'a pa s'a dh ni ma ga re sa ma sa ga re
dh ni s'a re dh re ni sa ga re sa ni ga ni re sa

10. sa re ga ma sa ga re ma s'a ni dh pa s'a dh ni pa
re ga ma pa re ma ga pa ni dh pa ma ni pa dh ma
ga ma pa dh ga pa ma dh dh pa ma ga dh ma pa ga
ma pa dh ni ma dh pa ni pa ma ga re pa ga ma re
pa dh ni s'a pa ni dh s'a ma ga re sa ma re ga sa
11. sa re ga ma re sa ma ga s'a ni dh pa ni s'a dh pa
re ga ma pa ga re pa ma ni dh pa ma dh ni ma pa
ga ma pa dh ma ga dh pa dh pa ma ga pa dh ga ma
ma pa dh ni pa ma ni dh pa ma ga re ma pa re ga
pa dh ni s'a dh pa s'a ni ma ga re sa ga ma sa re
dh ni s'a re ni dh re s'a ga re sa ni re ga ni sa
12. sa re ga ma ma sa re ga s'a ni dh pa pa s'a ni dh
re ga ma pa pa re ga ma ni dh pa ma ma ni dh pa
ga ma pa dh dh ga ma pa dh pa ma ga ga dh pa ma
ma pa dh ni ni ma pa dh pa ma ga re re ga ma pa
pa dh ni s'a s'a pa dh ni ma ga re sa sa ma ga re
dh ni s'a re re dh ni s'a ga re sa ni ni ga re sa

13. sa re ga ma ma re sa ga s'a ni dh pa pa ni s'a dh
re ga ma pa pa ga re ma ni dh pa ma ma dh ni pa
ga ma pa dh dh ma ga pa dh pa ma ga ga pa dh ma
ma pa dh ni ni pa ma dh pa ma ga re re ma pa ga
pa dh ni s'a s'a dh pa ni ma ga re sa sa ga ma re
dh ni s'a re re ni dh s'a ga re sa ni ni re ga sa
14. sa re ga ma sa ma ga re s'a ni dh pa s'a pa dh ni
re ga ma pa re pa ma ga ni dh pa ma ni ma pa dh
ga ma pa dh ga dh pa ma dh pa ma ga dh ga ma pa
ma pa dh ni ma ni dha pa pa ma ga re pa re ga ma
pa dh ni sa pa s'a ni dh ma ga re sa ma sa re ga
dh ni s'a re dh re s'a ni ga re sa ni ga ni sa re
ni s'a re ga ni ga re sa re sa ni dh re dh ni sa
15. sa re ga ma sa ga ma re s'a ni dh pa s'a dh ni pa
re ga ma pa re ma pa ga ni dh pa ma ni pa ma dh
ga ma pa dh ga pa dh ma dh pa ma ga dh ma ga pa
ma pa dh ni ma dh ni pa pa ma ga re pa ga re ma
pa dh ni s'a pa ni sa dh ma ga re sa ma re sa ga
dh ni s'a re dh s'a re ni ga re sa ni ga sa ni re
ni s'a re ga ni re ga s'a re sa ni dh re ni dh sa

16. sa re ga ma ga sa ma re s'a ni dh pa dh s'a pa ni
re ga ma pa ma re pa ga ni dh pa ma pa ni ma dh
ga ma pa dh pa ga dh ma dh pa ma ga ma dh ga pa
ma pa dh ni dh ma ni pa pa ma ga re ga pa re ma
pa dh ni s'a ni pa s'a dh ma ga re sa re ma sa ga
dh ni s'a re sa dh re ni ga re sa ni sa ga ni re
ni s'a re ga re ni ga s'a re sa ni dh ni re dh sa
17. sa re ga ma ga ma sa re s'a ni dh pa dh pa s'a ni
re ga ma pa ma pa re ga ni dh pa ma pa ma ni dh
ga ma pa dh pa dh ma ga dh pa ma ga ma ga dh pa
ma pa dh ni dh ni ma pa pa ma ga re ga re pa ma
pa dh ni s'a na s'a pa dh ma ga re sa re sa ma ga
dh ni s'a re s'a re dh ni ga re sa ni sa ni ga re
ni s'a re ga re ga ni s'a re sa ni dh ni dh re sa
18. sa re ga ma ma ga re sa s'a ni dh pa pa dh ni sa
re ga ma pa pa ma ga re ni dh pa ma ma pa dh ni
ga ma pa dh dh pa ma ga dh pa ma ga ga ma pa dh
ma pa dh ni ni dh pa ma pa ma ga re re ga ma pa
pa dh ni s'a s'a ni dh pa ma ga re sa sa re ga ma
dh ni s'a re re s'a ni dh ga re sa ni ni sa re ga
ni s'a re ga ga re s'a ni re sa ni dh dh ni sa re
s'a re ga ma ma ga re sa sa ni dh pa pa dh ni sa

19. sa re ga ma ma re ga sa s'a ni dh pa pa ni dh sa
re ga ma pa pa ga ma re ni dh pa ma ma dh pa ni
ga ma pa dh dh ma pa ga dh pa ma ga ga pa ma dh
ma pa dh ni ni pa dh ma pa ma ga re re ma ga pa
pa dh ni s'a s'a dh ni pa ma ga re sa sa ga re ma
dh ni s'a re re ni s'a dh ga re sa ni ni re sa ga
ni s'a re ga ga s'a re ni re sa ni dh dh sa ni re
s'a re ga ma ma re ga sa sa ni dh pa pa ni dh sa
20. sa re ga ma re ma ga sa s'a ni dh pa ni pa dh s'a
re ga ma pa ga pa ma re ni dh pa ma dh ma pa ni
ga ma pa dh ma dh pa ga dh pa ma ga pa ga ma dh
ma pa dh ni pa ni dh ma pa ma ga re ma re ga pa
pa dh ni s'a dh s'a ni pa ma ga re sa ga sa re ma
dh ni s'a re ni re s'a dh ga re sa ni re ni sa ga
ni s'a re ga s'a ga re ni re sa ni dh sa dh ni re
s'a re ga ma re ma ga sa sa ni dh pa ni pa dh sa

21. sa re ga ma ga re ma sa s̄a ni dh pa dh ni pa s̄a
re ga ma pa ma ga pa re ni dh pa ma pa dh ma ni
ga ma pa dh pa ma dh ga dh pa ma ga ma pa ga dh
ma pa dh ni dh pa ni ma pa ma ga re ga ma re pa
pa dh ni s̄a ni dh s̄a pa ma ga re sa re ga sa ma
dh ni s̄a re s̄a ni re dh ga re sa ni sa re ni ga
ni s̄a re ga re s̄a ga ni re sa ni dh ni sa dh re
s̄a re ga ma ga re ma sa sa ni dh pa dh ni pa sa
22. sa re ga ma re ga ma sa s̄a ni dh pa ni dh pa s̄a
re ga ma pa ga ma pa re ni dh pa ma dh pa ma ni
ga ma pa dh ma pa dh ga dh pa ma ga pa ma ga dh
ma pa dh ni pa dh ni ma pa ma ga re ma ga re pa
pa dh ni s̄a dh ni s̄a pa ma ga re sa ga re sa ma
dh ni s̄a re ni s̄a re dh ga re sa ni re sa ni ga
ni s̄a re ga s̄a re ga ni re sa ni dh sa ni dh re
s̄a re ga ma re ga ma sa sa ni dh pa ni dh pa sa

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Chapter : 5
Art and techniques of
Cultivation of Voice

Chapter : 5

Art and techniques of Cultivation of Voice

5:1 - In Classical Singing Style

5:1:1 - Dhrupad

In origin of arranged music, it is tradition to present a lyric in any one tune. When any creation gets co-ordination of voice and those voices are of a certain raaga and that time if the words or creation of the song only and the letters like its sub – units are presented through voice, then importance can be achieved in language past, but the song which but the song which is presented in the raagas can not get total opportunity to make manifest in its own self. Therefore, naturally the vowels, for the words and units of the letters for lyrics are there and additional vowels are required to be added where ever those are necessary either in prefix, middle and suffix. Whenever singing form to be given to poetry that time it should be arranged and composed in rhythm in music. For this if any level of letter is prolonged, that time more than one letters are required to be included somewhere in the only one matra (beat). If it happens so, the feeling expressed in words of the song can not get total opportunity to make manifest in its own self. Gradually, from this Aalap (prolongation of musical note) taan (tuning the voice) were added and became unitary portion and divided into two natural parts of first half (purvaardh) and second half (uttarardh) of lyrics and from the same only the formation of arranged song was being formed. When there was existence of type instead of raag, there was also method to the song and from that only various types of songs were made. There is a reference of panchgeet in 'Sangeet Ratnakar' with that also five types of Sudhbha geet Bhinn geet, Gaudi geet, Besara geet and Sadharan geet. On the subsequent stage, what ever development was done that was DHRUPAD format.

5:1:1:1 - Meaning of Dhrupad

This type is like that ancestor's concept of latter tradition of Indian classical music. Its characteristics is of specific MIND YUKTA notes. This singing is of virile kind in which total notes - are presented in continuity Dhrupad is ancient and fundamental type, which is doubtless. After arrival of Khayal its worship tradition and popularity were declined but it is not destroyed from Indian. Tune and music. This formation is withstood by remaining undestroyed up to the present time in tradition Danger brothers and other. There was decline in its tradition and popularity is because of coming in existence of special entertaining for formation like khyal and it was also affected by required spirit strength and efforts for DHRUPAD tradition in prolongation of musical note and rhythm, Khayal has proved much variety and sweetness while dhrupad from feelings point of view Dugun, Tigun and Aad-laya become monotonous and tasteless eventhough it is having the speciality to make manifest to the formation in tune and to give importance to make rhythmic and importance to the notes and sing a layakari due to these reasons such type of formation remained in flow and not became secondary or destroyed. But the same with stood in formation of powerful and domination.

5:1:1:2 - Bani of dhrupad music :-

Names of gharanas of dhrupad music are :

Seniya gharana, Dagar gharana, Betiya gharana, Padnaura gharana, Darbhanga gharana and Vishnupur gharana of Bengal.

5:1:1:3 - Dhrupad Singing Style

The performance of singing of Dhrupad component, Aalap (prolongation of musical note) of raag is to be done. The raag in

which this song is fixed, after prolongation of musical note of this raag the composition of this song is to be made. Moreover prolongation of swaras of the raag, Akaar, Ikar, ukar and omkaar is to be presented. In the present time of aalap singing Nom – Tom aalap is of the second type. Aalaaps are divided into four types :

- (1) Sthayi
- (2) Antara
- (3) Sanchari
- (4) Aabhog

In sthayi, first shadaj is to be applied and aalap to be made in 'purvang' in the beginning, some main groups of swaras are to be taken and after that one by one new swar is applied in Mandra saptak along with own groups of swaras upto madhyasthan, pancham, dhaivat and nishad. Again reaching taar shadaj, coming down to madhyam shadaj the aalap of sthayi is completed. Aalap of this part is being set in laya mostly in Mandra and Madhya saptak only. And the motion (laya) of rhythm would be vilambit (slowest) aalap of antara is to be started from Gandhar of Madhya saptak or Pancham Swar. Various type of style are shown by reaching up to shadaj of taar saptak. And by going down slowly to Madhya shadaj, this aalap is completed in this part. The laya is madhy with aalap and little taans are used. The function of aalap in three saptak is made in this part, Aalap of swaras, presented upto the maximum limit upto where the singer can reach. The third part is the Sanchari. In this part, specially starting from the any swara of shadaj madhyam and pancham on madhyam pancham of madhyam shadaj this part is completed. Especially in this part the function of taar saptaks not shown. In this part gamak layakari etc. are shown Laya is in (speedy) Drut. In this part, in

sthayi, it is the revised form of aalap after that punaham sthayi aalap is not done but immediately aabhog is started. Prolongation of aabhog is done like prolongation of antara. Hence it can be believed that the same is revised form of antaraa. In aabhog, three saptak is used. In taar saptak, the singer can reach upto the appoprate height according to his own limit of throat. The laya is to be atidrut (very speedy) Gamak is used very much. By showing his total skill of art the singer presents gamak, mind, layakari in atidrutlaya (very speedy motion) and he completes aalap by reaching on madhyam shadaj. Thus after completion of aalap the song of composition of that part is started.

For, the truth of formation of raag the creation of dhrupad is believed to be authentic. And only because of that for understanding of raag, dhrupad was being taught to singers Gharanedar Khayal Baheramkhan of jaipur was the ever lasting of this singing who had propagated of singing "sargama" in song before 150 years from to day. He had given training to Alabande khan and Jafudin khan "the dhrupad singer" dagurbani. Late Nasirudin khan, his brother Rahimudin khan and his sons Nasirohinudin khan and Nasiramindin and his younger brothers Zahirudin and Nasir Faiyazdin Dagar were of the same family. The tradition of these singers is not existing now. Bharat Vyasji of Vadodara is a very good singer of Dhrupad.

Dhrupad is a very old singing method. The meaning of Dhruv is, firm steady(stable). Dhruvpad is such a singing style in which pad is fixed in determined form and taal and swara. This singing is in form of taal, laya, swar and pad-shudhdh classical and traditional. There is mutual relation of both pad Nibandha and Anibandhdha in this singing, in which both type of merits of pad Ashrit and swar Ashrit are present. In which equal importance is given to swar, taal and pad. Bruhdesnikar Matang had named it as Choksa, Durgshakti, Chastik and Sarandev had given it the name

as Shudhdha Geeti. The development of this singing had been done from old Dhruva arrangement Prabandhi. Indian learneds believe that Vedas, Apurushaiy and all are sources of knowledge and so the development of singing of Dhruv pad part would have been done also through the song of Ruchas of these Vedas. This singing was propagated by the great artists namely pt. Jaydev, pt. Gopalnayak, Swami Haridas Tansen, Baiju etc. Dhrupad style of singing is encourage to honour the singers and giving the Rajyashray to them by Mansingh tomar the king of Gwaliyor, simultaneously he had also given new form of development to it. Therefore, King Mansinh Tomar is believed as protector of this singing art.

The singing of Dhruv pad formerly used to be done in temples. In literature of it, there was importance of devotion. With the passage of time, this singing style entered Royal Court from that time over and above of king's praise and other emotional pad and utilization of words, the decorative portions were also mixed in it.

The utilization of Madhur swar in sudhdh and sometimes vakr swar was used to be done. In Bhinn, the sweetness of raag was used to be increased by different little groups of swaras(notes) Gamak was also arranged. In Gaud, there was use of uhari gamak in special three forms. Thodi was to be applied in Besar by heart and the pronounciations of swar of four varna was used to be made seriously.

Subsequently, the various styles were propagated by the singers of Dhrupad. This type of style which was divided into four parts and those were known as Bani Four Bani of dhrupad :-

- (1) Khandhar
- (2) Dagur
- (3) Nauhar
- (4) Gobarhar

5:1:2 - Dhamar :-

5:1:2:1 - Meaning of dhamar :-

The meaning of a verb dham Oeced in Sanskrit is to inflame, to set on fire, to create word, quick blow from mouth. The meaning of dham adjective from the verb dham is inflammable, blaze maker, creator. The word produced dham can be धामज्जिह्वत् i. e. this type of song style which is being sung which inspires. Dhamar is a song style which is being sung through dhruv pad part. This singing is in dhamar taal of fourtee matras. As dhamar taal is open baj, so it is played on pakhavaj.

5:1:2:2 - Structure of Dhamar :-

The name which is being indicated with Dhruvad, which is Dhamar, which is also the name of taal (timming in music) of fourteen matra and with that it is a singing style too. The relation of dhamar is with Hori. Hori is a type of folk tradition of seasonal song. Sometimes Dhamar only is identified as hori by the people. Dhamar singing type is sung in Dhamar taal only. Dhamar taal is taal of fourteen matra, which is visham padi. Because different matras in four sections are distributed by these manner of 5-2-3-4 in this taal.

In dhamar mostly description of Radha – Krishna and Gopi or holi of Vraj could be seen. Dhamar is also having special importance of aalap of nom – tom and laykari. Like dhamar only because of this, it is singing by taking words of songs like laykaris of dugun, tigon, chogun, a group of swaras like khatka or taan are absolutely prohibited. In this type of singings the gamak is used very much. Some experts use the sargam, but this sargam differs from sargam of Khayal. The seriousness remain in each portion of dhruvad and dhamar. There is no any opportunity for activeness like Kan, Murkee, Khataka

As informed earlier, some learned address dhamar by the name of hori which is not appropriate. Because the distance only of (r) or (l) in Hori or Holi is apt to misguide for preliminary students of music as well as music lovers. To clear this apt to misguide, this is called dhamar only and second type of song is Holi or Hori. Dhamar is accompanied by pakhavaj but as in modern time the practice of pakhavaj is less and tabala accompaniment is there in Dhamar. As dugun chogun gamak is there in Dhamar is being played instead. Now the Tabala such Dhamar is connected with classicness for the singer of Dhamar, the education of swar taal, laya, forms of raag are necessary. As existing taan in Khayal is not to be taken here.

The pomp of dhamar was not only in folk – life or the temples of Vaishnava but the royal court and harem of the Mughals were sounding by colourful Dhamar. It was well known as good as Dhrupad Dhamar style was almost as good as dhrupad. The word arrangement is not of high level. The meaning is varied but common.

5:1:3 - Khayal gayan

5:1:3:1 - Meaning of Khayal singing

General meaning of 'Khayal' word is imagination or thought. The singer who feels sentiments in his mind for which his mind, his thinking form, his thoughts his imagination or to say that his thoughtful mind to which the singer or player gives the shape of musical architecture. He uses to create through architecture of swara of each part uses to bleach its beauty. He takes support for Creation. Creation means constructed by the word. Thus, its singer or player whatever feeling made manifest in his mind according to his imagination, presents his thoughts in the presence of listeners through the medium of swaras and only because of that if only one khyal is presented by the different person, that time it can be recognised distinct khyal is the word of Percian language. Thus khyal name is quite appropriate to this type of song.

5:1:3:2 - Sentiments in Khayal

In each creation any one building of main taste is constructed. In every brick of words, its main sentiment would have been expressed by literary author, poet or 'vaggeyakar' through different types and only because of that the sentiment of this creation can be reached to the mind heart of listeners. The construction work of taste palace of specific sentimental-sensation is already completed by the poet but now by taking its support the musician uses to construct the building of his own art through medium of swar. As any poet Architect gives shape to Taj Mahal in his medium of art that time there is no exact imitation of that origin, but it is the new creation of artist which is his own and new. By this way, any singer or player takes support of any literature creation and compose it into musical form that time musical art becomes special and one's own fact. For an example,

“पग घुंघरु बांध भीरां नाची रे”

Pag ghungharu bandh Mira nachi re,

Related to Mira is a wonderful creation. In this song devotion of Mira to Krishna and attachment are existing. As a creation of poem, Meera had proved anything by the word which could be possible, but in this creation of raag Malkauns by Pt. Omkarnath Thakur, when we listen in form of chhota khayal, whatever the joy, experienced is different. The listener himself becomes Meera Swar taal, laya, bhasha –language bhav- feel. All these are going to be absorbed in it. What ever remaining is only specific experience of sentimental condition. Thus, what ever is to be proved by the art, it is Rasnispati and its by chance and natural proved experience makes musical creation.

Thus Khayal also takes whole support of creation.

5:1:3:3 - Evolution of Khayal

It is believed that the beginning of Khayal was made by sultan Hugain Sharki of Jonpur (U.P.) in fifteenth century. It is believed that in the year of 1719 hundred of Hayal in the name of Sadaraag Adaraag had been created by court singer Nyamat khan of the Moghul Emperor Muhammad Shah rangilie. This specific famous type had come from out side during the Moghul times, which requires reconsideration and research. The growth of dhrupad and Khayal was more from fifteenth sixteenth century and that singing style is connected with voice music, but as believed generally Khayal is not imported style which makes manifest to notes formation but the tradition of pad gaan which was existing in India only, out of which this style had been developed with the passage of time.

There are so many opinions among learneds in the subject of invention of Bada Khayal. Some opinions are Sultan husen shaki of Jonpur had invented and propagated Bada Khayal in fifteenth century. Some learneds oppose this opinion. They say that court singers Nyamat khan and Firoz Khan (who were gradually well known by the name of Sadarang and Adarang in the music world) they all made first time, Khayal singing style. So far as any acute evidence in the subject of invention of Khayal is not found, till then nothing can be said firmly. But out of above cited two opinions first opinion seems more appropriate because Sultan Husens sharki of Jonpur had been existed before Mohammad Shah.

Sada rang and Adarang have created many Khayals and propagated Khayal by teaching their disciples. But they used to sing dhrupad not Khayal. It is understood that Dhrupad singing was honoured and was believed to be of lower standard. Mohmmad shah was a great music lover and created Khayal by himself after Sadarang Adarang Khayal was created by 'Manrang' 'Harrang', 'Dilrang' 'Kunwar' 'Shyam' etc. and they gave big contribution in its propaganda.

5:1:3:4 - Singing style of Khayal

In mahefil of Khayal, tablas and tanpuro are unavoidable for harmony. Moreover, harmonium or fiddle and sometimes these both instruments are to be used. Bandish(the song) which is composed in taal, the cycle of that taal is continuous in tabala playing. While playing of prescribed matras of taal, the tabala player also used to exhibit intricacies of on taal and laya, gat, tukda paran etc. on tabala simultaneously.

Prior to beginning of the singer creates raga swaroop with Alaap in Aakar or in the words ri, tan, na, nom, tana, na, etc.

Subsequently the singer creates Bandish. Its two sections are called as Sthayee and Antara. Sthayee in mostly first half of (Purvardh) Madhya sapatak means in swaras from shadaj(sa) to pancham and sthayees of a some bandish are arranged in some swaras of mandra saptak addition but if raag is Uttarang pradhan, the beginning of sthayee is from shadaj of taar saptak or its around swaras in antra of all the bandish the weightage is more on uttarardh (later half part of saptak) means pancham to shadaj of taar saptak many singers do not sing antra just after sthayee but develop the formation of raag by taking help of important swaras required in raag i. e. vaadi, samvadi etc. and the command of raag. Subsequently or in between the artist makes equipment of raag through taan boltaan.

Mostly singer sings in vilambit Khayal in the beginning in which the laya is slow Some artists use to sing Bandish of madhaya laya also, in which the laya more than vilmbit laya. After that Khayal of (fast tempo) drut laya is to be sung in which the laya is teevra fast.

Some artists make pronouncitation of swaras of raag in between instead of the words of song which is called as "saragama".

5:1:3:5 - Bada Khayal

Generally Khayal is divided into two types. Bada Khayal and Chhota Khayal. Here, we will talk about Bada Khayal. The singing of Bada Khayal is in vilambit laya and perhaps only because of this, it is called as vilambit or bada Khayal. Tabala is accompanied in bada Khayal. So, taal of tabla like ektaal, tilwada, zumara, japtaal, aada chautal etc. are played in its harmony.

There are very limited words in bada Khayal and the creation is divided into two parts only. Sthayi and Antara, In sthayi, mukhdu is up to nearly two five matras. Though the words are limited, two or four lines are sufficient for Khayal of one and half - two hours, it is only the speciality of Bada Khayal. In mukhada of beginning of two lines of bada Khayal what ever the speciality is that of musical formation. A beautiful rosary of swars of beginning matras is being knitted and at the end of event, there would be joyful laya, the last swar of which meets in equal i.e. in first matraa. Thus, right from mukhada the specific circle of swar and laya is going to be created.

Some music experts make aalap prior to bada Khayal i.e. before starting of Khayal but some learneds oppose it according to them before starting of Khayal but some learned opposed to it. According to them before starting the repeatation of aalap before Khyal doing aalap there is no gap for expansion there. And if we do so it will be the statement almost seems true. Hence in modern time, most of singers use to make very little aalap prior to Khayal. More over there is also a class of music experts, who uses to make aalap Nom-Tom in expansion before Bada Khayal. When we know that aalap of nom tom is to be made mainly in Dhrupa Dhamar. at where the sam is completeltely proper.

Aantara is a middle part of Khayal. The relation of Mukhada of Antara is unavoidable with Taar Shadaj because latter half part of raag starts from here. Formerly, singers players used to go to lower level by touching taar shadaj when by using of swara and have command or taar. Shadaj as soon as reached to Sam. The first matra of taal.

After singing of sthayee-antara in Khayal, Mukhada of sthayi is to be taken and the extension of swaras is to be made according to the norms of raag in the subject of this action there are also two opinions amongst learneds. The first opinion is. There should be aalap in between Khayal. The second opinion is the extension of swaras should be taken through the words of song. There will be a benefit that there will be a lot of feelings and emotions. Aalap can be sung by kan khatka mind etc. taking aalap of badhat(extension), the taan of the same laya, then in dugun laya and chogun laya taan of sargam and boltaan etc are sung.

5:1:3:6 - Performance of the Vilambit Khayal

Artist Performs the Vilambit Khayal according to his or her Gharana. The Voice Of the artist is trained and cultivataed according to his or her natural Voice and appropriate to Gharana.

Each Ghaeana has own specific style to present the Vilambit Khyal. Allmost all in Gharana(except Agra Gharana) Khayal singing is started without 'Nom - tom' for 2 to 3 minutes and according to bandish. Khyal singing is starting with appropriate Taal. Gradually raag elaboration is being done and finally taan, boltaan etc.is performed by the performer. The Kyal is increasing gradually.

Here the role of Voice culture is very important.The layakari , boltaan,taan will be performed. Only if the proper Voice culture has been taught or Voice is cultivated properly.

After the completion of Vilambit Khyal Drut Khyal performance is also include laykari, boltaan, sargam etc. For every style of Khyal singing, Thumari, Taapa, Chaity, Kajari, specific Voice culture training and exercise is required.

5:1:3:7 - Drut / chhota Khayal

It is clear by the name it self only that laya of this drut in comparision with bada Khayal. In fact laya but the same is Madhya and only because that sometimes it ia called as madhyalaya also and that madhyalaya of chhota khayal is not ati drutlaya every person could be different because madhya laya is determined by the pulse beats. It is believed that very first creation of chhota Khayal was sung by Amir Khushroh on basis of Kavvali singing of chhota Khayal is mostly in tin taal and more over in zap taal adhdha ek taal etc. Chhota Khayal is active by nature. The order of singing of both Bada and Chhota Khayal is almost similar, the difference is only in nature and laya. The presentation of aalap boltaan development, different type of taans sargam, kan, mind, khatka murki etc. are made in chhota Khayal as like in bada Khayal.

5:2 - Semi Classical Type of Singing

5:2:1 - Thumari

The next important place is of Thumari after dhrupad and Khayal. This is the original creation of Indian raag sangeet, which is believed to be semi classical music. Thumari is a melodious type, that is accomplished by filteration of pralambit aalapchari and Taanbaji from dhrupad and Khayal. Thumari is believed to be the melodious, as if a purified butter from dhrupad and Khayal. What ever melody was accomplished through these two great singing style that had been directly utilized in thumari. As existed in Khayal, there are no vilambit prastar, aalapchari or taanbaji in it.

This song thumari is such a type in which more importance is given to feeling and beauty in comparision to purity of raag. The nature of this type is active(chapal) and drut(speedy). So this type is sung in chapal (active) ragas like Khamaj, des, tilak kamod, tilang, pilu, kafee, bhairavi, zinzoti jogiya etc. and taal like dipchandi or japtaal are played in this type. There are few words in thumari and feelings of word are expressed through a group of swaras.

Thumari is mainly shrungar ras based. In it kan and mind is used. Singing from antra to sthayee, the taal kaherva is played and various types of fine bol (utterances) are sung. After some time, again same former theka (of taal) and laya is played. Thumari is proper for singing for whom, whose voice is sweet and active. The thumaris of Banaras, Lakhnava and Panjab are of very special form and very famous. At the time of thumari singing, the effects of various ragas are shown to increase its loveliness which is believed to be common function. Some learneds believe that the last Nawab of Lucknow, Vajid ali sha, Akhtarpiya had given birth to the 'G kar' of panjab, all the twelve swaras including komal, tivra, mixing to geteher to make small penchdaar taans. In Banaras style Thumaris

the dhrut and penchdaar taans. In Banaras style thumaris, the dhrut and penchdaar taans are not sung but the vistar extension of words are made slowly by Loch daar swar groups.

There is another type of Thumari in which there is importance of words and rhythm. Its words are alliteration joined for example chhayi ghata chhayi, Barse tarse naina Jiya bina, piya bina etc. some thumari are miracles of taal on hearing it seems to be in Tritaal but actually they are in Japtaal and Ektaal.

5:2:1:1 - Origin of Thumari

There are four opinions about origin of thumari which are stated below :-

Mansinh Tomar the king of Gwalior (1486-1516) had made menifestation to thumari by the grace of God, While singing of Bhairavi raag by chance, he used shudhdha rishabh instead of komal rishab (re) in it. Due to this the loveliness of song was increased so he had also added other controversial swaras and also made such experiment in other raagas were known as Tenvri bhairavi tenvari khamaj etc. and based on that word tenvari, the word thumari was originated.

This opinion proves baseless due to two reasons first is that the formation of raag bhairavi which had been mentioned in the books of music up to seventeenth century that was totally different from prevailing current raag bhairavi. That form was like raag Aasavari of today. In which shudhdh rishabh swar has been taken right from the beginning. Hence, it is meaning less to say that swara was applied by Mansingh Tomar under such circumstances.

The second reason is that there is no any reference of 'tenvari' word in translation Raag Darpan of book Manukutuhai written by Mansih Tomar.

Moreover, according to Prayatna Laghav principle of philology, due to language culture process, difficult, words acquired easiness. Looking to that there is no probability that 'tenvari' word is changed in Thumari its reason is that the utterance of tenvari word is more convenient soft and easy than thumari.

(2) The Vaishnava prayers and hymns in fifteenth century in which there was description of Krishna Bhakti and Raas Lila of Shri Krishna based on that thumari was originated, especially in Banaras.

There is no truth in this matter because there is no reference of thumari word in books of music which were written before one hundred fifty two hundred years. Further there is vast difference between style of prayers & hymns and pad creation and style of thumari and pad creation.

(3) Thumari was originated in the beginning of nineteenth century and its originator was Gulam Nabi Shori or shouri Niyam his father Gulam Rasul was courtier musician of Asufdaula the navab of Avadh. No special attention was being given to emotion of the words in Khayal style, which was not liked by shouri Miyan. Further as his voice was delicate and soft he had created Thumari style by making away of complicated and weighty taans of Drut Khayal and by expression of emotional words.

This opinion can not be given much importance. It is believed that shouri Niyam was originator of Tappa. In his, each Tappa the words like Miya Shouri or could be seen. Those names are not found in song of thumari. It might be possible that his creation contribution could be there in invention of Thumari Bandish.

5:2:1:2 - Source of Thumari

The source of thumari is kaththak dances use to dance with thumari songs the purpose of emotional expression. The method of dance which is done with softness and rhythmical is called as 'Thumak'.

According to shri Sunilkumar Bose, Thumari word is originated by the union of two words thum and 'ri'. It is such 'Abhivyanjana' in the meaning of 'Thum' word is for promptus gait and 'ri' word is to get pleased.

According to late 'Acharya Bruhaspti', there are two portion of word thumari. Thum and 'ri' in which thum i.e. to get promptus and 'ri' means to talk of own heart to intimate female friend.

Basically it was connected with the dance, even though with the passage of time Thumari became separate from the dance and it was developed in independent form and it was honoured as an attractive and decorative singing style, but the source of Thumari is kaththak dance, that opinion is more convincing inevitable.

5:2:2 - Tappa :-

Tappa is such a type of song in which words are of Punjabi language. Its nature is active. Its singing is in ragas like kafi bhairavi , pilu, khamaj zinzoti etc. This is also decorative tasty song. There are only two parts of Tappa Sthayee and antara. Its singing style is totally different from either types of song. In which many little and panchdaar taans are sung. Alaap is a part of little. For singing of Tappa quite taiyaree of throat is necessary. For this reason is in tappa, khatka, murki, kan are taken freely.

In panjab, Taapa is more popular. Tappa is sung while grazing camel. Tappa means the singing creation by jumping. In tappa taan of khatka is much more taken. In the time of Mohammad Shah, it is told that Gulam Nabi Shouri had invented this time of song. Tappa is sung in taal Sitar khan and kirdost.

Former, in North India, Tappa singing was not popular. According to some people tappa singing was originated on the basis of ancient songs namely Vesara. The meaning of Tappa in Hindi is Uchhal kud, chhalang, antar etc. Tappa is sung in raagas pilu, zinzoti, bhairav, khamaj etc. and it has two parts sthayee and antara Panjabi words are used in Tappa.

The style of Tappa singing is different from Khayal. It is in very quick (fast motion) chapal laya. Its tans are danger and sung quite active prepared rhythem (Taiyaree). Tappas are made from little pieces. In Tappa murki and Jam Jama are used.

Tappa is shorter than Khayal and dhrupad there are few words in tappa

5:2:3 - Hori

The singing of hori is in mainly raag like kafi. This song is of the type in which in the style of thumari, it is sung in taal dipchandi. In addition to that it is in tal kaherva rupak and dadara also. Mainly the description of Krishna related to Holi of Vraj could be found in this type. In the month of Falgun it is sung. This is a seasonal song.

This semi classical type has direct relation with the traditional folk song such songs are very sweet.

Hori : Raag Mishra Kafi Taal - Dipchanti

5:2:4 - Chaiti

This type of song is sung in the beginning of the month of chaitra after holi. There is description of Lila of Ramchandraji in its songs. It is well known in East Bihar. In this type of song is in Eastern language Thumari singer can sing chaiti very effectively. The words 'he ram' always come in the songs of chaity on that base it is easy to identify these songs.

Chaiti : Raag : Mishra Pahadi Taal Chanchar

5:2:5 - Kajari :-

Kajari is a type of local song or folk song. Its singing is more famous in Uttar Pradesh. The centre of this song is Mirjapur. There is description of separation of lovers in rainy season. This is a seasonal song.

Kajari is also as kajal or kajalli in North India. A belief is that the very first song of kajri was sung by one Muslim poet to make please Vindhyavasasini Goddess in temple located near Mirjapur. As a result, it was achieved in form of boon. The people who make me hear such songs duly created they will get my devotion easily. Hence whenever the competition of song is arranged around Mirjapur, that time very first song in form of practice to the Goddess. Even on to day, the tradition in temple is existing to sing kajari and to mark collyrium on forehead. By the passage of time the rural formation of kajari had been changed and attractive form of musical programme had been given duly well composed. The singing of kajari is especially in rainy season. Its main raagas are Pilu and Desh. As kajri folk song its creation is made on the basis of method of folk music.

Kajari is a seasonal song. In which the decription mostly of rain sometimes of separation of lovers affiliation etc. could be seen.

The singing of kajari is generally in Dipchandi or Chachar taal. Some kajaris are in kaherwa taal also.

5:2:6 - Zula :-

In Teej festivals of rainy season women of Uttar Pradesh use to sing in kaherwa taal, by hanging swings on the trees. The singing while swinging called zula. This is folk song style of North India. This is one type of folk song.

5:2:7 - Rasiya :-

Rasiya is sung on holi festivals in the month of Fagan-falgun. It is more famous in Agra and Mathura. In which the description of Radha Krishna Lila. The words of Vraj language are used. The singing of Rasiya is mostly in Chalti. There are so many types of Rasiya.

5:2:8 - Dadara :-

One opinion the motion (or current) seems like movement of dadur-frogs and so such songs are named as Dadara as its motion or movement is like dadur. Its words are played with the rhythm such harmonions mode appear in those songs.

Dadara is almost in Light raagas like khamaj, bhairavi, pilu desh sohni etc. Those songs are composed in Dadara taal of six matras, but some Dadaras are in kaherava taal of eight matras.

5:2:9 - Saavan :-

The songs of saavan are song before arrival of rainy season. Its swar formation is almost on the style of rural music and it is almost in Dipchandi taal.

Let us have an example of saavan sung by Malakajan of Kolkata.

5:2:10 - Bhajan :-

Bhajan is one type of a song in music. Now a days this type is very popular. In Bhajan and Gazals, words are very important, in which no special attention is given on purity of raag its main purpose is to worship to God. In which rupak, kaherwa, japtaal are used. In bhajan there is importance of devotion Comparatively devotional poets such as Surdas. Mirabai, Narsinh Maheta, Tulsidas composed such bhajans. There is important of mind, kan, khataka etc. in this type. Generally this singing is in active raags like pilu, bhairavi, khamaj, kafi, desh etc. There is homage and praise to God in bhajans. There is no aalap like Khayal sometimes very little aalap are used for emotional effect.

Some Bhajans are like classical singing type. The bhajan in sant vani in folk tradition is in its fixed style and they are of various types such as Ganesh Vandana Aaradh, Katari, Aagam Piyalo Aval vani and its singing in raag such as mand, Kafi Sarang or through the effect of respective raag with native style but in classical music.

In the bethak (sitting) of pad bhajan of Mira, Tulsidas, Kabir, Eknath, Brhmanand, are sung in classical raagas such as kafi, khamaj, sarang desh tilang kedar etc. so many bhajans are sung in taal like dadara kaheerava dipchandhi. Many prominent artists such as Hari Om Sharan Lata Mangeshkar, Asha Bhosle, Mannadey, Anuradha Pondwal have sung classcal bhajans. In the films all over India, the Bhajans of devotional poets like Narsinh Maheta, Sant Tukaram, Mira, are very popular. The best composer like Hridaynath Mangeshkar has composed many popular bhajans of Mira, today Anoop Jalota and many other singers, instrumental classical bhajans and light music all these are well known.

5:2:11 - Gazal :-

Gazal is a specific type of song. Gazal is in Urdu or Farasi language. Taals like dipchandi and kaherva are in Gazal style. There is description of different emotions of a beloved woman. In some Gazals there is praise to the God. There is also description of other subject except this the imagination of which is serious and high level. The real joy of Gazal song is depended on language of Bandish and imagination of it and not on music. Only the person can sing and understand Gazal who has better knowledge of Urdu and Farsi language. This type is more famous in North India.

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Chapter - 6
Voice Cultivation
According to Gharana
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Chapter - 6

Voice Cultivation According to Gharana of Singing

6:1 - What is Gharana ?

Gharana word refers to the family related tradition by which effort is to be made for succession by heredity of music. All the artists of the present era have relation with Gharana, that can be known from their formal education. From the ancient time to Modern time the development of music is done through 'guru shishya parampara' (Master disciple tradition). In modern era, meaning of Gharana word is made pervading in which Gharana of dance and instrument over and above vocal. Gharana is not only social arrangement but it is successful educational institute.

Generally, the meaning of Gharana is class, religion, family succession by heredity, house etc. which points towards unity of mankind, society. The musicians gets position on the class through any special method or style. Though Taal, laya, swar and Alankaar are similar, the composition or gayaki in different forms of composition with minute details, and that is the identification of Gharana. The tradition of 'guru shishya parampara', which is prevailing for many years, when the same taking place in result of efforts, one Gharana takes place.

Where the art creation is created, there is a Gharana, and genius artists are related to Gharana. In that style some special qualities are seen in the composition and in instrumental style.

6:1:1 - Definition of Gharana

"Gharana" word is derived from "Ghar In our Society" The meaning of Gharana is specific Guru Parmpara. (Master traditional) Considering the context of music, the word Gharana is referred to the family who is having same importance and skill of music.

In the field of music, the expert musician creates impression through constant rehearsals by getting education from his guru. In this way he develops the music style and dedicates novelty in it and gives education to Shishya - disciple music. Subsequently his shishya disciples teach their own disciples. This tradition of 'guru shishya parmpara' (master disciple tradition) is called as Gharana. Gharana is a medium of Guru related tradition. As mentioned in Indian music Encyclopedia, quality succession by heredity is originated through Gharana in music world. Peculiarity, speciality of music can be seen in each Gharana. Only because of such speciality, different sensations are achieved in music of various musicians.

The meaning of 'Ghar' word is called as lineage and the meaning of word Gharana is musical lineage speciality. Whenever any experiment of new style ornamental-flow is produced by any musician through his skills, originality and it becomes popular style and ornamental flow is spread by his shishya (disciples) that time one Gharana is originated or produced.

According to Prof. B. R. Devdhar the artist having different psychology can be different in his art. It is known as his 'style', system or method of music. Due to such special style only the artist achieves special place in the field of art. Because of his method or style, with the passage of time, this becomes Gharana by his name. Sometimes Gharana becomes popular either through the name of artist or through the name of his residential place. Gharana has also one characteristic i.e. it is place oriented word. Each Gharana is depended on nature of any of dignified Guru's voice. Whatever education obtained by the shishya in Gharana he has to follow the method rules and norms of respective Gharana. This style remains constant for generation to come that time they achieve the honour of that Gharana. Prominent Haddukhan and Hassukhan were residents of Gwalior and so their

tradition became popular by the name of Gharana of Gwalior. Popular singer late Abdul Karimkhan Saheb's residence was in the village namely 'Kirana' of Uttar Pradesh and so his Gharana became famous as Kirana Gharana.

In devotion time, the support of traditional Gharana of music art was believed as 'vani' speech in form of knowledge. In the Vedas, time the name of music was 'Margiya Sangeet'. So this meaning was indicating the special way of Sangeet Sadhana. The way of this Sadhana is identified as present music style. But the meaning of Gharana is more appropriate with the context to 'parampara' or tradition because the word family is famous for both the shishya - disciple and family tradition in music field. In music, the place of Gharana is important. The usage of Gharana can be seen in all the types of music. As there is Gharana of singing there are also of musical instrument and dance. In singing the styles of Dhruv Pad, Khayal, thumari, etc but Gharana of various singer

6:2 - Gharana: Origin, development, limitation.

The relation of imagination is with head. Psychologist namely Cant had considered it as wonderful. Music art is completely based on imagination power. Variety can be seen in singing style of the artist because of imagination and genius and only because of that various Gharanas of music were originated.

Right from ancient time, there is important place of Gharana as well as Gharanedar music in North Indian classical music. Gharanedar music is the foundation of Indian classical music and it is the reputation of Indian classical music. Its synonym is traditional music. It is noted in the book named "History of Indian music" by Swami Pragnanand, "From Gramgeya" singing only, Vadikottar Gandharva or Marg Sangeet and from Marg sangeet to native gradually and step by step classical singing styles are developed. Subsequently, PARISHKRUT form of Marg and folk music was being developed up to the time of the Ramayan - the Mahabharat, the Vedas the Puran, the Maurya and the Baudhdha times, the Gupta times and the era of Harshvardhan Till 656 A.D., the Indian classical music had been climbed up to the summit of prosperity but in the Rajput (647 A.D. to 1000) due to narrow minded attitude of artists various Gharanas were originated. Coming into being of Gharana had made deep impression on music and artists were blossomed in various forms and one separate and new tradition started.

In northern Indian classical music, it is known as Mat or Vaad. Since ancient time there were several sects music such as Shivmat, Brhmamat, Bharat mat. Dattil Kohat as well as Matang Muni, Bharat Muni and Abhinay Gupta, etc were followers of these sects. The production of Gharana or sect is possible only if existence of education donor guru and intellectual shishya (disciple)

The art is eternal and endless. The loveliness is its soul. The art is flame which inflames through combination of soul and God. The creation of specific art is made through the nature of mankind and endless accomplishment of music and beautiful creation in music is originated only through constant accomplishment of art.

In her own research discourse Dr. Aban Mistry has written about Gharana, "The principal norm of Gharana is depended on target, conduct and customs, political and social condition of respective time as well as own attitude, refinements and civilization of its originator and only because of that the impression of originator of Gharana can be clearly seen in the artists of his successive generations"

In "Indian Musical Tradition" Shri V. H. Deshpande writes, "Through the tradition style of the artist is continued in only one Gharana the contribution of every special is there in it which makes prosperous the successive generation by protecting own regular tradition."

The motive of Gharana is possible only when there is any speciality. Stability is absolute necessary in any Gharana. Qualified shishya (disciple) can be prosperous only when he follows all the customs or styles of Gharana.

6:2:1 - Development of Gharana

Developing form of Gharana is remained present directly or indirectly along with origin of Gharana. It was originated in Rajput times and developed in Mughal times. In the history of music, the period from 13th century to ruling time of Akbar is important, that is to say 'Golden Period'. In 13th Century Amir Khusharaw arrived in India with Kawwali and Tarana singing. In this period, Khayal singing as well as Tabla playing had been started. Acharya Bruhspati had noted on page 94 of 'Musalman

ane Bhartiya Sangeet' that the ruling time of Mohammad Shah Rangile (1719 AD to 1748 AD) can be believed as revolutionary period from musical point of view. Because in place of Dhrupad, Dhamar singing, Khayal Thumari, Dadara like Kawwali singing for and in place of Veena the string instrument like Sitar became popular and developed during that period.

The multiple development of Indian Gharanedar music was developed in the Mughal time (1525 AD to 1707). Only during this period, the seeds of many Gharanas were planted including Gwalior Gharana, Seniya Gharana, Lucknow Gharana and slowly by shishya (disciple group) samohday started expansion activity for Gharanedar music. The formation of multiple development of Indian classical music which had been made in the Mughal times that also can be seen in the present time, but at that time music became medium of earthly entertainment instead of worship while in present age, music is seen completely the combination of spiritual and entertainment.

Ancient singers used to sing creations of the God - Goddess in Dhruv pads, subsequently the singers (who were having loyalty in kings) had started singing composition of praising kings / emperors and used to dedicate in their prosperity as well as wellwishes. But when the singers have started singing the composition of creation of Dhruvpads in musical programme based on beauty description and love occasion of hero heroine. However there was no effect of Gharanedar classical music due to this change.

Gharanas were also originated due to the reasons of political, social and economical. There were two classes in music during the period of Allaudin Khilaji. (1) Professional musician (2) Devotees of music

(1) The class of Professional musician present their songs to earn money for their living by praising Lords and Emperors, where devotee of music lived in Aashram-hermitag to worship God by music Sadhana-devotiona Aim of both the classes were different to each other. To win music competation arrange by the kings emperors, the singers used to present various swars-notes of voice and used to create loveliness by their genius and skill through powerful and marvellous taans beautify their art of music. As a result of it, same raag was produced in different forms and made famous among shishya-disciples multitude through Gharanas. The courtier musicians used to accomplish music remaining silent. But as they were illiterate, they could not accept scientific point of view towards the music and by keeping envy of other singers, they used to believe themselves to be the best.

In Gharana system, the ideal Gurus composed the latest song in his own voice through hard working for numbers of years to get that voice and layakari in throat of Shishya. This is called as 'Training'. At the time of 'training' function of Guru becomes very difficult because the disciples (shishyas) who were having different habit of nature, their properties of voice should be understood at the time of their art description. The Shishya can be a good singer by making the original form of Guru's song his own and through the co-ordination of own nature, personality experience and imagination power that time the composition of Guru's Gharana is produced. Importance of Gharana remains in existence. The disciples should make minute observation of master's song and as per the property if there is necessity to make the composition excellent they should adopt the method of other Gharana under the guidance of other Gharana. The disciple can be a good singer by his practice. As per his intelli gence and specific voice includes the new techniques in his composition which can not be seen in his Guru's composition that composition of shishya can achieve fame and name.

In the present times, Guru - Shishya parmpara and Gharana style are not to be seen. In present era, the education should be given by Gharanedar Gurus in Universities and schools, colleges, so that mythological substance of the music can be preserved. It is also the demand of the time that research should be carried out on different aspects of raag gayan (singing style) and music as an art.

6:2:2 - Limitations of Gharana

Limitation can be seen very clearly after its development. In the limitations of Gharana Guru and Shishya were kept restricted up to one method and style, because the musician were not literate in ancient time. The Guru or the expert is in centre in Gharana. The Guru and the Shishya are having mutual understanding alongwith exchange of emotion of each other through the guru based education. The disciple tries to make self determination of every virtue of the guru and feels proud of adopting defects vices also along with virtues.

Due to different nature of every voice, the guru teaches only one thing and by only one method to his Shishya, son, grandson successively to get qualification in his any one field and makes such effort that they become well versed in that field just like him. But today such limitations and bindings are not acceptable at all. Because there are many media to listen to the music. For example : T.V., Radio, Audio Video, Cassettes and C.D. as well as various small and big musical programmes, any body can cross the boundry line of own Gharana due to experiments of all these media. The singing and style of other Gharana attract everybody.

Regarding limitations of Gharana Dr. Aban Mistri writes "The importance of Gharana is definite, but the disciples should avoid the binding of limitations of Gharana and they should proceed to get knowledge for good things of every Gharana, only a cluster of flowers decorated differently seems lovely and charming."

In this age, Gharanedar singing tradition is very beautiful, attractive and honourable. But in intellectual era, this is a real imagination and its utilization depends only upon singer, player and dancer.

The limitations of Gharana in intellectual era are unreal imagination. In Gharanedar music education system and under guidance of an excellent popular and kind guru, spirited and faithful shishya over and above his descendants and family members get education. There is no fixed time or examination for education of Gharana. This training is remained with stood only on the power of hard exersion, confidance, attachment and trust.

In present era, the education of music is reached upto colleges and universities at where periods and examinations are being conducted. Due to fixed time limit of periods and examinations limited education is available but if the shishy does not undergo the learning by the qualified gurus for the numbers of years constantly, he can not prepare himself for Gharanedar singing or its systematic style and various voice symetry. Music is master (guru) oriented education. As the music is the practical subject, constant observation of the guru is quite necessary. Music is a devout ansterity. Every sound of it, is as good as hymn. As its dignity is being created at very fast speed, at the same time, it is quite necessary to make 'Riyaz' honestly.

Now a days interest and desire for music learning have been awaken in many young men and young women. For music learning, hard working (riyaz), trust in Guru(master) and requirements of merits of faith are also required along with intention of dedication. The education of teaching master or guru should have ability to sing and play. Regular stage presentation, classroom education, laya, rhythm, patients for singing, sympathy towards shishya, quality of sweet voice, receptivity tastes - all these qualities are also necessary for both the sides Guru Shishya. (Master - disciple)

6:2:3 - Necessary Characteristics of Gharana

Deshpandeji has noted the following points regarding specialities or characteristics of Gharana.

- (1) Gharana can achieve the reputation of Gharana only when its constant flow is continued up to various generations.
- (2) Gharana has its own style and discipline. It is called as 'Kayada' in terminology of the music.
- (3) Each Gharana is depended upon activity and creativity of any one dignified Guru.
- (4) Gharana in which minimum three generations have not been passed, it can not be called as Gharana generally.

Despandeji had noted further that "While uttering the word Gharana if any imagination is very first in mind, it is nobility and family honour."

6:3 - Gharanas of Indian Music

The development of Indian classical music was during the rule of Muslim emperors. Indian music became strong in its pure live formation through this developed music tradition under the state shelter. During this state shelter which was considered singing of totally entertaining or enjoyment, in which semi classical music including Thumari. The basic substance of Indian classical music are raag and swar (note). There is uniformity of notes in raag. In addition to Gharana singing style, there is a difference in presentation. Gharana has presented all these aaroh - avroh, raag - expansion, aalap, taan, taal - rhythm by remaining firm in limitations of scriptures. Every disciplined Gharana had created own specific and special singing style. Gharanas had created their own various characteristics. With the passage of time, the Shagird who were prepared in these Gharanas have established various Gharanas of singing styles are as below :

- (1) Gwalior Gharana
- (2) Agra Gharana
- (3) Jaipur Gharana
- (4) Patiyala Gharana
- (5) Lucknow Gharana
- (6) Sahsvan Gharana (Rampur)
- (7) Bhindi Bajar Gharana
- (8) Kirana Gharana
- (9) Delhi Gharana
- (10) Banaras Gharana

6:4 - Vocal Training According to Gharana

6:4:1 - Training of Gwalior Gharana :

The tradition of this Gharana was maintained and protected by the emperor of Gwalior. The composition of weighty strong and opened voice, straight flat taan, Khayal singing in Dhruvpad part use of Gamak, Aalap, Boltaan, tappa singing are the main characteristics of this Gharana. Examination of will power and knowledge of the shishya with the study of the voice, Shadaj swar Sadhana, after that swar supremacy and some specific types of Sargams and ornamental palata and taans are being taught. The education of Raag scope as per Bandish with the experiment of quite opened voice and singing in rhythmical gamak are the specialities of this Gharana. The singing of this Gharana is also known as 'virile parl', 'Mardana ang'. The singers of this Gharana are Pandit Laxman Krushna Rao Shankar, Pandit Raja Bhaiya Puchchavale.

6:4:2 - Training of Jaipur Gharana

Specialities of this Gharana are given as under :

- (1) Own independent style of voice application
- (2) Opened voice singing
- (3) Abridged form of Bandish
- (4) Expansion of Raag through Vakra Taan and little taan of Aalap.
- (5) Special Bandish of Khayal singing

6:4:3 - Training of Kirana Gharana

In this Gharana the singing is taught more significantly with melodious and comfort in swars. Its specialities are : (1) own specific style of swar application (2) singing through each swars making them ahead slowly. (3) Aalap based singing (4) Thumari Anga.

6:4:4 - Training of Agra Gharana

The style of voice application is disciplined in Agra Gharana. The art of Agra Gharana is as good as Vastukala. The specialities are - The clear impression of nontan Rhythm of Dhrupad, Dhamar can be seen on Khayal - singing of Agra Gharana. Expansion of Bol - Ang opened and powerful voice skilled in Dhrupad, Thumari and Khayal singing.

6:4:5 - Training of Patiyala Gharana Based on Thumari Anga

The specialities are (1) Artistic Bandish of Khayal but abridged Khayal (2) Experiment of Taans of ornamental, vakra and Firat (3) Taiyari of Taan (4) Skill in Thumari singing of Panjabi - ang. Specially this Gharana based on Thumari Ang Gayki.

6:4:6 - Training of Sahasvan (Rampur) Gharana

Complete clarity in voice with aakar Mandra Shadaj to Shadaj of Ati - Tar - Saptak, Novelty in sargams. Boltan of various type including Danedar Taan are the specialities of this Gharana. Free Sargams and control on voice in all the three saptaks are the specialities of Rampur Gharana.

6:4:7 - Training of Bhindi Bajar Gharana

Specialities of Bhindi Bajar Gharana

- (1) Natural but humming voice application style
- (2) Total singing style produced from merukhand
- (3) Rhythmical Sargam
- (4) Presentation of Raag according to its nature.
- (5) Gamak - Taans of slow rhythmic specific swar notes.
- (6) Production singing sweetness through calm and spiritual art style.

6:4:8 - Training of Gharana of Delhi

In music education system of Delhi Gharana first of all study of swars is being taught to disciple (shishya) which is in Mandra and Ati - Mandra Saptak). As sufficient attention is being given on breathing system of the disciple (shishya), the ability can be created for singing of long taan in all the three saptaks. The training is being given for Bandish after the study of breathing process and ornamental Taans of Swar sadhana. In which when the song reaches in Taar - Saptak with Aalap, Rachana (creation) and Shabad along with gradual expansion, that word time the function of teep in sa of taar - saptak is to be shown. The other specialities of Delhi Gharana are as under :

(1) Peculiar methods of taking Taan for example : Taan of Zula, Taan of Jod-Tod, Taan of Zakola, Taan of Ukhed and Taan of Fanda - Taan in drutalaya (2) Artistic Bandish, in Khayal of Palakee in Khayal of Vilambit Laya Khayal of Savari, Khayal of Pataree and Khayal of Khandpuri (4) Command on taal as well as laya (5) Direction of artistsic parts in the singing part through harmony of five swars.

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Chapter - 7

Voice Cultivation

Chapter - 7 Voice Cultivation

7:1 - Postulates Based on Biological Features

Voice is 'human' which therefore grows, matures and varies from one sex to another.

Voice is a very delicate and sympathetic instrument. Children should be placed under a competent teacher from the very beginning because the bad training in the childhood either damages the voice completely or impairs the quality of the voice so much as to require much time to regain good quality.

Since the vocal organs are not fully developed as in grown up persons children have a high voice. Children should not be asked to force their voices to be loud because the vocal muscles become tensed which in turn spoils the quality of the voice. The exercises for the production of very low notes and very high notes should be avoided as they give too much strain for the laryngeal and breathing mechanisms of a child.

The compass of the children's voices at the age of six are only about one octave. The range increases gradually and eight years old children are able to sing one and a half octaves while ten year old children are able to produce more than one and a half octaves. The exercises should therefore be advocated so as to suit the biological features.

The songs prescribed for young children should be quick in tempo with a limited range and must be short to suit their temperament. As vocal art is highly imitative Children are tempted to imitate man's voice if they are placed under a male teacher. Therefore women teachers are better suited to train the children's voice than men. Otherwise men teachers should use their 'mezzo-voice' or soft voice whenever they train the children.

Singers and scientists all over the world have agreed that the style of breathing determines the quality of the voice to a large extent. Hence correct breathing habits should be well established in the early years itself.

Until the puberty period, there exists no difference in voice quality among children of the two sexes. The first sign for the coming of adolescent voice is huskiness and depth in voice quality. The voice begins to waver and cracks due to the faster development of the laryngeal muscles. The voice then settles and attains a masculine and powerful character, lower in pitch and higher in intensity. This change is very marked among boys.

The marked difference in voice quality among men, women and children is due to the size of the vocal cords, the kind of breathing and the physical make up of the resonant cavities.

Regarding breathing habits, men breathe differently from women but there is no difference among of both sexes in the breathing habits.

Men should be trained to sing the upper octave freely by improving the muscular control to handle the breath upon high notes while women should trained to reach the lower octave note with adequate loudness by learning the diaphragmatic type of breathing.

7:1:1 - Growth of voice in Youth (young age)

In young age (up to 18 years) due to change in vocal cords, the student has to face difficulty while singing in taar - saptak, he continues his study by giving extra force. This serious mistake causes ruins of voice. Therefore, it should be sung easily only upto the range of voice.

During this stage, such changes of voice, many people believe that rest should be taken for two years but there is possibility of loss

instead of benefite. For proper direction and perfect invention of notes (swaras) this is only the oppertunity in the life which never comes twice.

Mr. Mackenzy has quoted specific this matter on page no. 95 of his own book namely "Hygiene of the vocal organs", in the above said age, in that condition musical education should be discontinue. But Riyaz should be done slowly according to convenience so that throat remains live which makes throat fine just like hot gold.

During this stage, the growth of larynx is being grown like different limbs of the body. During this condition, if the correct growth is done and current study of voice made fine voice will be ready.

India's prominent singer Pandit Omkarnath Thakur at one place in his book "Sangitanjali" has enlightened 'Swar Sadhana' and written, "When I was a child my voice was very sweet and I could sing in three Saptak but it changed as soon as I entred youth. The voice was so pungent to ears (Karnkatu) I felt ashamed of it." But according to the command of his Guruji Pt. Vishnu Digamber Palusker he exercised Mandra Sadhana in Brahm-Muhart with Tanpura and its fruitful result we can see in his voice.

Many people give force to the voice and give stress to throat muscle and exercise acute study on low or loud voice (Mandra Saptak or Taar Saptak). This method is wrong. As if cord of any musical instrument would reach upto its height width and sound range only and if it is pulled beyong the range, it could be broken. This fact is also applicable to our voice throat so the study of loud voice should be increased gradually.

7:1:2 - Bajkhanyee and Swabhavik Swar (Natural)

For the performance of notes - voice, there are two methods to follow - Swabhavik - Natural and Bajkhanyee. In growth of voice based

on physical symptoms, how two types of voice can be developed ?

Natural - (Swabhavik) swar is sweet and Bajkhanyee note (Swar) is artificial for example :

Voice of late Ustad Abdul Karim Khan was natural. Bajkhanyee swar is used in singing by pressing throat. For this riyaz is required. They believe it to be the most energetic strength of Sangeet Sadhana. Bajkhanjyee voice seems to be noisy and so that it can not attract to the soft heart at any extent.

In good old days, when there was no such sound system, or any expensive instruments for sound, it was sung through the usage of Bajkhayan voice so that voice can be listened to by two-four thousand listeners from the stage. Now a days music lovers do not like to listen to such Bajkhanyee voice.

So, the person with natural voice should not pay attention to Bajkhayee voice. His natural voice helps him to move - or to touch all the Saptak, he should work for cultivate that voice only. The person with Bajkhayeen voice sings in old age his voice becomes worse.

The singer who exercises in Mandra Saptak, he should open his mouth about one inch only.

Seriousness, circulation and stability, harmony all these generate automatically in voice through exercise of Mandra - Swar.

7:2 - Lack of Voice and Remedy

As one gramophone must have each component (part) proper to listen to the record and for correct time in a clock, it requires each spring proper, that way for melodious and controlled voice, its related working function of each organ must be well. If each part of gramophone works well, one small pin is in bad condition, the sound can not be listened to properly. Similarly if your all the limbs are good but nose, cheeks throat, lips, tongue are not working in right condition, or do not concentrate on that then there would not be any sweetness in notes.

7:2:1 - Lacks of voice can be divided into two parts

- (1) Organs Related
- (2) Work Related

7:2:1:1 - Organs Related Lacks

(1) Cheeks and Lips

Keeping tongue in better way, it depends on working function of tissues of cheeks and lips. Study of each should be exercised separately and that even slowly. Subsequently, they can work better altogether. Keep the cheeks loose, smile by lips and by opening teeth pronounce AA while singing aalap, keep your hands on mouth. But the position of mouth should not be changed. This position will work as instrument of far reaching notes. By increasing sound without notes, automatically the sound will forcefully echo. Now do not keep hand there and continue to sing aalap in that position. By doing so, frequently there will be a change than an ordinary voice.

After having said above position, make the lips forward and make aalap of 'O'. The lower jaw - bone should not be bent to the downwards. This exercise can be done anytime during the day.

7:2:1:2 - Exercise of Lips

Shut the teeth tightly close them till the end of the exercise. The position must be natural.

(1) Take the position of lips as if we are whistling. Take out front teeth of upper part. Maintain this position for some time.

(2) Keep lips back as long as possible so that teeth can be seen entirely, like laughing. Have this position for sometime. A study is to be done in group of four and thrice and three time upto the total of twelve.

(3) Shut the teeth and lips appropriately. Keep the lips ahead as long as possible. Keep yourself in this position for some time.

(4) Immediately, get back your lips as long as possible and then keep as it is for sometime.

7:2:1:3 - Combined exercise of Jaws and Lips

Two independent operations of different methods are difficult. So while exercising this it should be concentrated to avoid mistake.

The jaw should be opened properly when from upper teeth to upper lips are to be upwards. There should be stiffness in both the cheeks.

(1) Immediately, keep the jaw down wards in slow motion.

(2) Shut the teeth strongly in normal position. Make your lips ahead.

(3) Open upper lips in such a manner so that upper four teeth can be seen. Having above cited exercise, mouth is to be closed. Take rest for some time without giving movement to tissues of face. This exercise is adequate for twice in a group of four.

7:2:1:4 - Exercise of tongue

Seat or stand keeping your back towards light keep your head straight easily. Expand your jaw more and more and press the lips to the inner side. Now throw light in inner side of mouth by mirror. This is necessary because the result is to be achieved by eyes.

- (1) Keep your tongue outside. Touch the top of the tongue to the lower side. Live in this position for a moment.
- (2) Keep your tongue inside carefully and support it to the bottom of the lower teeth of opposite side.

While exercising this, lips and lower jaw bones remain stable. While bringing the tongue inside, there should not be any movement. Each exercise is to be done thrice altogether and total for four times. Shut your mouth and take rest for a while. There should not be any difficulty in tongue. It should be done easily.

This order of frequent study should be continued. It should not be done altogether. Come in position of exercise one alongwith mirror.

- (3) During this entire exercise keep end of the tongue to the lower from bottom of the teeth. Bring out the possible limit remaing part of the tongue to the upper side of the teeth. Live in this position for sometime. Then bring it back immediately. Maintain natural position. This exercise is to be done four times in the group of three, which comes in the total of twelve. Close the mouth for some rest.

- (4) Come to the position as before, taking mirror in hand. Open your mouth widely. Keep your lower jaw bone totally stable. Bring your tongue up so that it end touches to rear side of opposite upper teeth. Stop for some moments. Slowly, bring the tongue to the bottom of lower teeth and stop for sometime, till it becomes straight. This exercise should be done in a group of three for four times, totally

for twelve time. After each group rest is to be taken through closing breath.

(5) Take mirror in hand, open your mouth but not completely keep your lower jaw bone stable. If you find any difficulty in keeping it stable, you put your small finger on chin. Now keep the top of the tongue above, bend to the back side, so that it can be touched absolutely to the rear part of upper teeth. Now make the top of the tongue straight and immediately bring it to the bottom of the lower teeth. The upper part of the top should come to the opposite of lower teeth immediately. This exercise should be done in a group of four and thrice. After each group shut the mouth and take rest for sometime. And keep your jaw totally stable. There will be curve in top of the tongue due to this exercise, which will help very much in pronouncing of Tappa, Tarana and speedy sargam. A person who has habit to his mouth open while sleeping, he ruins his voice. You should keep your mouth shut to protect your voice. If you keep your mouth open, air enters inside, which affects vocal cords and it becomes cause of ruin of sweetness.

While sleeping keep a thick pillow on a thin pillow, so that your neck can be bent towards chest instead of keeping it straight. By this unknown action of jaw and using of thick pillow whenever you sleep, the mouth can be closed within few days.

7:2:1:5 - Organs creating humming

Humming of the voice depends upon our chest, cavity of nose, throat and our lips. We make change in natural figure mouth, throat and lips while singing and speaking. When we do so the humming is created in our head or in different parts (cavity) of chest. The person who uses the organs of humming, he has a very good voice. For good singing complete control can be achieved on the organ with study.

7:3 - Vocal Impurities and Remedies



The disorders of the voice can be classified into two types organic and functional. The first is concerned with physiological defect of the vocal mechanism while later deals with the operation of vocal mechanism.

The functional disorders are :

- (1) Throatiness
- (2) Unsteadiness
- (3) Breath
- (4) Break in voice registers
- (5) Voice fatigue
- (6) Thin or feeble
- (7) White tone

- (8) Nasality
- (9) Huskiness
- (10) Register weakness
- (11) Uneven voice

The following statement by M. M. Babcock regarding the treatment of the voice is worthy of reproduction.

“Voice culture is an individual matter and methods of treatment of the voice must be as carefully differentiated according to the needs of the individual as the methods of treatment of any other bodily ailment.”

Apart from these defects, incorrect phrasing and the bad articulation should be rectified. Faulty breath control makes it difficult for the singer to adopt suitable places for the intake of breath. The singer should avoid unnecessary pauses and the intake of the breath should not be audible.

Defects in phrasing lead to bad articulation. It has been found that those who speak with good diction sing with good articulation. When the pure vocal sound is backed up by good articulation, the beauty of vocal music becomes further enhanced.

An effective good voice can be achieved only by practice. Voice production is based on motor act which becomes habitual by repetition. The vocalist should practise everyday throughout his life time. The Victorian platitude ‘Practice makes perfect’ needs to be revived and applied to the art of voice culture.

The resonating cavities are usually larger in men than in women while children have smaller cavities than adults. The child has more space in his head than in its throat passage. Therefore the child

produces the tone with the high overtones predominantly. The voice sounds shrill. When the child grows, the spaces in the throat passage enlarge and lower overtones enter into his tone which make the voice rich. The space of the throat is enlarged for the adults which makes the voice quality powerful. The voice of the child is usually high also because of the short vocal cords which are placed very high in the neck.

An investigation has been made by the present writer about the influence of the physical makeup of the face upon the quality of the voice. The following facts are observed.

- The person who has a oblong face and thin lips produce the voice predominated by 'E' sound.
- The person who posses round face and thick lips produce the voice with an 'O' sound.
- The voice loses the mouth resonance if the checks are too Chubby as the shape of the mouth contracted.
- The uneven of teeth in the mouth makes it difficult to produce consonant sounds and also spoil the quality of the voice as the physical make up of the face is changed.
- Nasal voice is produced by those who have a flattered nose and those who have their nose turned upward.
- Normally people who posses big faces have loud voices and people with small faces have soft voices.
- The student must be taught always to sing in his own voice. The quality of the voice is spoilt when one sings with unnatural voice.
- Children should never try to imitate the voice of an adult and man should always sing with a powerful and manly voice while a lady's voice must be soft and gentle.

7:4 - Limitations of the voice and its remedies

There are two typicalities in the voice of a man

One is Bass

Second is Tenor

There are two types of the voice of female

(1) Contralto

(2) Soprano

Any note (swar) of fourth Kali and fifth Kali of harmonium is suitable for the male of Bass voice.

Madhyam (Middle) of the voice of Bass and Tenor is called 'Bary Tone'. Nature of this voice is not deep and heavy as good as Bass, but it is higher and somewhat delicate than Bass.

Contralto voice of female is firm but there is a lack of delicacy. For the nature of this voice from the black keyboard to fourth kali of harmonium is suitable. Soprano voice is sharp and high. Its notes range is from first white to first kali. There is also a 'Meta - Soprano' voice over and above 'contralto' and 'soprano'. Its limit is from fourth kali to fifth kali. In (swar - Sadhana) voice exercise these notes are to be considered.

7:5 - Speech Impurities and Hearing fault

Speech impurities and hearing faults affect our entire life are as under.

- (1) Vilambit Vak (speech) and language development
- (2) Pronounciatin Fault
- (3) Impurities of voice
- (4) Stammering speech
- (5) Defect in palate
- (6) Brain Stroke
- (7) Speech Stroke
- (8) Deafness

These defects can be cured by the help of the experts and natural domestic remedies :

- (1) Shouting sharpely or loudly
- (2) Stress on voice
- (3) Humming joyfully which can please us

Description of Green's some exercise are as under :

- * Pranayam (Practising deep breathing through the nose)
- * Shithilam
- * Melody of voice
- * Patient's own expression

Patient should exercise this according to his capacity.

If good study of 'Shithilom' is exercised, patient can achieve self desined voice.

7:6 - Tonsils and Voice

It is very harmful for the singers if they have to undergo of surgical operation. This is a big problem to the singer. Tonsils is very painful and it automatically cures in a week, during this period the singer cannot sing.

After undergoing surgery, the voice of 3% person has his original voice back. Some times patient loses his weakness. Tonsils are enemies of voice, so Natural remedies can be done slowly which is better.

7:7 - Natural Remedies

Wheat, rice, millet and potatoes should be discontinued for some times and milk and dry fruits in form of protine and vegetables should be taken in use. One should fast for a couple of days before that. Apply lime juice on finger and press it on tonsils. It will benefit you a lot.

- (1) Having taken meal gargle with salty water. The result will be after a year.
- (2) Do not eat curd, ice, coffee, oily and fried food more not or more cold and sugar sweet items should be stopped.
- (3) The fried food in ghee should completely be stopped.
- (4) Homeopathic medicines like Beraitacrb, Laixis and Lykopodium, cytolecca should be taken. Experiments of 'Calcariya Sulf' can be done on mature tonsils.

7:8 - Auxiliary natural factors in producing sweet voice

There are so many factors of nature which can be helpful in swar sadhana. Simultaneously there are also other factors that damages the voice.

(1) Clean (or) fresh air

This is necessary for voice. It makes the voice energetic.

(2) Fog

Fog drops of night appears on flowers of Mischelia, Jasmine, Jasmine Rose and Lotus, Lick that drops on the finger and apply it on the throat before sunrise. Therefore it will be helpful in singing loudly (in Tar Saptak). Voice will not be burst or harsh.

(3) Water

Swar sadhak should drink more and boiled water as far as possible. Heavy water badly affects the voice.

(4) Water through the nose

This is blessing to vocal cord. The experiment of water through nose should be done slowly in morning by gargling. This action is Yogi Neti Kriya'. Cold and cough can be cured.

It is written in AAYURVED - Granth

व्यंगवली पलितध्नं पीनसवैस्वर्यकासहरम् ।

रजनीक्षषंडम्बुनस्यं रसायनं दृष्टिजनकं च ॥ (Bhaishjya Rtnavali)

Vyangvali palitghnam pinsavaisvrya kasaharm,

Rajnikshyeambunsyam rasayanam drashti jankam ch ||

This is to say that taking cold water in the morning through nose, the disease like curve of jaws, aging process, pre mature white hair, voice destruction and cough can be cured and increases the vision range.

(5) Pleasant Bath

During hot days, go to the river, make body massage by sesamumseed oil or rabe seed oil and entre into the water and go deep till the water level is to the neck. Now pronounce the Shadaj and slowly by mind siny the Taar Shadaj. Donot stop in between to any note (swar) like $\overline{\text{sa to sa}}$ and then from taar shadaj to Madhyam Shadaj from $\overline{\text{sa to sa}}$. After ten minutes you will find much more changes. Subsequently, you can also make Aaroh Avroh in Shudhdha swar. Because of this there will be attraction, clarity and sweetness will also be produced.

(6) Steam Bath

Give the steam to head and neck until you perspire. This steam bath cures all the defects of throat and helps to open suffocated voice.

(7) Kandara Gufa (cave sound) :-

Go to the cave-valley and sing loudly at that place, where echoes, humming is perfect. This can be done either in forest or putting your mouth in empty pot. Resonating will be produced in this way.

(8) Growth of Beard

There is a ridiculous matter that who have beard with long hair, sings sweetly.

(9) Neck Exercise

Daily morning neck exercise should be done in open air. After this exercise, the top of the fingers should be moved slowly from upper to lower side of the neck.

It is quite necessary for swar sadhak that his mind and body both should be completely healthy. Our sound body affects our voice.

7:9 - Voice Enemies

- (1) Cold cough
- (2) Shushir Vadya - Musical instruments played upon wind or blow with mouth.
- (3) Hiccup
- (4) Stammering in speech
- (5) Food meal
- (6) Intoxication
- (7) Irregular life style

For voice differences there are many treatments like Ayurvedic, Yogik, Homeopathic, Natural etc. Moreover nutritious food is also quite necessary.

7:10 - Riyaz

There are virtues and vices in the voice of a person right from his birth.

It is necessary to know how to cultivate voice and make it sweet from the defects and make it cultured and to make voice melodious.

Giving the shape to the voice as per the above cited use and the process to make it suitable for prescribed study is called Kantha - Sadhna or Kantha Sanvardhan or Kanth Sanskar.

- (1) Nature affects a lot to the voice. For that sweet voice sweet and sentimental nature is necessary.
- (2) One should follow by comparing his own notes with others sweet and effective, perfect notes.
- (3) The persons bodily parts like heart, nose, throat and lips settles the humming or resonating of voice. So the organs produce humming should be utilized appropriately so that voice can be melodious.

Even if voice sweetness is gifted by the God, the singer should understand the importance of Riyaz and required the same for daily Riyaz for the protection of his voice.

The singer like Tansenji was asked; "The daily Riyaz for accomplished singer like you may not be required". Tansenji replied, "If I do not do riyaz for a day, I myself do feel about it. If I don't riyaz for two days, it is felt by Akbar Badshah and my friends and if I don't riyaz for three days, all the listeners can feel it.

"Never allow the voice to be indolent(careless) (idle). It works as poison for the voice. Control the voice through efforts so that there should not be dishonour in its sweetness." This statement of Miss Erol will be the guide for Swar Samrat.

Our singer sings in the notes in two and a half or three saptak and understand that they achieved the victory on the specific limit of voice. But it will be surprised to know that modern female singer of America Ima Sumaik who is a descendent of Perus ancient royal family and she can easily sing in five saptak. She says that in childhood she used to get up in the morning and went for a walk in jungle and used to imitate the chirping of birds for the whole day. Thus she has achieved her range of voice in such a manner that even she could cross the five saptak.

In fact, this virtue is not God gifted but for that hard work of voice exercise should be done.

7:11 - Mandra Sadhana

Experiences of Pandit Omkarnath Thakur

Early in the morning before sunrise Shadaj of his own note starting from that Shadaj to the lowest in Mandra and make stable that note for a long duration and riyaz or sing that note. According to different physical energy and anatomy of vocal cords, note or swar of the beginning is different. Generally from own Madhya Shadaj, upto at least five notes can go or sing to Mandra voice. Having this limitation only Madhya shadaj can be decided. Some person, who sings with mild voice also compel to their student to sing in mild tone and this way natural voice will be spoiled and the precious voice is destroyed. Keeping all these views in our mind, we should practise Mandra Sadhana.

Under his own Madhya Shadaj whose Mandra Shadaj (Kharaj) can be applied, one stable the note of mandra shadaj for minimum fifteen minutes and maximum half an hour. It is pronounced by the vowel sound or swar of Akar, Ekar, Ukar, Okar etc. when we pronounce Akar etc there is a change in throat. As a result, it affects on lungs, windpipe and on stomach. Make Rishabh stable on Shadaj for minimum five minutes and maximum ten minutes. In that order, Gandhar Madhyam, Dhaivat and Rishabh, make all these stable one by one and reach up to Madhya Shadaj. After doing this, Nibadhhdh Taan is practised by 4, 2, 1, 1/2, 1/4, 1/6 Matras and the different Alankaars in different Raagas are to be composed in swars. At the time of practise of Taan, and different raag accordingly time and taste. Combined pronunciation of notes of music and Akaradi phrasing with Shadajagi notes, by subsequent study, the capacity of Abhivyanjan of Bhavanukul Naad can be achieved.

The singer should always keep in mind that after Mandra Sadhana and riyaz of singing one draught of curd should be taken in

mouth. Due to this throat and vocal cords which became rough, will be smooth and oily. After fifteen to twenty minutes a spoon of ghee and a spoon of curd diluted in boiled milk is drunk as per digestive capacity, stir the almond in milk and drink it.

For excellence in singing and for the effect in song Vayayam and Pranayam both are necessary. (Pandit Thakur)

Melodious voice is a gift of the God. For its protection, life should be settled in well arranged structure. Pour in such a mould that genius can help in reaching its top of the height. If this genius is encouraged in bright and faultless atmosphere, its development is beneficial for the society. God gifted melody of voice should be used in disciplined way and progress in well organised programme.

Nature : Nature should be frank, clear and delicate.

Sleep : For constant maintenance of sweetness, daily sound sleep is necessary.

Company Intimacy : We should maintain the company intimacy with the person who is greater than us.

7:12 - The Principles of Riyaz for cultivating Ideal voice in Northern Indian Classical Music

7:12:1 - Sitting place for Riyaz

At the time of doing riyaz the sitting arrangement of singer should be proper and comfortable.

7:12:2 - Swar(notes) Gnan - Knowledge

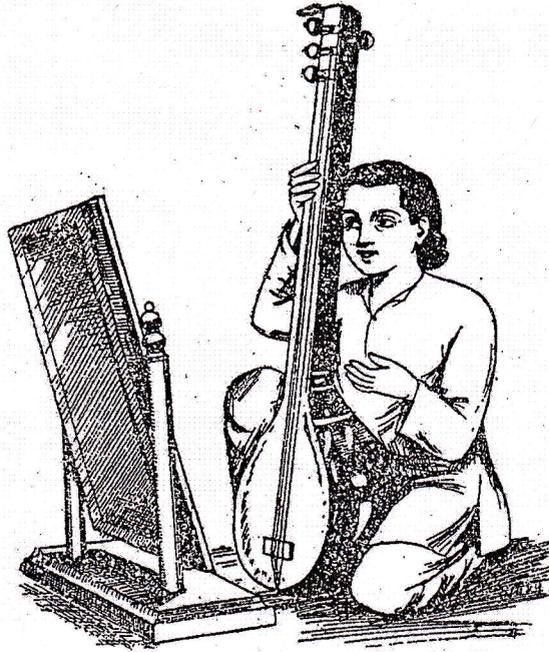
The student who does riyaz must have complete knowledge of Bar - Swar (twelve notes) Sat Shudhdha (seven shudhdha) and pancham Vikrut while singing if any shrutibhed is there in various swars of each raag should be corrected. For example, Komal gandhar is in both Darbar and Addana. But there is difference in both the Gandhar. It should be sung clearly during riyaz. After having total control on twelve swars, all these swars must be applied to all those three Saptak. Riyaz should be done by taking care regarding swar gnan with Mandra Madhya and in Taar saptak. Frequent study or riyaz of these seven Shudhdha swars सा, रे, ग, म, प, ध, नि, सा four Komar swars रे ग ध नि, and Tivra म total of twelve swars should be practised.

On account of frequent riyaz, swar gnan can be achieved automatically. As much as swar gnan is being achieved shruti bhed of every difference in swars sa - सा to re - रे, re - रे to ga - ग can be known.

7:12:3 - Methods of Listening to Notes or Swar

In classical music, riyaz is as necessary as listening to the song is important for learning classical music. It is said in scripture by learned. "To become a Tansen first you have to become Kansen." Therefore there should be riyaz of listening systematically and regularly Good singer is listened to regularly. Study of good and specific notes (swars) of different gharana should be practised.

7:12:4 - Face Impression



It is most essential for a singer of classical music that at the time of Riyaz, his face must be normal and joyful. This principle of riyaz is very important. During classical singing if face expression is spoiled, immediately, listeners would come to know that a singer is facing some difficulties. For that someone says that while doing riyaza classical singer should keep a mirror in front of him. So that smiling will be there during riyaz. Due to constant riyaz in this way, singer will be habituated to sing joyfully. Thus face impressions, expression is important point.

7:12:5 - Thoughtless Riyaz

Experts quote that “Thoughtless Riyaz should be done and it should be done by proper understanding and thinking.” In ancient times there was no facility but now one should listen to his own song by recording by which his own faults can be repaired by himself. More

over if riyaz is practised in absence of learned master and is wrongly practised, it is difficult to come out of the wrong notes. It must be practised under the guidance of the master.

In present time, Riyaz is not possible for couple of hours. But even if it is practised with concentration for a little time, you will get good result. Riyaz of quantity is not necessary but Riyaz of quality means smart riyaz is required to be practised.

7:12:6 - Riyaz of Seven Shudhdha Swar and Alankaar

Riyaz of Alankankar of Shudhdha swar is compulsory. It also affects in Raag and Taan.

Alankaar is of phrasing of swar notes e.g. Sa-स, Ga-ग, Re-रे, Sa-स in first step ga-ग is bringing forward like wise is in second step, subsequently ga-ग, pa-प, ma-म, ga-ग is in third step. Thus Alankaaras are made from Shudhdh swar through different method and it is practised. After that Alankaar is also made of Komal and Tivra swars and there is no problem in singing. Hence it is quoted 'Riyaz the notes (swars) and rule' over Raag.

7:12:7 - Study of Singing of Various Gharana

The singer should know the specialities of Gharana and Riyaz accordingly. Characteristics of all Gharana are given below :

- (1) Special manner of Swar (notes) application.
- (2) Manner of singing Tan - Tan straight or bent.
- (3) Open and loud voice
- (4) Rhythmic Boltaan
- (5) Experiment of Gamak

- (6) Special composition of Khayal gayan
- (7) Aalap in singing
- (8) Song being sung by bringing each swar ahead.
- (9) Singing style of Dhrupad Dhamar
- (10) Nom Tom Aalap
- (11) Thumari Ang.

By accepting all good matters of Gharana and effort should be made to achieve excellence. It is very important part of riyaz.

7:12:8 - Nutritive Food

Physical health is maintained by nutritive food and which affects in singing. General it is told, 'दूध, साकर, अलची, वरीयाणीने द्राक्ष - गावानी जे गम पडे तो आ पांच वस्तुओ राખ.'

Keep these five things i.e. milk, sugar, cardemom, dennd seeds and raisine if you want to sing.

7:12:9 - Patient

Wait and riyaz for many years. Don't sing hurriedly. Most of the learners have riyazed of 'Sa' (Shadaj) for years. The person who is quiet calm and having patient can learn classical music.

7:12:10 - Competative approach

Competative is necessary in chonus the art of music is developed when the competitors prepares and participates, at that time limitations and excellence can be seen and therefore it inspires to sing with more riyaz.

7:12:11 - Raagas of Riyaz

Considering swar and time, there are three classes of Komal, Tivra and Vikrut swars divided into three classes. The raag which is sung in his specified time becomes more effective.

- (1) Raag of Komal Re and Komal dh
- (2) Raag of Shudhdha re and shudhdh dh
- (3) Raag of Komal ga and Komal ni

(A) Before sunrise early in the morning and before sunset in the evening, is called ' Sandhi Kal'. And at this time the raagas which are sung, they are known as Sandhi - Prakash Raag. They are of two parts (1) Dawn early in The Morning Sandhi Prakash Raag. (2) Evening time Sandhi Prakash Raag.

(B) After morning Sandhi Prakash Raag with the rising of the day are mostly of Rishabh and Shudhdh Dhaivat. In this way from 7 to 10 in the morning and 7 to 10 in the evening is the second type of Raag that re, dh, shudhdh used raag should be riyazed. 'G' shudhdh is compulasory in such raag from 7 to 10 morning raags are Bilaval, Deshkar, Todi. and from 7 to 10 in the evening raagas with Tivra Madhyam like Yaman, Shudhdh, Kalyan, Bhoopali should be riyazed.

(C) Raag with Komal Ga and Ni : These raagas are sung after the raagas of Re - dha shudhdh. So, from 10 to 4 O'clock in the day time are sung with Komal Ga and Ni. And from 10 to 4 at night are sung In this Raagas, gandhar should be komal even if re, dh shudhdh will do. This types of raagas in the morning Ashavari Jaunpuri, Gandhari - Todi are sung. And during night time after singing yaman, when it is midnight Bageshri, Jay jayvanti and Malkauns are to be practised.

In short, for riyaz, in the morning. Bhairav and Kalingado. In the first prahar Bilaval and Todi, In the noon sarang and multani, and in the evening Yaman and Marva while at night Bihag and Malkaunsh raagas are to be practised. According to time, if they are sung, there will be production Ras and we will be pleased.

7:12:12 - Riyaz of Effectiveness of Raag

After the sadhana of 'षड्ज' riyaz of effectiveness of raag should be done that means, those groups of swaras, by which the form of raag is understood and we can enter in to raag immediately. Use of minimum swaras in Raag and make the clear picture or effect of raag. Above all mind, kan, gamak, taan are used to increase the beauty of that raag.

7:12:13 - To Hear and see the audio video cassettes and C.Ds of different singers

Good singers should be good listeners. Daily one should listen watch audio video C.Ds and should do riyaz accordingly, so that one can accept good virtues of good singers. One should study the sitting and expression of the singer. One should deeply study raag pakkad, mind, andolan, gamak, kan, taan, aalap and badhat in the singing of the prominent singers. In short how the singers sing with 'Avirbhav' and 'Tirobhav' from his C.D. and cassettes and then should practise it.

7:12:14 - The selection of place for Riyaz

No body should disturb while riyaz is going on. Seperate room or a place which is noiseless and quiet. We get joy in religious atmosphere. If the place for riyaz is sound proof, it is the best place because singer can sing with open voice. The singer should select the place where he/she can use computer, electronic Tanpura or Taalmaster.

7:12:15 - The Use of Electronics Media for Riyaz

Now a days in the age of electronics media, electronics Taanpura, Taal master, recording computer, surpeti - with the help of all these sur can be kept high or low, fast or slow rhythm and without the help of accompanishment. The singer who sings can record and hear it repeatedly and remove its defects.

7:12:16 - Contacts with Learned Singers

Singing is sung according to Guru shishya parmpara (tradition). They should know the best techniques from different specialities of different gharanas and prominent singers good qualities. Every prominent learned singer has his own excellence or mastery, therefore, the singer should get guidance and then for riyaz.

7:12:17 - Upaj Ang (उपज अंग)

Upaj Ang is very important for riyaz in classical singing. The singer should have atleast first two things from the three like Aadat Jigar and Hishab is related to Taal vadya.

7:12:17:1 - Aadat (Habit)

By best riyaz to take taan tactfully well is called 'aadat'. The classical singer who sings regularly seriousness in pronounc action and sweetness in swar can be seen in his singing.

7:12:17:2 - Jigar

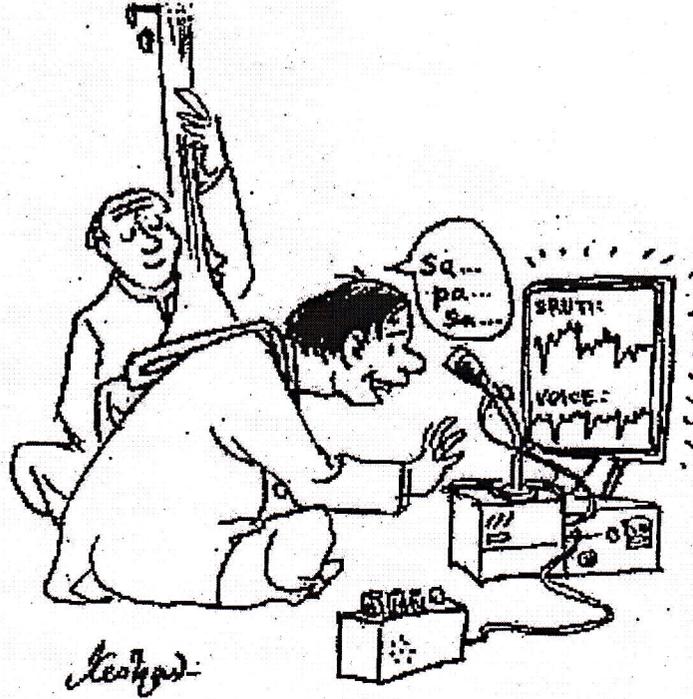
In Aurveday jigar is that part of body, where the blood is produced but in music the meaning of Jigar is Ang Svbhav means musical temperament while in singing raag badhat which swar is sung in which place so that there will be sweetness in raag. To know all these things is knowns as Ang Svbhav. For riyaz, this point is very important.

7:12:17:3 - Hisab

Knowledge of classical rules of raag and taal is Hisab. Many singer reaches to sam after singing very big taans, but if he is unknown of matras, he is zero in his Hisab.

He is the most successful artist who can cultivate all these three qualities of Aadat, Jigar and Hisab. From these three qualities any one is lacking, he is imperfect. From these three, Upaj Ang is very important in classical singing.

7:13 - Ideal voice



Regarding Indian music, Bharat Muni who is the earliest Sanaita Lakshanakara in his invaluable treatise Natyashastra has stated that the following six qualities.

Sravaka, Ghana Snigdha, Madhura, Avadhnavam and Tristhanasobhi madhuram - the merits of the voice.

Sravakovata ghana snigdho madhuras thravadhanavan
Tristhanasobhitevam ca sat Kantasya gunal smrutah

Sangit always emerges out of Madhurasvaram or good tone. Hence a good voice is a sine que non for good singing. But the term 'good' is abstract. First it has to be determined by listeners secondly the style of music (classical, light and folk) and thirdly the systems of music decide the concept of an ideal voice.

The voice must be adequately loud to reach a long distance, it should be musical and steady though loud, must be excellent even in the high registers must be smooth though loud and must not be harsh, should be properly balanced in its quality through the vocal compass, and the voice must be also sweet in all the three octaves.

Sarangadev, another great luminary says that following qualities are considered by the great musicians and musicologists as attributes of a good voice richness sweetness, brilliance, loudness, flexibility, steadiness and smoothness.

Taranudhvani madhuryaraktigambhirya mardavaih
Gana snihata kanti pracuryadi gunairyutam
Tastsariramityuktam laksya laksana kovidatih.

In addition to, all these qualities the voice must be able to execute all types of graces or ornaments and tone colours or dynamics to sing the classical music of today which has been enriched and enlarged by the great composers of the past. Without these qualities a singer can not shine in the branch of Indian classical music.

The qualities aimed at for light and folk music are different. In the singing of light music even crooning and falsetto are admitted because very high notes are used profusely and the music is less ornamented. A soft and even voice is admired. The presence of 'vibrato' is also found in light music.

An emotional and loud voice is required for folk music. In this type too, the 'vibrato' is made used of.

As voice culture is intimately bound up with the systems of music, the scientific principles of voice production have carefully studied and experimented practically.

What should be done and what should not be done while singing with good voice ?

- (1) Under the guidance of the best Guruji, the singer should study regularly and quietly.
- (2) Swar and words should be pronounced correctly.
- (3) Singer should not sing through the voice but from the (nabhi) so that Gunj, Bulandi and Sweetness is produced.
- (4) By knowing the good qualities or virtues and vices of the singer we should increase the virtues and avoid the vices.
- (5) Mind and taan should not be practised until the keeping of shudhdh swar.
- (6) Singing with nasal voice, unnecessary face movement, unnecessary movement of hands and legs instead of uttering 'a' or 'aa', 'am' or 'aam' should not be pronounced, care for laya and taal - all these defects are the hurdles for a good singer.
- (7) To sink in music, is good but close the eyes is a fault. Imitation of other singer should not be done. The voice becomes harsh because of proud.
- (8) Harmful fault excess of sadhana.
- (9) Take diet controlled daily. It is harmful for swar to shout loudly. While doing riyaz not so high or not so low tone is good. Riyaz should be proper and in true style.
- (10) In the beginning, the singer should sing for five minutes then half an hour, and four times a day.
- (11) When you are fasting, in that weakness condition, sadhana is not allowed.

- (12) Any dark or closed place is not ideal for riyaz.
- (13) The study of singing should be in front of the mirror, is called sughat. While doing this you can remove the faults of eyes, face and the brain.
- (14) Breath slowly before singing, so that wind will be filled in the windpipe. So that you can sing for a long time.
- (15) Many singers who are illiterate sing with many defects.
- (16) While singing the mouth should not be bent down but should be in front and straight.
- (17) Swar is depended upon the expression of the face. If we open the mouth wide or full, the voice becomes harsh. The face expression should be innocent and keep smiling.
- (18) The singer should pronounce the swars with confidence and courageously. What is heard by the ear should be pronounced carefully.

7:14 - Expert Opinions



Shardaben Rao

Voice Culture

The process of bringing the voice under control is known as voice culture, which includes traditional and scientific methods to improve the quality of the voice.

Singing requires a more delicate control over the muscles. Effective control of the breath, flexible speech organs, adjustments of resonators, under range, mental perceptions and so on are the features by which the voice can be trained.

Voice culture for singing consists of other features also in which fields, the voice has to be trained. They are like the shape of the mouth, effective pronunciations of the words, adjusting the voice to different tempos and speeds, controlling of volume or amplitude as the back ground of presentation demands, vowel pronunciation and a very important feature of developing imaginative power to improvise.

The voice has to be trained according to the type of music one chooses. It is very important to note that this is the only instrument which can be cultivated.

The four basic steps of voice training include

1. Hearing
2. Control of breath
3. Practice
4. Physical and mental fitness.

Sharda R. Rao



Piuben Serkhel

Voice Culture is a systematic and scientific technique to train the natural human voice for any type of music. This method is being successfully used in the Western music. In Indian music too, we have the science of MANDRA-SADHANA or KHARA SADHANA. The Western voice culture technique and our Indian RANTHYA-SADHANA follow the same basic principles. The voice pitch of an individual is decided by his or her own range of voice. A proper training in voice culture helps to widen his or her range, the humming becomes effortless and the clarity in 'aakars' and 'taans' is achieved. This training enable the singer to sing in three or more octaves effortlessly and with complete command. A cultured voice is capable enough for any kind of folk, light or classical music.

Piuben Serkhel

Dr. Shwetketubhai Vora

- My opinion
- Voice culture is not only but
- (1) To train the voice within the limitation of his or her natural voice which can be able to sing nicely
 - (2) To create steadiness in voice
 - (3) To modulate the voice according to requirement of song or style of song.

The term

Voice culture is not limited up to Classical, Semi-classical folk or film music. It is required also for the spoken words. (e.g. Announcement, Background commentary, live event commentary (sports etc), Drama, different form of speech i.e. Spiritual, political, news reading/presentation. This include the proper delivery of voice according to situation, & relevance of situation with best results.

DR SHWETKUBHAI VORA



Dr. Chandrakant Hirani

વીઈએ સુલભ (કોપાઈ સુલભ)

સેલર ડે સુલભ સેલર ગયા
 લેનાં કોપાઈ સુલભાં ઠરૂં થી. સેલરનાં
 કોપાઈની સાથાં સાથ 'સા' લગાડ્યા
 જોડે. આ સમયે સેલર વાઈજેટ ગ
 યાં જોડે. સેલર સાદલાં સમયે,
 સેલર લગાડવા પથાં લગામ લેવા
 ગ જોડે પુષ્પ પથાં ત્યાં ૧૦
 મેંડે ત્યાં લગાડ ૧૬ મેંડે સેલર
 પથાં સાદલાં જાણે સુલભ મેંડે
 લગામ 'સા' ની સાદલાં સુલભ
 જોડે. સેલર સાદલાં આ પુષ્પ
 'સા' સેલર ત્યાં લગાડ જાણે
 'ગંડાર' 'સાંડાર' સેલર 'સાંડાર' ની
 સાદલાં તથા આ સાદલાં સમયે
 યાં લગામની ગાંઠ ઉપર જાણે

ઉપર દર્શાવેલા કાચપું કાલચરુએ કેવળ
 પુત્રોપ પદ્ધતિ દ્વારા કેવળ મસંજાલ
 માં ઉત્પાદિત છે. શાસ્ત્રીય ગાયન માં
 ગદી લે ગાનપું કોઈને સ્વર સાધનાં
 સમયે વચ્ચેથી આ પદ્ધતિ સ્વર
 ઉપર કાદાલ કાચપું જ ગદી. આથી
 કેવળ કાચકારે ગીતાજી સ્વાર સ્વર
 માં સાધ્યા સ્વરુપ સ્વર સાધનાં જ
 યાજી શકાય છે. સ્વર લચરલાદ સાધનાં
 સુરુચીત સાધનાં કેવળ

શાસ્ત્રીય ગાયન શાસ્ત્ર

પૂર્વે સાધે કે જો દિવસ મુકી શુદ્ધ
 સાધનાં સ્વર કોઈને સાધનાં મારે
 ઉત્તમ સમય પડેલી સાધનાં કેવળ
 જ પાઠ્ય પદ્ધતિ શુદ્ધ ગાવાય છે. યજુર
 સુપ્રોથ પૂર્વેની સંકુ આથી સ્વર
 સાધનાં સ્વાનાં ચરિલાકાં ચાલ
 સાધી મળે છે.

ભક્ત મુનિશાહી મુનિ, મહાર્જી
 સંકુ સાધનાં સ્વર સ્વર સાધનાં ઉપર

પથું જાર મુખોએ સારી કોપાજડો
તે પદમદુયાળું પદમાલ્યાબી કોશિય
ગણાય છે. ઘરોડું તેમાં ચરિપાલન
એક શાસ્ત્રચારા લાખ્યા મારે માધકા
એ જિવન ~~જા~~ જાળાને લક્ષ્ય દેવા
કોપાયું વેરશે.

(૧) કોપાજન પિહૂત ઝો દેખાને જડાવે
ઝોલા

(૨) કોપાજનું ઉત્પત્તીચેખાને ગાળા છે
મારે એવે માધકાં સમર્થ ભૂમિઉચ્ચ
કોપાને યાધકી રકાર તેને એવે માધકાં
એવે કોપી વરશે.

(૩) દોડનું દેલને ચીલને મોધે લયા
વડલામાં વેનાથુકોનું મુડલદેલને વાથ
લયાએ એવે ઉચ્ચાએગેવે એવે
મારે કોપક્રિયા લક્ષ્યે વાગુલવેદે.

(૪) વાદવેચાં જુદા છે તેને મોલદ
એવે એક કોપાલ્યાએગેવે માથે દોષાને
જાળાને મગર માં દેખાને પૂર્વે શીખવાર
શીખાએ માથે માધકાં એક લયાએલાદ
લયા નું જિમોગે વાથ છે.



Dr. Ashwinikumar Singh

आवाज तो ईश्वर की देन है। परन्तु इस धरती पर आने के बाद भी हम मनुष्यों का कुछ दायित्व होता है। प्रत्येक आवाज सम्बर्धन की बात आती है तो मेरा मानना है कि ईश्वर की दिव्य आवाज के बाद भी हमें कुछ ऐसी स्वर सम्भावों को श्रोताओं के बीच में प्रस्तुत करना होता है जिसको हम किन्नम आवाज (Artificial Voice) बनाना पसन्द है या जरूरी है

उपर्युक्त बातों से यह स्पष्ट हो

जाता है कि ये सब सम्भव हैं परन्तु आपमें कितनी क्षमता है इस पर निर्भर करता है। अच्छी गायकी के लिए आवाज सम्बर्धन जरूरी है क्योंकि आवाज सम्बर्धन के द्वारा गुणी या श्रोतागणों या आम व्यक्ति के उपर अपना असर दियारा है या देखने को मिलता है।

डॉ. अश्वनीकुमार सिंघ



Late Shri Bhadrayubhai Dholakiya



સુગમ સંગીત એટલે કાલ્પ સંગીત .

કલિતાને સ્વરદેવ અગ્રણ્ય છે. એટલે આ મુકારમાં

શબ્દોનું યાત્રા એટલું જ તત્ત્વ છે. સારી કલાતા સારી રીતે

ગાયેલા - એમાં ઉચ્ચારોનું મહત્ત્વ ઘણું .

૧૨ નો ઉચ્ચાર ૬ - તેમ કે કમળ નો ઉચ્ચાર ક્યોક ક્યોક કમલ થાય છે .

Voice ટેકનીક થી આ ક્ષતિ આ દુર થઈ શકે. ક્ષા ૧૭૬ ઉપર વાગળ

આમણું, કઈ હીટીને લંબાયવી, આ મહીલામાં આવાજ ઉપર તમારો

કાંઈ ન હોય તો - સ્વર્થ ના અભરથ થઈ શકે છે .

આવાજની દેવ, આ સારા ગાયક માટે મુકી છે. સુગમ સંગીતમાં
મહા ગગલ ગાયન આ બિનાશકીલ સંગીતની બિલકલ નજીક છે .

લોક સંગીતમાં ક્યારેક સ્વરભંગ કરીને ગાયું - આ કલાકારની

ખૂબી ગણાય છે, એટલે આ જ ખૂબી સુગમ સંગીતમાં આવી બની જાય છે .

Voice ને એવી રીતે તૈયાર કરવો જોઈએ, કે લોક સંગીત ગાતી વખતે

આ અવાજમાં થી મારી ની ગરુક આપવી હોય - જ્યારે આ જ કલાકાર

ગગલ મેરા કરતો હોય ત્યારે લક્ષણથી સુગમ આપવી જોઈએ .

કલાકાર જે મુઝાહોની સ્વયંના હોય, આ મુઝાહો અવાજને

ઢાળવો જોઈએ. ગીત કે ગગલ ના અર્થ મુઝાહો - શબ્દો સંગમ એને

અવાજ ના વાદા મહેસાવા થકે. માટે સંગીત કોઈયથા હોય

'વોઈસ ટેકનીક' આ મહત્ત્વનું આંગ છે .



Gargi Vora

GARGI VORA
B.A. (Psychology)
SANGEET VISHARAD
Akashwani / D.D. Artist

-ॐ-
॥सांघी॥

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* ગુજરાતી સુગમ સંગીતમાં "voice culture"
અને અવાજની કૌશલ્યી-(modulation)

1) શાસ્ત્રીય સંગીતની તાલીમ :-

સામાન્ય રીતે કોઈ પણ ગાયકી માટે શાસ્ત્રીય સંગીતની યોગ્ય તાલીમ ખૂબ જ જરૂરી છે. સુગમ-સંગીત માટે શાસ્ત્રીય રાગો વિશેનું જ્ઞાન અને દરેક પ્રકારના તાલ તથા લયકારીનું જ્ઞાન હોવું જરૂરી છે. જેનાથી સુગમ-સંગીતના કોઈપણ પ્રકારનું ગીત (ગઝલ, ભક્ત ગીત) ની સ્વસ્વાત સમજપૂર્વક યથા રીતે શકી.

2) સૂર :- શાસ્ત્રીય રાગોના વિચાર અને ગાયકીમાં બદલવાની તથા ભાઈઓનો સૂર કોઈપણ સ્થેક મક્કી કરવામાં આવે છે. અવાજ પ્રમાણે બદલવાનો કાળ-૫, કાળ-૬ અથવા સ્કેલ-૬ રાખવામાં આવે છે અને ભાઈઓનો સૂર સ્કેલ-૧, કાળ-૧ અથવા બધા ભાઈઓનો અવાજ વધુ તાર સપ્તકમાં જઈ શકે તેમ હોવાથી કાળ-૨ રાખતા હોય છે. પરંતુ સુગમ-સંગીતમાં સ્વસંકળ પ્રમાણે ગીતનો સૂર મક્કી કરાય છે. —>

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સૂર -

શુગમ સંગીતમાં ગીતી ના સૂર કાળ-5, ૫
સહૈદ-૫. અથવા ઉપર કોઈપણ ભાગે કાળ-5 સૂર
ની સૂર હોઈ શકે. કારણકે ગીત અથવા ઠાકલનું
સ્વરાંકન કૃત્વું થયું છે એના પર આધાર છે. જે-તે
કલાકાર પોતાના અવાજને અનુરૂપ સૂર રાખી છે.
ઘણા ગીતી મંદ્ર મો વધુ સ્વરબંધ કર્યા હોય ઘણા
મધ્ય સપ્તકમાં જ હોય અને ઘણા ગીતી મધ્ય તથા
તાર સપ્તકમાં સ્વરાંકિત થયા હોય, જેના શાસ્ત્રીય
સંગીત તથા શુ.સંગીત અહીં જુદુ પડે છે. શાસ્ત્રીય
સંગીતમાં કોઈપણ 1 સૂર નક્કી હોય છે અને તેમાં
મંદ્ર, મધ્ય તથા તાર સપ્તકમાં તાલીમ પ્રમાણે ગાયકી
હોય છે. તાન, આલાપ વિ. ગવાય છે. જ્યારે તે રજૂ
થાય ત્યારે 1 કલાક અથવા 2 કલાક પણ થાય છે.
1 રાગ રજૂ થાય તેમાં દારેદારે મંદ્ર, મધ્ય તથા તાર
સપ્તકમાં ગવાય છે. પરંતુ શુગમ સંગીતમાં 1 ગીતમાં
પ્રણે સપ્તક 5 મીનટમાં રજૂ થવું હોય છે એટલેકે
ગાનુ રિથાક પચેલ હોય ત્યારે જ શુગમ સંગીતના
કોઈ પણ ગીતી રજૂ કરવા જોઈએ. નહિતર કાંઈ ભાગે
ગાવાકી ગાળામા કુખલા માંડી. તેમજ કલાકારે —

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પોતાના અવાજની તારીર પ્રમાણે ગીતોનો સૂર
નક્કી કરીને જ ગાયું મેઈએ.

૩) કવિ-સ્વરકાર-ગીત ઘૂંટણું :-

કલાકારે ગીત અથવા ગઝલને સમજવા માટે
તેમના સ્વયંચિત્તા પાસે (અલગથી લાવ સમજવા) જવું મેઈએ.
ગીત અથવા ગઝલમાં કવિ શું કહેવા માગી છે તે લાવ
સમજીને રજુ કરવું. આ જ પ્રમાણે સ્વરાંકન ઊંડાણ પૂર્વક
સમજવા માટે ગીતના સ્વરકાર પાસે અને તે શીખવું
અથવા સમજવું. જે કહીને જે તે ગીત અથવા ગઝલની
રજુઆત સમજપૂર્વક તથા લાવપૂર્વક થઈ શકે. ત્યાર બાદ
પોતે ગીત અથવા ગઝલને ખૂબ મહારવા માટે ઘણીવાર
રિચાજ કરવી. જે કહી ઘૂંટાયેલ અને કૌણવાયેલ રજૂ થાય.

૫) voice culture & Modulation :-

શાસ્ત્રીય સંગીતમાં ઘણું જ ઊંડાણ પૂર્વક જ
રિચાજ તથા તાલીમ વાળી ગાયકી હોય છે. જેમાં ખૂબ સાધના
તથા મહેનત કરવી જ પડે. ત્યાર પછી તમારો અવાજ તથા
ગાયકી શાસ્ત્રીય સંગીતને અનુરૂપ કૌણવાય. તેમાં અલંકાર
તથા અલગ-અલગ રાગ વિલંબીત બથાલ, મધ્ય ભય, અતિમધ્યભય
ની બંધીશ, (બડાબ્યાલ અને ઘોટા બ્યાલ) યિ. તથા તેમા આલાપ,
બોલ આલાપ, તાન, સ્વરાંગમ યિ. સંપૂર્ણ પડો ધ્યોતક્રોત થઈ ને ગાવાનું
હોય છે.

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જ્યારે અન્ય સંગીતમાં વ્યુગમ સંગીતમાં અવાજ નો
પ્રી, અમુક શબ્દ માં વચન અમુક અક્ષરમાં હળવું
આ પ્રમાણે અવાજ ને મોડ્યુલેટ કરવાનો હોય છે.
જેમકે અમુક અક્ષરોમાં કુદરતી જ વચન અપાય છે
દા.ત. ડ, ટ, લ, ર, જે અક્ષર બદલ તરફ ટૂંકાવ ને
બોલાય છે તેને આપણે કન્ટ્રોલ-કરી ને બોલવાનો
એટલે કે ગાવાનો હોય છે આ ખૂબ અવગતની
બાબત છે. આમજ સ્ટુડિયોમાં રેકોર્ડિંગ વખતે
માઈક્રોફોનમાં લ, બ, એ બોલતી વખતે થોડું સોફ્ટ
બોલવાનું (ગાવાનું) હોય છે. અને સોફ્ટ ઘણા ને બોલવું
ન શકે તો માઈક્રોફોનની કોસમાં આ અક્ષરો અથવા
શબ્દ ગાઈ શકે. તેમજ ઊંચા શૂરે અવાજ પ્રી કરવાનો
હોય ત્યારે માઈક્રોફોન કોસમાં મોઢું રાખી ને ગાવું જોઈએ
જેમકે ગીત ની રજુઆતમાં એકસમતા રહે. જ્યારે આપણે
ગીત ગાઈએ ત્યારે મંદ-મધ્ય-તાર ત્રણે સ્તરનો ઉપયોગ
અરુ ગીતમાં જ થતો હોય અને ગીત માત્ર 5 અથવા 7
મીનીટ જ હોય છે. છતાં રજુઆત કરતી વખતે આપણે
સંપૂર્ણ ગીત ની ગાવા ની રીત એટલે કે લીલ્યુમ એકસમું
રહેવું જોઈએ. ત્રણે સ્તરમાં એક સમું લીલ્યુમ (પ્રી).

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(સુગમ સંગીત અને શાસ્ત્રીય બંધારણોનો એકાગ્ર ધ્યાન) જે ખૂબ જ અદ્યત્ન છે જેનો મારે જે તે ગીત અવશ્યક રીતે મદદનત માંગી છે. આમજ ગીત માં જે ગાવાની રજુઆત અપવાતો વીત છે તે ગાજલમાં નથી. ગાજલ માં, જે પ્રમાણે આપણે શાસ્ત્રીય ગાયન ગાવાય એજ પ્રમાણે (શૈલ) ગાવાય છે એટલે કે એકદમ ધ્યાનથી ઊંડાણ પૂર્વક અને સ્થિરતા પૂર્વક અમુક શબ્દો અને ગાયકી ની રજુઆત થવી એઈએ, તેમજ શાસ્ત્રીય સંગીતનો જેમ ગાજલમાં અમુક સંગ પર આધારીત થોવાથી શબ્દોને ખોલ આલાપન જેમ બદલાવાય છે. સુગમ સંગીતમાં અમુક શબ્દ પર લજન અપાય અને અમુક શબ્દ અથવા અક્ષર સીક્રેટ ગાવાય છે. જ્યારે શાસ્ત્રીય સંગીત અને ગાજલમાં એક સરખા લજન થી ~~અમુક~~ અમુક પડે ગાવાય છે. આ પ્રમાણે [શાસ્ત્રીય સંગીત તથા ગાજલ, ડુમરી લોક સંગીત] અને સુગમ સંગીત રજુઆતની દૃષ્ટિએ અલગ પડે છે.

આભાર!

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- 5) રચત્રીનું રચનાત્મક અને લગભગ ૨૦ ની રિયાજ શાસ્ત્રીય ગાયનમાં મંત્ર સાધના કરવાથી તાર સપ્તકમાં રચત્રી આસાની થી ગાઈ શકાય છે. તેમજ દરેક સંગીતમાં મંત્ર સપ્તક માળામાંથી ગવાય છે. મધ્ય સપ્તક ગળાના ભાગમાંથી ગવાય છે તેમજ તાર સપ્તક તાળવામાંથી ગવાય છે. આમ ધણી ઢીલી-ઢીલી બાબતો અનુભવ પરથી અને ચોખ્ખા ગરૂની તાલમ અલ શાન પ્રાપ્ત થાય છે.

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Kirtidan Gadhi



કીર્તિદાન ગઢવી

આવડા લોકસાહિત્યનો પ્રમુખ લેખક

મો.: 98259 41122

લોકસંગીત એ શાસ્ત્રીય સંગીતનું એક છે.
કેમકે. લોકસંગીત પછી એ સૌંદર્ય પ્રાંતનું
રોપ સમોદાય જ શાસ્ત્રીય સંગીતનો જન્મ
દેવોદે.

સૌંદર્ય પ્રાંતનું સંગીત - ગીત ગાવા તારે
ત્યાં જા યુગલુત સંસ્કારનો ખ્યાલ લેવો એવું એ
સાધવો. ગાવું યા સૂત્ર) યા શાસ્ત્રીય ગાયન
ગાયુ લેવે તો એવો તારે સ્પર્શીપણ રાજ -
ફીલ્ટર તરવા એવું એ સરલાઈ સમી ગાયકો
તારે સ્વાચ્છનો એવું એવું પુષ્ટિ સ્વાચ્છ
હા પુષ્ટિનું ગાયન સુંદર ભાગે.

સંગીતના દરે પુષ્ટિ ગાવા તારે તેના ઉચ્ચાર
એવું રાજ યુગલુત સુંદર) છે. એવું યા.
ગાવા તારે, યા, યા, ઈ, ઈ, ઉ. વગેરે સાથે
સ્પર્શીનો પુષ્ટિ રીચાલ સુંદર) છે.

કીર્તિદાન
ગઢવી



Sumitra Roy Chaudhry

It was indeed a great pleasure to have meet Dulari and the time spent with her. We discussed about various aspects and aesthetic beauty of light classical singing.

Sumitra Roychoudhary



Dr. Vinod Pandya

21/03/21

બાદેનની દુધાચી મારી પાસે આવી, અને સીપરારીફ લાવો
બાદે. અમી દાર ની પાસે બીજી વાતો ફી.
દાર ની પાસે બેલા પેલા અમે તેને Anatomy બીજી વાતો
ફી. પ્રકાર(અવગ) ની Production માટે. જોઈ અવગને ફી મા.
આઈ છે તેના બાબત ની સીમા માટે જમ જમ વાતો ચાલી ગઈ,
તેમતેમ. અવગને માટે ઉકા ઉતરવા ની કારે સીમા વાતો ગઈ.

પ્રકાર ની સીમાત તે સીમાત વાતો રાજ, જેમતે.
આવડો સીમાત અને પેલા તે અવગને આવડો મગજ માં બેલા બાદે
પેલા આવડો આવડો દાર કીટા માટે તેવું સવડો ફીમા.

સીમાત પેલા આવડો કીટા ની દાર દાર બેલા માં
આવડો દાર જુદા ઉકાતે તે વડે કીટા ફીમા તેવું
દાર બીજી વાતો ફી. ~~કીટા~~ ઉકાતે દાર બીમા.
દાર બીજી વાતો ફીમા વાતો. અને જમ અત તારા ફીમા વાતો તેમા

ફીમા વાતો અવગ-દાર પેલા વાતો છે.
દાર બીજી વાતો બીમા દાર. ગુણ વાતો માં ફી વાતો
આવડો - બીમા અવગને તેમા ફીમા વાતો માં અદે ફી છે.
જમ ફી દેઈ, જમ, વાગુ, કીટા વાતો માં આવડો (Mucosal fold)
વાતો, બીજી વાતો ફીમા વાતો સીમાત ની વાતો તેમા
વાતો પેલા ફી છે. અને આવડો ફીમા અવગ સીમાત માં છે.

સીમા સીમા (સીમા) ની તેમા ફીમા માં દાર-~~સીમા~~ વાતો
વાતો છે.

દાર ફીમા માં વાતો વાતો વાતો વાતો વાતો વાતો
વાતો વાતો છે.



Late Shri Rasbihari Desai

In February 2012, I had personally met late Shri Rasbihari Desai and discussed the topic of Voice culture related to physics.

Before he had given me in written copy it is our hard luck that he passed away.

Voice Culture

The process of bringing the voice under control is known as **voice culture**, which involves traditional and scientific methods to improve the quality of voice.

Effective control of breath, flexible speech organs, adjustments of resonators, wider range, mental perception, and so on, are the features by which the voice can be trained or control.

जन्मसे सरस्वती माँ की कृपा से और विरासतमें मिला हुआ संगीत और गाने की लगन से गाने की तरफ मेरा जुकाव हुआ. जुकाव के आलावा अच्छा गला भी होना बहुत ही जरूरी है. इसके बाद अच्छे तालीम मिलने से गाने में और निखार आता है गाने के लिए शास्त्रीय गायन की तालीम लेना बहुत ही जरूरी है, उसके बाद अगर हमें लाइट म्यूजिक जैसे की गीत, गज़ल सूफी आदि संगीत गाना है तो वोइस कल्चर ट्रेनिंग की जानकारी और अपने गलेकी कमियां और खूबियाँ अपनी आवाज़ के हिसाब से बहार निकलना जरूरी है.

मैंने जब M A गायन की उपाधि ली तब मेरे गुरुजी कलि ५ से गवाते थे मेरे गले की रेंज से गवाते थे. और मैं अच्छा भी गाती थी किन्तु जब मैंने जाना की VOICE CULTURE गले को निखारने के लिए जरूरी है और वोह चीज क्या है तो मैं अपने आप को रोक नहीं सकी और उसका प्रक्टिकल ग्यान लेने की थान ली.

श्री विकास भटवाडेकर जी जो मुंबई से सूरत ट्रेनिंग के लिए आते हैं, मैं उनके पास गई और मैंने उनसे तालीम लेना शुरू किया. उन्होंने मेरी आवाज़ सुनी और मुझे ५ काली की बजाय १ काली से गाने की सलाह दी. सुरे में यह बहुत ही मुश्किल लगा क्योंकि मेरी आवाज़ तार सप्तक में तकलीफ देती थी लेकिन मंद्र सप्तक के रियाज़ से वोह ठीक हो गयी. उन्होंने जीभ के ऊपर पेन रखवाके जीभ गाते समय निचे रखने की सलाह दी और साथ में गला कैसे खुला रखना उसकी भी तालीम दी. और गाते समय कितना FORCE देना वोह भी सिखाया बहुत ताकत लगाने से भी अच्छा नहीं गया जाता वोह भी प्रक्टिकल से बताया. उसके बाद गला कैसे और कब खोलना और शब्दों का उचारण, आकर में रियाज़, अलग अलग स्वरों और सरगम से तीनों सप्तक में रियाज़ करवाया. एक साल तक लगातार प्रक्टिस करने के बाद मई एक काली से गायन करने लगी. और मेरा गायन ठीक नोर्मल हो गया. अब मेरी तकलीफ दूर हो गई है. सभी गायक का अलग रेंज और टोनल क्वालिटी होती है. लेकिन गले की खूबियाँ और खामियां एक अच्छा ट्रेनर ही बता सकता है और अच्छा गाने के लिए प्रेरित करता है ये मेरा अनुभव रहा है.

MATANGI OZA

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CHAPTER - 7

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CHAPTER : 8
CONCLUSION
[Generalisation]

CHAPTER : 8

CONCLUSION (Generalisation)

Everyone is endowed with a gift to sing but that gift needs training, it is to be utilized for the highly cultivated classical type of music. A singer exhibits his musical skill only through the medium of his voice. Hence voice - culture is absolutely necessary for every singer of classical music. Voice, the most delicate and wonderful instrument requires very careful handling.

CHAPTER 8 : 1

In the first Chapter the history of music and different opinions of scholar on the origin of music. In the first opinion about origin of music is - Bhrama the creators of Vedas from Bhrama to Shiva, Goddess Saraswati, Narad to Bharat Muni and Hanuman.

Damodar Pandit has shown the origin of seven notes by creators. Sa, re, ga, ma, pa, dha, ni.

According to Froyed Music is originated by child psychology. There are so many opinion about its origin.

Thus music in India is divided into so many forms and then classical form is divided in two parts i.e. Northern Indian Classical Music and Southern Indian (Karnataki Music).

In music, the world of beauty is created through the medium of Sound (Naad). Naad is an unexpressed sound. Naad is believed to be originated from human body and song from Naad.

Naad (sound) are of two types Annahat Naad (stroke unavoidable) and Aahat Naad (stroke avoidable). Annahat Naad is produced without friction. so, it is not useful in music. Annahat Naad is also called an unexpressed sound.

Aahat Naad is throat based. It is produced by musical instruments. Aahat Naad is also called expressed sound. It is useful for music.

The voice that can be used while singing and can be differentiated from other Naad and is clear is called shruti.

In this chapter, about shruti these points are described; - Rules for dividing shrutis into swaras, shrutis of the ancient and modern music, sarna chatusti, and name of twenty two shrutis and further distribution of swar from shruti, types of swaras and about kaku bhed.

CHAPTER 8 : 2

In this Chapter voice is described as a musical instrument, voice and its greatness is shown, importance of voice in signing with the definition of singing voice is given. Voice production for voice production for signing consists of fifteen characteristics like breath, flexibility, resonance, mouth shape, vocal range, inflection, enunciation, phrasing, speed volume, hearing, imagination, prolongation of vowel sound, definite pitch relation, dynamics.

After describing voice, what is cultivation of voice ? Basic of voice culture study of notes, smart riyaz and then the benefits of voice are mentioned.

Voice becomes flexible with an ability to sing in three octaves with smart riyaz.

CHAPTER 8 : 3

In third chapter knowledge of science of voice production is given. To know about the throat anatomy and the pitch mechanism : Actuator, vibrator, resonator. Then anatomy of vocal cord is completely explained with the help of diagram, physiology of breathing in to singing and about the study of increasing breathing power is mentioned.

Information about the resonators, the acoustics of voice and psychology of singing is tried by the researcher.

CHAPTER 8 : 4

To know the voice cultivation in traditional way researcher has tried to give the thorough information about Alankar like : Definition of Alankar given by authentic shshtra, types of Alankar are shown, practical exercises of shudh swar alankar are shown.

Murchhana plays equally important role for basis of voice cultivation.

Definition of Murchhana, types of Murchhana given by ancient musicologist in two gram then expansion of Murchhana all these details and shudh swar murchhana for practice.

The meaning of Merukhand and its explanation by mathematically and statistically and then how to produce Merukhand is tried by the researcher.

CHAPTER 8 : 5

One must learn different styles of Art and cultivation of voice in classical singing style :

Like - Dhrupad.

Meaning of Dhrupad, its singing style, and different Gharanas of Dhrupad gayaki are presented here.

Structure of Dhamar gayaki and meaning of Dhamar gayaki is mentioned.

KHAYAL :

Meaning of khayal gayaki then sentiments and taste in khayal evolu-

tion of khayal singing style, of khyal, performance of Vilambit Khyal and Dhnut (chhota khyal) are explained by the researcher.

These three different gayakis - Dhrupad Dhamar and Khayal are compiled with this chapter.

After giving the discription of classical singing form. Semi-classical forms of singing like Thumari, Tappa, Hori, Chaiti, Kajri, Zula, Rasiya, Dadra, Saavan, Ishajan, Gazal etc. are discussed.

CHAPTER 8 : 6

In this Chapter, while explaining the voice cultivation according to Gharana, the research student has tried to give many details regarding "Gharana". They are : what is Gharana ?, definition of Gharana, development of Gharana, limitations of Gharana necessary characteristics of Gharana Gharanas of Indian Music and Training of different Gharana in different style.

CHAPTER 8 : 7

In this Chapter, the research student has discussed the topics about postulates based on biological features, growth of voice in youth, bajkhayee and swabhavik swar.

For cultivation of voice one must know the lack of voice and its remedies with the help of different exercises. Vocal impurities and limitations of the voice and its remedies should be learnt.

In this topic auxiliary natural factors in producing sweet voice with the help of riyaz and Mandra Sadhana is the perception of these points.

The greatest important effort to learn from this topic, is ideal voice.

To justify this topic, cultivation of voice culture in Northern Indian Singing Forum some experts opinions are with.

CHAPTER 8 : 8

In this Chapter, the research student has done the perception of the research work from Chapter 1 to 7 and discussed the matter Chapter wise. Over and above she has pointed out the conclusion of the research work done.

The researcher has put utmost and humble effort to illustrate the maximum possible genuine, authentic information, right from the beginning and up to the conclusion of this Thesis, but if any error occurred, can be resolved in healthy way.

The researcher of this Thesis wishes with positive expectations that the fast growing coming generation the field of information technology and knowledge and media may utilize their thinking and skill and step in to this field of culture and music and increase in its richness.

Great men of all walks of life have expounded the greatness of this God-made instrument. This previous gift of God - the voice - needs to be kept in perfect condition by proper cultivation to sing the glory of Almighty. Otherwise we are depriving ourselves of the greatness of joys - the spiritual realization of God through melodious sounds.

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- (11) Gargi Vora
- (12) Kirtidan Gadhvi
- (13) Sumitra Roy Chaudhry
- (14) Dr. Rajesh Upadhyay
- (15) Dr. Vinod Pandya
- (16) Late Shri Rasbihari Desai
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