

CHAPTER-5

THE USE OF VOICE FOR DIFFERENT “MUSICAL FORMS” IN HINDUSTANI MUSIC

Singing is the act of producing musical sounds with the voice, and augments regular speech by the use of both tonality and rhythm. ¹⁷⁰One who sings is called a singer or vocalist.. As in many respects human song is a form of sustained speech, nearly anyone able to speak can also sing. Singing can be formal or informal, arranged or improvised. It may be done for pleasure, comfort, ritual, education or profit. Excellence in singing requires time, dedication, instruction, and regular practice. Professional singers usually build their careers around one specific musical genre such as classical or light. They typically take voice training provided by voice teachers “Guru” or vocal coaches throughout their career.

One interesting thing is that in the whole world, the Solfa Syllables are same-

Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
Do	Re	Mi	Fa	So	La	Ti	Do

It can be Indian music “Swara” ,Western musical notes, Chinese, Japanese, Folk music, Classical, Semi classical, Film music or any Tribal music.

The musical notes are same and “Singing voice is one only . But the treatment of the singing voice make them different .In Indian Classical music we have Hindustani Classical Music , Carnatic Music, , Semi Classical Music, Light Music , Devotional Music, Film music. In Western music they have Classical, Jazz, Rock and Roll, Pop and many more . Same way in East, Chinese and Japanese singers have “Noh” “Gidayu” singing. ¹⁷¹

Here, it can be said that only because of the treatment of the “Musical Notes” we get different “Musical Forms” around the world. With the help of same “Swaras” Sa Re Ga Ma Pa Dha, Ni Sa-or-Do Re Mi Fa So La Ti.

¹⁷⁰ Singing - Wikipedia, the free encyclopediaen.wikipedia.org/wiki/Singing

¹⁷¹ Voice Culture- S A K Durga, p g no 66

In Indian classical music we have two systems Hindustani and Carnatic music. The difference is in the Hindustani musician's voice techniques and the Carnatic vocalist voice techniques and the treatment of the "Swaras" and the different techniques to sing the musical notes.

The thing is that in all the music system the musical notes are the same, only the use of the musical notes are different, that is why every system have their own musical form and techniques. For this diversity we can enjoy different kind of music. This is very important to keep their originality.

The vocal tradition is especially strong in Indian music. It goes without saying that the song is probably the most ancient form of music. Vocal music occupies a considerable part of the Vedas, especially the Samaveda is the oldest musical text in India and "Natya Shastra".¹⁷²

Looking at contemporary vocal music. We can see that Contemporary Vocal musical forms are built up from very well defined structures. These structures such as a primary theme, a secondary theme and other elements form a structured framework in which a largely improvised system of music can work.

There are many genres, some old and some new. Dhrupad and Dhammar are some of the oldest in use today; they go back to the Mogul era (circa 16th century). Equally old but stylistically quite different is the tarana; this is based upon meaningless syllables.

More modern (by Indian standards) are the highly improvised kheyal, Dadra, and Thumri. Another classical style is the Tappa of Punjab. Most of the classical songs of north India are devotional in nature, but there are a few genre which are especially oriented toward religion. Most notable is the bhajan, dhun or kirtan for Hindus, the kawali (qawali) for Muslims, and the shabad for Sikhs.¹⁷³

Not all the music is serious, for there are also many popular genres. The Gazal is one style which is known for its rich poetic, and romantic content. the Hindi geet is basically just a song. Undoubtedly, the most popular is the film song.

¹⁷² Gayaki - North Indian Vocal Music chandrakantha.com › Indian Classical Music › Genre

¹⁷³ IBVP

There are also a few genres which are oriented specifically toward musical education. The most notable example is the Lakshan geet. In this style the words of the song actually describe the rag which is being performed.

Another genre which is used for pedagogic purposes is the swarmalika. This style uses the Sargam of the piece instead of words. India also has a rich tradition of folk music. These will vary from region to region.

Some of the widely sung prevalent styles today in Hindustani Classical music are: Dhrupad, Dhamar, Khayal, Tarana, Tappa and Thumri. Other minor modes include Dadra, Sawani, Chaiti, Kajari and Hori.

Some of the Carnatic vocal form is “Varnam” “Kriti” “Tillana”.etc

In Western music they have Classical, Opera, Jazz, Rock, Pop and many more.

An artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner is called vocal music. A high quality voice is necessary for every singer to produce good music. Good tone is more important than the musical skill.

“Sousvaryam ca vidhinana ganam dhvayamayesyate

Atisete vidhignanam sousvaryam tu phaladhikam”¹⁷⁴

The voice should be attractive and flexible to produce the various ornaments. The vocal mechanism is brought into complete obedience to follow the will of the mind through correct voice training.

Musical voice is a scientific, precise, subtle and aesthetic melodic form with its own ascending and descending movement consisting of either a full seven-note octave or a series of six or five notes in any musical systems in world. Every Musical system and its musical forms are characterized by its own particular mood and style. The acknowledged order of these sentiments, or emotions can be defined very easily by singing “Voice” Thus through

¹⁷⁴ BRUHADDHARMAPURANA, 44; 17-18, V, “Music in Bruhaddarmapurana, The Journal of the music Academy, Madras (1983) p g no 37.

the rich melodies voice , every human emotion, every subtle feeling in man and nature, can be musically expressed and experienced.

Today, Indian classical music is a permanent part of Western culture. Many composers and musicians have been influenced by our music. The openness, will to learn, and sincere enthusiasm of Western audiences are a continuing source of inspiration and delight. And Indian music is slowly adopting the western music, specially the film music is always fascinated by Western music “Harmony”.

The concept of ideal voice varies according to the style of music. Therefore the training methods differ according to the style of music.

There is a variety of Indian vocal styles with great diversity in classical music. Voice Culture’s aim is to gain the control of the voice to sing the chosen vocal form aesthetically.

From the mentioned idea we can divide this chapter into 3 parts

5.1) Role of Voice Culture in Different Vocal Forms of Hindustani Music

5.1.1) Dhrupad

5.1.2) Dhamar

5.1.3) Khayal

5.1.4) Tarana

5.1.5) Tappa

5.1.6) Thumri

5.2) Voice Techniques of Different System of Music

5.2.1) Voice Culture and Carnatic Vocal Music

5.2.2) Voice Culture and Western Vocal Music

5.1) Role of Voice Culture in Different Vocal Forms of Hindustani Music

Indian classical music is primarily vocal-centric, insofar as the musical forms were designed primarily for vocal performance, and many instruments were designed and evaluated as to how well they emulate the human voice.

Vocal form of music is the strongest and the most dominant component of Indian music. Vocal music was considered to be a major part of Natya Shastra historically too. There are several old and new genres of Indian Vocal music such as:

Vocal music of northern India, or Hindustan, is one of the oldest forms of music. Hindustani centers upon a vocal performance, singing. In fact, most of the instruments developed especially for Hindustani were designed to closely resemble the human voice. There are several styles and ways to perform Hindustani music

To learn the Hindustani musical scale. The scale is separated into 22 intervals of 7 primary notes Sa - Re - Ga - Ma - Pa - Dha - Ni - sa. The 7 notes, called “Sur” do not have equal intervals. A group of 7 ‘sur’ is called a Saptak. The first and the fifth notes or Sa and Pa notes will never change their place on the 22 count interval, while all the other notes can be changed around for different rhythms.

Begin the Dhrupad style of Hindustani vocalization with a mantra, also called the Alap: "Om Anant tam Taran Tarini Twam Hari Om Narayan, Anant Hari Om Narayan." This is a sacred style of song, which by tradition is performed by a male and uses a tanpura and pakhawaj for accompaniments.

Express a lot of emotion to perform the Khayal form of Hindustani vocal music. The Khayal is 4 to 8 lines of lyrics like a poem put forth as a tune. It usually refers to 2 lovers or any situation that expresses intense feelings.

Convey a happy, joyful mood to perform the Tarana form of Hindustani. The Tarana form has several lines of rhythmic sounds that the performer will sing in a very fast and animated improvisation. Taranas are commonly saved for the last of a concert for the mood of elation they set.

Indian music is one of the highest forms of music existing and nourished through its rich cultural heritage.

5.1.1) Dhrupad:

Use of “Voice” in style of “Dhrupad”-Dhrupad was, and still is, largely performed by male. The appearance of a few female artistes is a recent phenomenon.¹⁷⁵(10) One or two male soloists accompanied by the “Tanpura” for the drone, and the “Pakhawaj” for percussion, the earlier accompaniment with the “bin” having wholly disappeared.

Dhrupad as we know it today is performed by a solo singer or a small number of singers in unison to the beat of the pakhavaj or mridang rather than the tabla. The vocalist is usually accompanied by two tanpuras, the players sitting close behind, with the percussionist at the right of the vocalist. Traditionally the only other instrument used was the Rudra Veena. Some artists have used other instruments. Preferably, such instruments should have a deep bass register and long sustain.

Like all Indian classical music, Dhrupad is modal and monophonic, with a single melodic line and no chord progression. Each Raga has a modal frame - a wealth of micro-tonal ornamentations(Gamaka) are typical. Dhrupad music is primarily devotional in theme and content. It contains recitals in praise of particular deities.

Nom Tom Aalap-

Dhrupad compositions begin with a relatively long and acyclic Alap, The singer begins each stage by first singing the note Shadja or “Sa” from the middle use_register and then proceeds to establish the mood of the “Raga” by singing the various notes register and lingers on these notes before embarking on the notes of the middle register. Once again this is in keeping with the guide line for Raga development through the “Aalap” .For this, the singer employs syllables. The text is preceded by a wholly improvised section, the “Aalap”. The Alap in dhrupad is sung using a set of syllables, popularly thought to be derived from a mantra, in a recurrent, set pattern:

“Na” “Ne” “Ri” “Re” “Di” “De”

¹⁷⁵ Hindustani classical music - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Hindustani_classical_music

a re ne na, té te re ne na, ri re re ne na, te ne toom ne

(this last group is used in the end of a long phrase).

"Om Anant tam Taran Tarini Twam Hari Om Narayan, Anant Hari Om Narayan".

and so on, which are collectively known as “Nom tom Aalap” .

culture of the society.¹⁷⁶

Dhrupad itself is a form of communication of music but the words that are used in the style come from the Madhya Pradesh “Brij bhasha”. Brij Bhasha was known to be the language of the royals and it was extremely poetic with deep-rooted meaning. Brij Bhasha came about to be the confluence of the Urdu and Hindi. “The essence and beauty of Brij Bhasha make the Dhrupad all the more interesting”

Ornaments of Dhrupad-Dhrupad, one has to be serious and understand in depth about its nuances. In Dhrupad there are no apparent decorative touches; only 'meend' (glide from note to note), and 'gamak' (heavy oscillation between notes) are allowed. The Alaap is the most important feature of Dhrupad. It has salient features, which can vary in tempo. The monosyllables are derived from the initials of mantra in a set pattern. The alaap has slow rhythmic pattern, which constructs itself in different speeds graduating into an accelerating beat. The three speeds are known to be :Vilmabit, Madhya and Dhrut.

Aesthetic of “Dhrupad” Dhrupad was the main form of northern Indian classical music until two centuries ago. Dhrupad provides that inner peace and brings about the union of the soul and the mind. The meditational techniques of yoga are used in Dhrupad where one is conscious of the breathing techniques of one’s body and helps in rendering an effective performance.

5.1.2)Dhamar:

Dhamar is a very old style of singing. The name is also applied to instrumental renditions of the same. It has many similarities to dhrupad. The major difference is that it is slightly more romantic. The “Dhamar” is similar to the dhrupad in term of the style of singing and “Raga”

¹⁷⁶ Exploring dhrupad's nuances | The Asian Age www.asianage.com/music/exploring-dhrupad's-nuances

development that we have described above, except that the form is almost invariably sung to the “Dhamar” tal, a cycle of 14 beats outlined in the section on rhythm. However, this “taal” has the beats distributed irregularly among the subdivisions or “khand-s” and being brisk endows the music with a rhythmic lilt. Moreover, “Dhamar” songs pertain to Holi , the festival of colours, and the antics of Lord Krishna, and are as such textually differentiated from “Dhrupad”, with a more emotive content.¹⁷⁷

5.1.3) Khayal

“Khayal” is to present the aesthetic of “Raga” .In terms of aesthetics, a raag is the projection of the artist's inner spirit: a manifestation of his most profound feelings and sensibilities. The musician breathes life into each Raag as he unfolds and expands it so that each note shimmers and pulsates with life and the Raag is revealed vibrant and incandescent with beauty. The “Khayal” form of vocal music is one of the most important genres of Hindustani classical music.¹⁷⁸

In Khayal, with the “Raga” “Tala” is also equally important. The “taal”, or rhythmic cycle of a raag, plays an equally important role in expressing the mood. There is a unique relationship between melody and rhythm. The intricacies depict the complexities and sophistication with which they are woven together. The division in a taal and the stress on the first beat, called sum, are the most important feature. The most exciting moment for a seasoned listener is when both the musicians, after their individual improvisations, come back together on the sum.

Khyal is the modern genre of classical singing in North India. Its name comes from an Arabic word meaning "imagination".

Parts of Khayal-Bada Khayal, Chota Khayal ,sthayi ,Antara

The sthayi often uses notes from the lower octave and the lower half of the middle octave, while the antara ascends to the tonic of the upper octave and beyond before descending and linking back to the sthayi. The format of Sthayi and Antara sections is observed, but the presentation would depend on the traditions of different gharanas

¹⁷⁷ Nad- Sandeep Bagchee, p g no 120

¹⁷⁸ IBVP

Characteristics-Like all Indian classical music, khyal is modal, with a single melodic line and no harmonic parts. The modes are called raga, and each raga is a complicated framework of melodic rules. Raga development and exposition is at this later stage and accompanied by words and rhythm: this is the bol alap or shabd alap, named thus (i.e. an alap) because of the rendering of the full range of the raga. The process of raga progression is known as badhat. While some gharanas close with the antara section, those like the Jaipur-Atrauli gharana choose to omit this section. Nevertheless, the brief alap and the strong positioning of the sthayi through the use of badhat are practiced by this gharana. The first phrase of the sthayi and the antara sections is termed the mukhda in both dhrupad and khayal. Khayal performances consist of the bada khayal and the chhota khayal. The former is a slow, sombre rendering of the raga and can well include an elaborate alap.

Chhota khayal usually continues the raga of the bada khayal at a faster pace (i.e. in drut laya). An exception are the ragas that do not lend themselves to the chhota khayal's style of rendering. Therefore, another raga is rendered but it needs to be close to the raga already performed. The Sampurana Malkauns raga is one serious raga and a performance would entail a separate raga for the succeeding portion.

Use of "Voice" in Khayal-The importance of the Khayal's content is for the singer to depict, through music in the set raga, the emotional significance of the Khayal. The singer improvises and finds inspiration within the raga to depict the Khayal. ¹⁷⁹

Khayal means "imagination" so there is ample scope of improvisation.

- Its improvisation begins slowly, explores the "Raga" in low register first, then moves upward.
- The improvisation using is called "bolbant" or "vowels" and sings many pitches with single syllable.
- Then the singer use the voice to improvisation passages of "Boltaan" "Taan" and occasionally "Sargam".
- Singing passage of "Sargam" use the solfege syllables as text.

¹⁷⁹ Hindustani classical music - Wikipedia, the free encyclopedia
[en.wikipedia.org/wiki/Hindustani_classical_](https://en.wikipedia.org/wiki/Hindustani_classical_music)

- The text enunciation emphasizes rhythm.
- The emphasis on the text in “Bolbant” provides marked contrast with the wide use of vowel only (Aakar),
- As a performance of khayal progresses, “Taan” are sung. “Taan” are fast melodic figures. They are borne on the vowel of text syllable or on independent vowels.
- A vocalist use the “Swaras” of the same “Raga” to perform the “chota khayal” `.
- The “chota khayal” is rarely performed as a distinct extinct entity.
- The voice should produced quick “Taan” for “Chota khayal” .
- The vocalist has to present many repetition of the first phrase of the “sthai”, a general rhythmic orientation and constant acceleration.
- Khayal bases itself on a repertoire of short songs (two to eight lines); a khayal song is called a “bandish”. Every singer generally renders the same bandish differently, with only the text and the raga remaining the same.
- The bandish is divided into two parts — the sthayi (or asthayi) and the antara

The songs are sometimes preceded by improvised [Aalap](#) to sketch the basic raga structure without drum accompaniment;

Aalap is given much less room in khyal than in dhrupad

The songs are short, and performances long (half an hour or more), the lyrics lose some of their importance. Improvisation is added to the songs in a number of ways: for example improvising new melodies to the words, using the syllables of the songs to improvise material (bol-baant, bol-taans), singing the names of the scale degrees —Sa, Re, Ga, Ma, Pa, Dha and Ni (sargam) — or simply interspersing phrases sung on vowels, usually the vowel A, akaar taans. Taans are one of the major distinguishing features of the khayal.

A typical khayal performance uses two songs — the bada khayal or great khayal, in slow tempo (vilambit laya), comprises most of the performance, while the chhota khayal (small khayal), in fast tempo (drut laya), is used as a finale and is usually in the same raga but a different taal.

Role of Voice Culture is presently in Khayal can be find in “BolAalap” “Bol Taan” and Ornaments of Khayal- There are so many ornaments to decorate the “Khayal Singing”Aalap , Bol aalap, Various types of Taans, Sargam. Various experiments were carried out by many musicians to develop an attractive style for this vocal form. The use of ornamentation in

khayal is far greater than in any other classical form, and the style has a tremendous freedom. Nonetheless, the subject matter remains semi-religious and emotional it provides greater scope for improvisation.

Uses Of “Voice” in Khayal- During the *alaap*, the singer sings without words, concentrating on the notes of the *raga* and improvising within its structure. Each phrase that is sung is repeated by the accompanist. An approach is a brief *Aalap* that provides no more than an outline of the *raga*. Sung with only the vocables (*Re, Ni*, etc) and with no rhythm, this part is known as the *avachar*, starts with *alaap*, in lower sounds and in slow motion. This is intended to unfold the ‘face’ of the *Raag*, its *swarup*. Which the characteristics of the *raga* are developed.

The whole performance of *Khayal* is embellished by frequent *taans*, presented either in terms of the *swars* as pronounced, that is *Sa, Re*, etc, or just as vowels at the same sound levels. As for rhythm, after *alaap* the singing stays at a normal rhythm, but it gradually speeds up until we reach a crescendo which is presented as “*taana*”.

Gharanas of the Khayal genre The *khayal* style of vocal singing has different schools following different style traditions.

Gharanas traditionally followed the *guru-shishya* system of instruction in which direct, one-on-one teaching and personal supervision meant a clearer and therefore deeper understanding, of both the traditions of that *gharana*, of the *raga*, and of the role of a particular style in exploring and presenting that *raga*.

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The *ghrana* system of music functioned at that time as the universities of music, where the disciples used to stay in the *guru's* house like family members and were given intensive training in music as well as life.¹⁸⁰

¹⁸⁰ Pran piya Ustad Vilayat Hussain Khan: his life and contribution to the world ... By Tapasi Ghosh p g no 11

Currently, few singers can be said to sing in the pure style of a particular *gharana*. Influences of other schools and the singer's individual style often form part of the presentation, leaving only the major characteristic features of the *gharana* intact. One interesting feature is the family ties of those within one *gharana* or even with those of other *gharanas*.

The *gharana* system arose out of stylistic rendering of the *khyal* by various subsequent generations of musicians. The *gharanas* have distinct styles of presenting the *khyal* — how much to emphasize and how to enunciate the words of the composition, when to sing the *sthayi* and *antara*, whether to sing an unmetered *alap* in the beginning, what kinds of improvisations to use, how much importance to give to the rhythmic aspect, and so on.

5.1.4) Tarana

The Another vocal form is “Tarana”, The *Tillana* of Carnatic music is based on the *tarana*, although the former is primarily associated with dance.

Tarana is based upon the use of meaningless syllables in a very fast rendition. There is an interesting legend concerning its origin

Tarana is a type of composition in Hindustani classical vocal music in which certain words and syllables (e.g. "odani", "todani", "tadeem" and "yalali") based on Persian and Arabic phenomes¹⁸¹ are used in a medium-paced (*madhyalaya*) or fast (*drut laya*) rendition. It was invented by Amir Khusro¹⁸²

Performance of Tarana

- Taranas are medium- to fast-paced songs that are used to convey a mood of elation and are usually performed towards the end of a concert.¹⁸³
- They consist of a few lines of poetry with soft syllables or *bols* set to a tune. The singer uses these few lines as a basis for fast improvisation.
- The form consists of sound-syllables used to describe sounds produced by string instruments or drums (*tana*, *dere*, *na*, etc.) to create a composition in a *raga*.

¹⁸¹ ITCSRA Glossary - Tarana

¹⁸² Massey, Reginald. *India's Dances*. Abhinav Publications. pp. 13. ISBN 8170174341

¹⁸³ Hindustani classical music - Wikipedia, the free encyclopedia
en.wikipedia.org/wiki/Hindustani_classical_music

- The tempo is generally medium or fast, and the composition has two parts in the sthayi and the antara respectively.
- The form is not restricted to any particular raga or tala.
- The consonants and the vowels which make the ‘words’ in tarana are without meaning - as in a mantra - and to make this a true representation of the Raag requires some skill.
- The structure consists of a main melody, usually short, repeated many times, with variation and elaboration at the performer's discretion
- There is a second contrasting melody, usually with higher notes,
- Melody is introduced once, and goes back to the main melody
- Tarana consists of syllables like Tom Tan Nan, Dir Dir which resemble the sounds of sitar.

The thillana from Carnatic music is based on the tarana, according to Balasaraswati,¹⁸⁴ and is widely used in dance performances

5.1.5) Tappa

In Hindi Tappa means 'lampha' (jump), or 'brief'. There is no scope for extension of the tone as in Dhrupad or Khayal, so Tappa has to be brief. Following the format of Kheyal, the sentences of this song consist of just two divisions. Love story and a sense of loss are central themes.

Style of singing “Tappa”

Tappa is a form of Indian semi-classical vocal music.) Its specialty is its rolling pace based on fast, subtle and knotty construction. Its tunes are melodious, sweet and depict the emotional outbursts of a lover.

Tappas were sung mostly by songstresses, known as Baigees, in royal courts

- 1) The speciality of the Hindustani Tappa is its rolling pace based on its fast and subtle knotty construction.

¹⁸⁴ Discussion with Amir Khan, from the AIR archives, commercially unpublished.

- 2) The arrangement of words with the help of vibration of tone performed in an exquisite vocal style creates a charming atmosphere.
- 3) With stresses before and after (tal) rhythm, and the use of 'ad-kuyad' rhyme, this type of song unfolds its aesthetic beauty gradually.
- 4) Shori Mian's Tappas are based on ragas like 'khambaj', 'sindhu', 'jhinjhit' and in Punjabi 'madhyaman tal' etc.

5.1.6) Thumri

Thumri- is romantic or devotional in nature, and usually revolves around a girl's love for Krishna. As it originated in the muslim culture of the Indian subcontinent, the God was the Muslim God. As thumri is sung in Hindi as well as Urdu, for Hindus the God is Krishna. The lyrics are usually in Uttar Pradesh dialects of Hindi called Poorbi and Brij Bhasha. Thumri is characterized by its sensuality, and by a greater flexibility with the raga. Thumri is also used as a generic name for some other, even lighter, forms such as Dadra, Hori, Kajari, Saavan, Jhoola, and Chaiti, even though each of them has its own structure and content — either lyrical or musical or both — and so the exposition of these forms vary. Like Indian classical music itself, some of these forms have their origin in folk literature and music.

Style of singing

- The 'Vistar' in the Thumri gave importance to the expression of emotions than the expression of the raga
- Many classical singers pay considerable attention to the lyrics, though they may be difficult to follow in the ornamented enunciation
- The Voice should be soft and flexible for the singing of Thumri because lots of ornamentations such as 'Khatka' "Murki" "Mind" are used .
- The voice should not be loud and open like Dhrupad and Khayal
- The *bol banao* style has a slow tempo and is concluded by a *laggi*, a faster phase where the tabla player has some freedom of improvisation.

performers of this genre are Abdul Karim Khan, the brothers Barkat Ali Khan and Bade Ghulam Ali Khan, Begum Akhtar, Girija Devi, Nazakat-Salamat Ali Khan, Prabha Atre, Siddheshwari Devi, and Shobha Gurtu.¹⁸⁵

5.2) Voice Techniques of Different System of Music

5.2.1) Voice Training of Carnatic Music

Carnatic music is considered one of the oldest systems of music in the world.¹⁸⁶ Carnatic music is a very complex system of music that requires much thought, both artistically and technically. The basis of Carnatic music is the system of ragas (melodic scales) and talas (rhythmic cycles). There are seven rhythmic cycles and 72 fundamental ragas. All other ragas are considered to have originated from these.

An elaborate pattern exists for identifying these scales, known as the 72 Melakarta Raagas. Tyagaraja, Muthuswami Dikshitar and Shyama Shastri, the three saint composers of the 19th century, have composed thousands of krithis that remain fresh among musicians and rasikas. The most important specialty of Karnatic music is its highly devotional element. The concept of the compositions are set entirely against a devotional outline. The notes of Carnatic music is "sa-ri-gaa-ma-pa-da-ni". These are abbreviations of the real names of swaras which are Shadjam, Rishabham, Gandharam, Madhyamam, Panchamam, Dhaivatam

The swaras in Carnatic music are slightly different in the twelve-note system. There are three types each of Rishabha, Gandhara, Dhaivatha and Nishadha. There are two types of Madhyama, while Panchama and Shadja are invariant.¹⁸⁷

¹⁸⁵ Nad- Sandeep Bagchee, (Notes) p g no - 141

¹⁸⁶ History of classical music traditions - Wikipedia, the free encyclopedia
en.wikipedia.org/wiki/History_of_classical_music_traditions

¹⁸⁷ Swaras in Carnatic music Wikipedia, the free encyclopedia
en.wikipedia.org/wiki/Swaras

Position	Swara	Short name	Notation	Mnemonic
1	Shadja	Sa	S	sa
2	Shuddha Rishabha	Ri	R1	ra
3	Chathusruthi Rishabha	Ri	R2	ri
3	Shuddha Gandhara	Ga	G1	ga
4	Shatsruthi Rishabha	Ri	R3	ru
4	Sadharana Gandhara	Ga	G2	gi
5	Anthara Gandhara	Ga	G3	gu
6	Shuddha Madhyama	Ma	M1	ma
7	Prati Madhyama	Ma	M2	mi
8	Panchama	Pa	P	pa
9	Shuddha Dhaivatha	Dha	D1	dha
10	Chathusruthi Dhaivatha	Dha	D2	dhi
10	Shuddha Nishadha	Ni	N1	na
11	Shatsruthi Dhaivatha	Dha	D3	dhu
11	Kaisiki Nishadha	Ni	N2	ni
12	Kakali Nishadha	Ni	N3	Nu

Table 5.2.1.1

As we can see above, Chathusruthi Rishabha and Shuddha Gandhara share the same pitch (3rd key/ position). Hence if C is chosen as Shadja, D would be both Chathusruthi Rishabha and Shuddha Gandhara. Hence they will not occur in same raga together. Similarly for two swaras each at notes 4, 10 and 11.

The Singing Exercises of Carnatic Music

The beginning lessons in Carnatic music were created about 500 years ago by the great composer Purandara Daasa and are still in use today.¹⁸⁸(35)

Whether there is a beginner or an expert in Carnatic music, whether they sing or play an instrument, these exercises will improve the technique.

In singing, these fundamentals strengthen the voice and they will help anyone hit the swarasthanas correctly. These lessons are meant for beginners but all students of music would be wise to practice them regularly.

The Lessons are listed below, along with a brief description. It is necessary to read before starting.

The Different Patterns of Voice Training of Carnatic Music

1) Lesson- 1: Sarali Varisai (Fundamental sequences) –¹⁸⁹

Sarali varisai are the fundamental sequences. They allow you to get a feel for the melody and the rhythm. The sequences follow a logical order - ascending and descending, up to the 7th varisai. The last 3 exercises help you move smoothly up and down the scale. Concentrate on getting the notes right, then add taaLa. Then, learn to sing the lesson in four speeds. Finally, sing all the notes in akaaram, singing only aaa...

¹⁸⁸ Dhattu Varisai - VijayaDhwani - Online Guide to Carnatic Music
www.vijayadhwani.com › Carnatic Music

¹⁸⁹ South Indian Classical (Carnatic) Music Basics (Sarali, Janta ...
www.shivkumar.org/music/varnams/index.html

Raga – Mayamavagoula, Tala -Adi

S R G M P D N ‘S

S N D P M G R S

2) Lesson 2: Jantai Varisai (Duplicate notes) –

Ss rr gg mm pp dd nn ss

Ss nn dd pp mm gg rr ss

3) Lesson 3: Daatu Varisai (Zigzag sequences) –

DaaTu varisai are sequences in which the notes "jump" up and down. These exercises help you hit notes no matter what their sequence. These zigzag sequences are more difficult but can be learned with practice. When you have command over them, learn to sing the notes in four speeds (with taaLam) and in akaaram, singing only aaa...

Smgm rgsr srgg srgm

4) Lesson 4: Tara staayi varisai (Higher octave sequences) -

Srgm pdn’s ‘s; ‘s;

Dn’s’r ‘sndp ‘sndp mgrs

5) Lesson 5: mandrastaayi varisai (Lower octave sequences) –

Madrastaayi varisai are the complement to the mEl staayi varisai. They allow to increase the command of successive lower notes. Again, do not strain or shout or whisper to reach the low notes - practice one at a time, and with time the singer will reach them. Sing slowly and hold the note or slide down to it from the next higher note, and eventually they will reach very low notes. Then, learn to sing the lesson in four speeds with taaLam. Finally, sing all the notes in akaaram, singing only aaa...

6) Lesson 6: alankaaram (Multiple taaLams) - ¹⁹⁰

The word “Alankar” means embellishment literally. These alankars consist of the artistic group of “swaras” combinations.

Alankara

Chaturasra Jathi Dhruva Tala

Srgm gr srgr srgm ----

7) Geetams
Simplest songs

8) Swarajatis
More complex simple songs

9) Notes
Simple, light songs

10) Varnams
Sophisticated songs for raaga and swara practice

CLASSIFICATION OF CARNATIC ORNAMENTS¹⁹¹

<i>Jaru/Ullasita</i>	<i>Irakka-jaru</i> - descending slide
<i>Slide</i>	<i>Etra-jaru</i> - ascending slide
<i>Gamaka</i> (Deflections)	<i>Nokku</i> - stress from above on successive (non-repeated) tones <i>Odukkal</i> - stress from below on successive (non-repeated) tones

¹⁹⁰ South Indian Classical (Carnatic) Music Basics (Sarali, Janta ...
www.shivkumar.org/music/varnams/index.html

¹⁹¹ Ornamentation in South Indian Music and the Violin By Gordon N. Swift
This article was first published as “South Indian Gamaka and the Violin” in Asian Music, the journal of the Society for Asian Music, Volume XXI-2, 1990.

	<i>Kampita</i> – oscillation <i>Orikai</i> - momentary flick, at the end of the main tone, to a higher tone
<i>Janta</i> (Stresses)	<i>Ravai</i> - turn from above <i>Sphurita</i> - stress from below on repeated tones <i>Pratyahata</i> - stress from above on repeated tones <i>Khandippu</i> - sharp dynamic accent

Chart -5.2.1.2

In the ornaments “*gamaka*” .They include “*enokku*” “*odukkal*” “*kampita*” and “*orikai*”.

Here, we can say that the Indian Classical music’s seven notes or “Swaras” are the fundamentals of Music either it can be Hindustani music or Carnatic Music. Only the training methods and treatment of “Swaras” are different.

5.2.2)Voice training of Western Music

Melody and rhythm are the common grounds for music, be it Western or Indian. Indian music is essentially monophonic (single melody format or homophonic) while Western music can be polyphonic (multiple notes played or sung in harmonised unison), monophonic or a combination of both.¹⁹²

Western classical music is based upon the equal tempered scale, and rests upon melody, harmony and counterpart while Swara and Tala are the two basic components of Indian classical music.

Swaras are the twelve notes and the intervening semitones , while a Tala is a cycle of beats, starting with a stress point called the Sam and ending with a release point called the Khali. It is this (sam & khali) that brings life to a Tala.

¹⁹² Music theory - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Music_theory

Vocals are used in both Indian Classical Music & Western Classical Music, but the way they're treated in relation to other instruments is different.

When vocals are used in Indian Classical Music, all the rest of the instruments are mere 'accompaniments' — there are Tanpooras that act like drones, harmonium that follows the tonality of the voice by providing chords, etc

In other words, Voice forms the basis of the structure surrounding an Indian Classical Music recital, whereas it is an addition to the instrumentally-generated structure of a Western Classical Music composition.

The term 'Voice' is hence used in a generic way in Western Classical Music and doesn't always mean human voice.

A 'voice' can be any theme played by an instrument. Thus, one can have a four-voice fugue being played on the piano using two hands, where each hand is playing one of four voices at any given time.

As the concept of an "Ideal Voice " differs according to the Systems of Music, the methods of training also vary with the systems of music. But we should not forget that the principle of any science in any country are the same. Same like that, all the Music systems notes are only 7 (seven) Sa Re Ga Ma Pa Da Ni Sa or Do Re Mi Pha So La Ti, only the voice training methods and treatments of these musical notes or "swaras" are different.