CHAPTER FOUR

THE PRACTICAL ASPECT OF VOICE TRAINING IN HINDUSTANI MUSIC

The Classical Music of India, has evolved over thousands of years and has become one of the most beautiful music in the world.

Voice culture is a deep relationship between "Music", Sound, Cosmology and the Human voice. Over thousands of years from Vedic period, Vocal music developed and got organized into an intricate organic living system or **"Raga"** (Melody) and "**Tala**" (Rhythm).[124]

Voice culture is a way to refine the skills through learning traditional compositions and methods of improvisation to engage in "*swara-sadhana*" (tone culture meditation) through singing.

In singing only the correct voice projection One can present the element of "Rasa" or the feeling expressed in the "Raga" .Which is evoked through the artistry of composition and improvisation according to the understanding of the artist of "Raga" and presentation of the "Voice".

Even the Hindustani Instrumental Classical music has developed out of the vocal styles.

Culturing the voice for absolute alignment with the Sruti at all levels and on all notes traversed in the octaves and correct voice training or "Swar Sadhana" is a major step in Voice Culture.

In this respect, certainly, the vocal musicians of the Hindustani system of music are very particular and a student aspiring to become a concert artiste spends years of toil on this aspect to train the voice perfectly.

The Artists and Music students should not show any undue haste to ascend the concert platform until the voice is ready by rigorous voice training method and totally trained to merge with the correct "Swara" , "Tala" and "Sruti".

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[124] Kirana West~Articles   www.kiranawest.com/articles.htm

Anyone having a ear for music is easily carried away by the melody emerging from the voice that totally becomes one with the Sruti and that becomes the most attractive voice.

The Hindustani system of Classical Music are based on the "S*apthaswaras*". Hindustani style abounds in "Gamaka" — oscillating usages, use of half Notes and Nuances.

To successfully handle all these aspects in unison with the Sruti and not go off key at any point needs vigorous and determined "Kantha Sadhana" or Voice training**.**

All these go to indicate that the voice needs deeper, sophisticated, devoted training to handle Hindustani music successfully. It is highly recommended by the voice expert to focus on this aspect of voice training.

The idea is that the "voice training" should be "Bhava", "Melody" and "Musical sense" oriented.

In Voice training a vocalists should attend the correct "Sruti" and alignment to Swaras (notes) when traversing up and down the octaves at a fast pace under the intelligent adventurism.

But making the voice obey the commands of the musical impulses of the brain with "bhava" is a hard task that needs intensive vocal training.

For effective rendition of Hindustani Music open and free voice production is most suitable. Felicity to handle "Gamakas" and nuances without resorting to muffling the voice or constricting the production tone is required. Use of false voice for Hindustani Music is also a wrong approach. Adopting modulation of the voice under the pretext of creating Bhava should be correct**.**[125]

In his composition "Pt. Bhimsen Joshi" had felt that the "Saptaswaras" shine when the Navel (Nabhi), Heart (Hridya), Voice (kantha), Tongue (rasana) and nose (nasa) are involved in the rendition.

Experience reveals that any student indulging in voice training adopting the correct technique of voice production would find the abdominal muscles around the navel strained and not the vocal chords.

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[125] The Hindu : Focussing on voice culture2002

If on the other hand the person feels a strain on the throat muscles and the vocal chords, the conclusion is that the technique is faulty and would lead to adverse effects on the vocal chords.

Music is for the mind and soul, with intensive voice training and close adherence to "shruti" a singer hence satisfies the listener.

"Voice-Culture" and Hindustani Classical Music

The most basic element that comprise "Indian Classical Music" are "Swara" and "Tala". 'Sa' 'Re' 'Ga' 'Ma' 'Pa' 'Dha' and 'Ni. These musical notes are the alphabet of music. We have just these "notes" to express ourselves musically. This is the reason, these notes are said to be so important. In the Indian Classical Music, the teachers as well as the scholars of music insist on the practice of these notes. This process of getting control over the musical notes is called 'Swara- Saadhana".

In Indian music it is called "Swar-Saadhana" and in "Western Music" the technique of voice training is called "Voice-Culture".

Hindustani Classical Music is based on "Raagdari Sangeet". A "Raga" is a melodic scale, consisting of 7 (seven) Notes .The different combination of these 7 "Swara's" with various rules of permutation and combination make a "Raga".

Before learning a "Raga" the knowledge of "Swar" and "Tala" is very important because the correct position of the "Swara" (notes) in different "Ragas" can be recognized only after the practice of these 7 seven notes.

Practice and understanding of 7 "Shuddha Swara" is the first important part in Voice – Training in Hindustani Classical Music. It
starts with the ability of singing the "Shuddha- Swaras" of an octave (from Sa to upper Sa). Firstly in ascending (Aroh) and then in descending (Avroh) order and then gradually moving around them in all possible disorganized manners. Later, it starts with the learning to sing all the"Komal"[Flat] , "Tivra" [Sharp], all the 12 notes of an octave. After a couple of years of "Swar-Sadhana" one should start learning "Ragas" in detail. The capability of seeing the

correct positions of the notes (Swaras) and those Swaras in different "Ragas" can be recognized only after dedicated practice and discipline under a capable Teacher (Guru) and correct voice-training.

"Swara-Sadhana" or voice-training in Hindustani Music differ's from "Gharana" to "Gharana". In Hindustani Classical Music we have "Gharanas" (school of music), they have their own particular Voice-training and every Guru and each "**Gharana"** has its own technique and method to train the voice and every voice has its own different quality.

Quality of Voice

Understanding of musical Notes (Swara)

Use of air (breathing)

Pronunciation of the 'swara'

Rhythm [Tala and Laya]

Lyrics and their meaning

Voice training and voice culture

Voice Culture is a method of taming the voice, which will help develop Swar (Musical Notes) accuracy, Voice modulation, Proper breathing, and extending the range. Every Gharana (School of Music) has adopted its own signature exercises. These exercises will be lifelong friends of the vocalist.

To get success in any mode of singing, it is necessary that the devotee should understand qualities of his voice and should keepin mind its limitations. The qualities of voice, after being refined, make the Gayaki more expressive.

There are the many practical methods for voice-training in Hindustani Classical Music and those help a voice can be cultured. Following ornamental patterns are used to make the voice impressive, beautiful, and varied through Voice Training -

From the aspect of Voice training in Hindustani Music .We can divide this Chapter into 12 parts:-

4.1)   Selection of Correct Pitch and Scale

4.2)   Practice of 7 notes and knowledge of "Octave"

4.3)   Importance of Kharaj practice or Kharaj Sadhana

4.4)   Practice of Palta or Alankar

4.5)   Practice of 'Merukhand'-gayaki

4.6)   Practice of Sargam geet and Lakshan geet

4.7)   Knowlegde of 10 Scales

4.8)   Importance of Aalaap in voice culture

4.9)   Importance of Taan in voice culture

4.10)   Ornaments of Vocal Music

4.11)   Importance of Vowels "Aa' "Ee" "Oo" and Articulation

4.12)   Practice of singing in Tala and Laya .

4.1) Selection of Correct Pitch and Scale

Determination of the correct pitch of the voice is regarded as the most important step towards voice culture in Indian Classical Music.. In Indian classical music, generally the compositions need a range spaning from mandra Madhyam to taar Madhaym. So pitch is determined to a pitch which satisfies this range effortlessly. A pitch is the smallest interval of shruti the ear can detect. Pitch is a subjective sensation, reflecting generally the lowness (slower wave frequency) or highness (faster wave frequency) of a sound. In a musical context, some people have what is called "perfect pitch" and can assign an isolated tone to its place on a musical scale.[126]The pitch of a note is how high or low it sounds. The different pitches have different letter names: A, B, C, D, E, F, and G. These seven letters name all the natural notes (on a keyboard, that's all the white keys) within one octave. (When we get to the eighth natural note, we start the next octave on another A.)

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[126] Music theory - Wikipedia, the free encyclopediaen.wikipedia.org/wiki/Music_theory

Indian Music Scale--The Indian music scale is said to have evolved from 3 notes to a scale of 7 primary notes, in the basis of 22 intervals. A scale is divided into 22 shruti or intervals, and these are the basis of musical notes. The seven 7 notes of scale are known to musicians as Sa Re Ga Ma Pa Dha and Ni. These seven 7 notes of the scale do not have equal intervals

Sa		Re	Ga	Ma		Pa		Dha		Ni	
1 2	3	4	5	6	7	8	9	10	11	12 13	14	15	16 17 18	19 20 21	22

(TABLE – 4.1.1)

between them. A saptak is a group of seven 7 notes divided by shruti or intervals as follows: [127] for our systems of music or perhaps any form of music is the basic pitch known as "Shruti". The melodic movements of music are developed on this foundation. The foundation movements of music are developed on this foundation. The fundamental requirement for vocal music is the ability of the musician to align his voice perfectly with the sruti and also with all the notes built up on the sruti. Any draw back in this regard has to be overcome with rigorous "Kant Sadhana" or voice training.Choosing the correct "Shruti" suitable for each voice is very important. This is to be done according to the pitch of the voice. It is common knowledge that the female voice is high pitched in comparison with the adult male voice.[128]One factor that governs the choice of Shuti" is the range of the voice. Having the sruti base, the voice should be able to traverse below the sruti(4) half an octave and above the point at least one and a half octaves comfortably.

Shruti is the drone which is used in Indian music. This was normally provided by a stringed) instrument (tamboura) or a small hand pumped reed instrument (Sur peti First, pitch is mainly dependent upon range, not timbre. We can find many stalwarts with a heavy sonorous voice singing in very high pitches. Both Ustad Amir Khan and Pandit Bhimsen Joshi used to sing at E in their youth. If the timbre of voice were the factor they should have sung at a lower pitch with their heavy voice.

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[127] sruti academy | Swara, Sruti, Saptak, Raga, Tala, Alaapsrutiacademy.com/post/Sruti-Saptak-Raga-Tala.aspx

[128] The Hindu : Focussing on voice culture 2002

Now, it's said that changing pitch hampers the resonance of voice. But it is a very common practice in the sub-continent to practice at a lower pitch and to perform at a higher pitch, like riaz in C and performance at C# or D for male vocalistsBut many teachers say that singing at a lower pitch doesn't hamper the voice, but singing at higher pitch can damage vocal cord and this is true.When we talk about Vocal Music or Vocal training , the correct Pitch is most important. The choice of "Pitch"(sruti) is the range of the voice This is to be done according to the pitch of the voice. In Hindustani Music, People tend to describe their pitch with the reference to harmonium keys. "Kaali Char, or Black four. That means that's where they are comfortable singing their first "Sa".Example: if my pitch stars from A# it should come down till Lower Octave Ma, and go up to Upper Ovtave Ma comfortably. (Sa ni dha pa ma). The human voice is comparable to a wind instrument, the vocal chords vibrating when air passes through them. But when deciding the basic sruti suitable to the voice it is to be compared with a stringed instrument. When, for instance a Tanpura tuned for a high pitch sruti suitable for a female voice is reduced and re-tuned to a lower sruti the strings become less tight and the tension of the strings drops, leading to vibrations from them. The tension of the strings is maintained at a tight level by choosing thinner strings for higher sruti and thicker ones for lower sruti. [129]If the "pitch" is set lower than the position in which the grip would be better, a voice would be unsteady with a lose grip of the sruti.This is also equally important in choosing the correct sruti depending on the range of the voice. Pitch is certainly one of the Basics of Singing,

Techniques of Pitch Exercises-Ideally a singer should be able to recognize the key being played and sing any one of the notes within the chord or scale without sounding sharp or flat. It is essential to be able to sing the correct notes in the right place (and at the right time!).This is the way to pitch a note to the music. Most singers need to learn and practice the "Pitch Exercise" before it becomes natural or second nature.Pitch Exercises are the terms used to describe the method of teaching and learning how to identify a note and sing in tune with the note or chord that is played.

These pitching tips will help us to correct our pitching through the use of a variety of techniques.

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[129] The Hindu : Focussing on voice culture 2002

When we sing in pitch, we are usually employing 3 kinds of technique, knowing our pitch well, listening out for our pitch and the music. Correcting our Pitch As We Sing

These are pitching tips in detail: Singers who are able to sing in the correct key or pitch often have a great sense of notes and musical scales Knowledge of the pitches for the respective songs are necessary for the respective songs we sing. Knowledge of what vocal register or vocal position has to be sung, the respective notes, as well as how to support the notes well with our breath. Familiarity with our 'singing pitch' comes with practice of basic scale. Practice of some basic pitch jumps when singing.

Great singers not only know how to sing well, but they are even better listeners.

When we sing, we need to also listen closely to and monitor our singing pitch, making sure that our vocals are in tune with the key of the music or song accompaniment. Basic aural awareness or listening training would involve listening to certain notes and reproducing them with our voice,

For example we may play a "Sa" Swar or note, and after listening, we would sing back a "Sa" Swar or note and check that it is the same as what we played. We may also do the same with longer melody lines, and singing them out exactly the way we play them, making sure that we are in the correct key.

We can also train our aural awareness by getting someone to play the basic intervals in various starting keys to see if we are able to tell what interval is being played.

This tests our listening ability as well as our recognition of pitch jumps between notes, and this will certainly strengthen our aural awareness.[130]

Once we are able to listen closely to our singing as well as the music or song accompaniment, we would be able to tell if we are in the correct key or not.

We should be able to tell if we were singing too LOW or too HIGH from the respective pitch needed, and correct our singing accordingly. We would need to be familiar with how we pitch when we sing, as well as to be able to listen out for our pitch and the music, before we would be able to correct our pitch as we sing. Practice of the "various musical scales and

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[130]. Pitching Tips For Singing In Tune www.your-personal-singing-guide.com/pitching-tips.html

intervals", as well as the various beat durations and rhythms is very important for "pitch exercise". Record our self singing along to a song that we know well and listen back to our efforts – [131]

They are the notes we sing melodic, are they exactly the same as the singers or do they sound harsh, sharp or flat? If the latter is the case then we are not singing 'on pitch'. We can also try recording ourself singing on different scales.We are on pitch, if we are singing in key then the notes we sing will sound like the notes that are played.

'Perfect Pitch --This is the term used to describe someone who can sing (or play) the notes (or chords) along with the music without reading the sheet music. It is also used to describe the ability to sing any note on request without hearing the note played by an instrument. Some people are born with this ability - others need to learn and practise to become competent.

Tone Deaf- The term used to describe someone who appears to lack the ability to differentiate between one note (or chord) from another .Very few people are really 'Tone Deaf'. This is extremely rare.

Most people who think they are 'Tone Deaf' just need to learn how to listen and practice their pitching skills. It takes some people longer than others but it CAN be learnt. Ideally we need a teacher to help us identify how we are progressing .The key to recognizing notes, chords and intervals is repeated listening and singing back.

Pitching Exercises-

- For practice we need an instrument to do them. Using a "Harmonium" play the note "Sa" ('C') (any octave within our vocal range is fine)
- Listen carefully as it sounds then play it again - this time singing the note as we play.
- If the note is too high or too low for our voice play the note in another octave and/or sing the note in the octave that is comfortable for us –
- Even if the note played is higher or lower than the "Sa" (C) note we sing - if we are pitching correctly both notes will 'gel' together.
- If, however our pitching is incorrect our voice will sound 'sharp' or 'flat' (or may be a completely different note!).

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[131] Music Theory Ear Trainingwww.musicez.com/theoryet1.html

- Repeat this exercise with each note going up and down the scale. Then do it again picking random notes.

- Once we have mastered the exercise above and can pitch the notes we are singing to the ones that are played then move on to the following exercise.

- In Hindustani music Mandra Ni, Madhaya Ga, Madhya Ni listen carefully to the notes that make up the chord.

    (Play the chord C (notes C, E, G).

- Play the "Harmonium" (Mandra Ni), identify note Ga and sing it.

    (Play the C chord again, identify the middle note E and sing it)

- Repeat the exercises listening and singing each note within the chord until you can identify each note and sing it easily without being put off by the other notes being played.

- Repeat this exercise with the chords Re, Komal Ga, Suddh Ga and Tivra Ma then repeat again randomizing the chords order of play (this exercise with the chords D, E, F, G)

- Then we will do it all over again using minor chords, until we can sing any note from any chord in every scale that our voice is comfortable singing.

Now we will make it a little more difficult! Play "Sa" (C) chord an octave above or below our vocal range, but sing the notes in our range.[132] (13)

This will help us recognize the chords regardless of where on the scale they are played and consistent practice should aid in improving our ability to pitch our notes regardless of how 'busy' the accompanying music. When we have finally mastered the above Pitching Tips well, we would then certainly be on our way to better pitching when we sing.

4.2)Practice of 12 Notes and knowledge of "Octave"

Sa- Re - Ga- Ma- Pa- Dha- Ni**.**These 7 Notes are the foundation of Music. The correct knowledge of these "Swaras" and practice is of utmost importance in voice-training in Indian Classical Music. The practice of the Mandra Swara is called "Sadhaj Sadhana".It is said that the practice of "Mandra Saptak"

These are the names of Seven "Swaras" or 7 notes [133]

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[132] Vocalist - Ear Training / Pitch Exercises for Singerswww.vocalist.org.uk/pitching_exercises.html

Swara Name	Ancient Swara Name	Western Note Name
Sa	Shadaj	Do
Re	Rishab	Re
Ga	Gandhar	Mi
Ma	Madhyam	Fa
Pa	Pancham	So
Dha	Dhaivat	La
Ni	Nishad	Ti
Sa	Shadaj	Do

<div align="center">Table- 4.2.1</div>

"Octave" means "Saptak" There are three octave or 3 "Saptak" in Hindustani Classical Music. To know the notes in octaves the following signs are mentioned here:

Lower octave is called **"Mandra Saptak"**, (the dot below the Swara).

<div align="center">(Ni, Dha, Pa, Ma, Ga, Re)</div>

<div align="center">.   .   .   .   . .</div>

Middle octave is called "Madhya Saptak" (there is no symbol)

<div align="center">(Re, Ga, Ma, Pa, Dha, Ni)</div>

Upper   octave is called "Taar Saptak**"** (the dot above the Swara)

<div align="center">.   .   .   .   .   .</div>

<div align="center">(Re, Ga, Ma, Pa, Dha, Ni.)</div>

 To "Increase the Range of the Voice" the practice of these three octave or "Saptak" is very important.

It starts from "Middle octave" after that in "Lower octave" and then "Upper octave" with its ascending notes (Aaroh) and descending notes (Avroh).

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[133] Swara - Wikipedia, the free encyclopedia

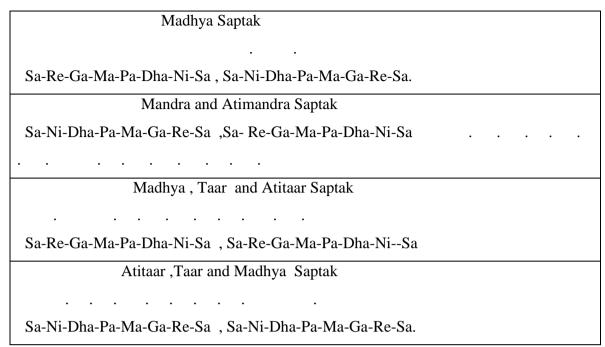| Madhya Saptak |
| --- |
| .   .
 Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa , Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa. |
| Mandra and Atimandra Saptak |
| Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa ,Sa- Re-Ga-Ma-Pa-Dha-Ni-Sa   . . . . .
 . .   . . |
| Madhya , Taar and Atitaar Saptak |
| .   . . .
 Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa , Sa-Re-Ga-Ma-Pa-Dha-Ni--Sa |
| Atitaar ,Taar and Madhya Saptak |
| . . . .
 Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa , Sa-Ni-Dha-Pa-Ma-Ga-Re-Sa. |

Table 4.2.2

Re, Ga, Ma, Dha, and Ni can refer to either "Natural" (Shuddha) or altered "Flat" (Komal) or "Sharp" (Tivra). Sa and Pa are "Achal Swara". They will not change their places.

The fine intonational differences between different instances of the same swara are called "shrutis".

The three primary registers or the range of an instrument or a voice of Indian classical music are Mandra (lower), Madhya (middle) and Taar (upper)

The practice of 3 octave depends on the capacity and natural texture of the voice. It is not necessary to stretch the voice beyond its capacity and natural texture. Because every voice has its own quality and strength. The aesthetics of a voice always come out from its natural texture. We have a number of Legends in Hindustani Classical Music who had a heavy voice and they recognized their texture and quality. They practiced and trained their voice according to their natural quality and they got their popularity from their particular voice quality only. This is only a technical method to increase the range of the voice, but one should practice according to his quality and texture under guidance of a "Guru"

4.3) Practice of Kharaj Sadhana

"Kharaj Sadhana" means the practice of (Madhya)"Sa" to Mandra and Atimandra "Swaras" or Notes .It is a essential part of voice training in Hindustani Classical Music.Traditionally, Hindustani Classical musicians, especially Dhrupad singers have certain insights into voice culture or voice engineering and "Kharaj Sadhana".[134]

There has always been an understanding that a voice has to sound and behave in a certain manner to be able to do justice to the demands of the music. Techniques of training like 'kharaj bharna', 'mandra saptak sadhana' are all voice development techniques. " Kharaj" means - bass octave / octave below lower octave requires control on abdominal breathing'Kharaj bharna' and 'mandra saptak sadhana' have been uniformly recognized as techniques for 'opening' the voice, opening up the range and volume, optimizing tonality etc. There have been and continue to be voices in Indian music which can stand the test of audience demands in any culture of the world.Actually the original word is "Shadja-sadhana".One must reach the notes below one' s "Shadja" keeping in mind his /her ability to do so Regular practice in this technique will surely improve the range of one's voice in the lower octave. Similar practice should be followed for the higher octave. As such the "Raga" grammar does not demand use of very low or high notes.

A voice with a good tonal range is certainly a qualification for a vocalist, provided the voice quality is equally pleasant throughout the range.Kharaj practice - the traditional way of practicing the lower octave notes by Hindustani Classical Music vocalists. A variety of such tips over the years from various sources. There is little by way of rigorous scientific study of what Kharaj practice should be Here it goes - Kharaj practice does a lot of good.

 Mainly because time is invested in singing practice – . Not so much because it is done in very low notes. Optimum benefit would result if time was spent on just the 4-5 notes below Madhya Sa, say down up to mandra ma, nothing further below**.** In normal Hindustani Classical Music singing, going down up to mandra ma is adequate, practice just what is needed to sing well. Kharaj practice does a lot of good **-** Just as I get up from bed in the morning, all my muscles are stiff, legs are a bit wobbly, the brain is not very sharp. If I must use that time to sing, it is hard to practice creative alaap, taans, laykari - needs sharp brain for all that, needs flexible vocal chord muscles**.** Kharaj practice is good to start vocal practice because – Just as We get up from bed in the morning, all our muscles are stiff, legs are a bit wobbly, the brain is not very sharp. If we must use that time to sing, it is hard to

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[134] Kharaj Sadhana www.india-forums.com

practice creative alaap, taans, laykari - needs sharp brain for all that, needs flexible vocal chord muscles. But Kharaj practice can be easily done then. So "Kharaj practice must be done before sunrise" is perhaps an unintended variation of what really should be. If we sing very early in the morning, do nothing other than just long stable low notes at low/moderate volume, which cause minimum strain". Kharaj practice can be useful any time of the day; but an hour of Kharaj early in the morning. An hour of say taans at night is a better choice than taans in the morning and Kharaj at night. It is purely a matter of optimizing return on investment, not restricting Kharaj to mornings.[135]

What does Kharaj practice actually do to the vocal chords, in physical terms[136]

- Strengthens the muscles
- When muscles become strong, they don't become strong just for that pitch being practiced –that possibly explains why it also opens up taar saptak, for taar saptak singing certainly needs strength.
- The long stable notes teach the muscles to reduce wavering, very useful for Hindustani Classical Music.
- Hence, the intention is not to perfect the shruti of those notes but to strengthen muscles and reduce wavering .
- "Kharaj Sadhana" breaks the monotony of the practice and stops one from reducing/dropping such practice due to the monotony.
- Anything that helps minimize strain - physically and mentally - is good. No restriction needed on use of any liquid (water/tea/coffee) during Kharaj practice, or any sleep/rest soon afterwards

The usefulness of "Kharaj Sadhana" is for both male and female. It is a basic of voice training in Hindustani Classical Music.

4.4) Practice of Palta or Alankar

Paltas are basically scales as in Western music. Palta means turned around. Palta is something that comes around in the same pattern. For instance sa re ga ma: re ga ma pa; ga ma pa dha; and so on.Some times a palta refers to an exercise that is simply repeated over and

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[135] Kharaj Sadhana   www.india-forums.com

[136] IBVP

over even though it does not follow a simple pattern within itself. These are exercises based on scales and rhythm. Hindustani and Carnatic musicians spends many hours practicing alankaars everyday.

"Palta" means singing the 'notes' with different combination and upside down of musical notes. Palta is the different combination of 7 swara for vocal exercise. Western musicians will describe them as short phrases transposed up and down a scale: 123, 234, 345, 456, etc.[137](17)

There are several types of "Palta" in Hindustani Music for voice-training. For example: A simple "Palta" is

| Aroh | Sa Re Ga M Pa | Re Ga Ma Pa Dha | Ga Ma Pa Dha Ni | Ma Pa Dha Ni Sa, |
| Avroh | Sa Ni Dha Pa Ma | Ni Dha Pa Ma Ga | Dha Pa Ma Ga Re | Pa Ma Ga Re Sa. |

Table 4.4.1

Paltas are also useful for practicing ear-training and pattern manipulation inside scales. A student of Indian classical music always begins with "Palta", which are ascending and descending sequences of notes in an easily repeatable pattern. These are an essential part of one's voice training and a prerequisite to improvising a Raga in both vocal and instrumental music.

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[137] permutations « Running Gamak: Warren Senders' Blogwww.warrensenders.com

Some simple "Palta" (rendering a specific combination of notes in succession) are as follows

Palta-1 Aroh							
Sa		Ga	Ma	Pa	Dha		Sa.
	Re					Ni	
Avroh							
Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa

Table 4.4.2

Palta-2							
SaSa	ReRe	GaGa	MaMa	PaPa	DhaDha	NiNi	**SaSa**
SaSa	NiNi	DhaDha	PaPa	MaMa	GaGa	ReRe	SaSa

Table 4.4.3

Palta3							
SRSa	RGRe	GaMGa	MaPMa	PaDhPa	DhNiDa	Ni**Sa**Ni	**SaRSa**
SRSa	Ni**Sa**Ni	DhaNiDha	PaDhaPa	MaPaMa	GaMaGa	ReGaRe	SaReSa

Table 4.4.4

Palta-4					
SaReGa	ReGaMa	GaMaPa	MaPaDha	PaDhaNi	DhaNi**Sa**
SaNiDha	NiDhaPa	DhaPaMa	PaMaGa	MaGaRe	GaReSa

Table 4.4.5

Palta-5				
SaReGaMa	ReGaMaPa	GaMaPaDha	MaPaDhaNi	PaDhaNi**Sa**
SaNiDhaPa	NiDhaPaMa	DhaPaMaGa	PaMaGaRe	MaGaReSa

Table 4.4.6

Palta-6		
SaGa ReMa	GaPa MaDha	PaNi DhaSa
SaDha NiPa	DhaMa PaGa	MaRe GaSa

Table 4.4.7

Palta 7 SaReSa	ReGaRe	GaMaGa	MaPaMa	PaDaPa	DaNiDa	NiSaNi	SaNiSa
SaNiSa	NiDhaNi	DhaPaDha	PaMaPa	MaGaMa	GaReGa	ReSaRe	SaReSa

Table 4.4.8

Palta – 8 SaReGa	ReGaMa	GaMaPa	MaPaDha	PaDhaNi	DhaNi**Sa**
SaNiDha	NiDhaPa	DhaPaMa	PaMaGa	MaGaRe	GaReSa

Table 4.4.9

Palta -9 SaReGa -	ReGaMa	GaMaPa	MaPaDha	PaDhaNi	DhaNi**Sa**
SaNiDha	NiDhaPa	DhaPaMa	PaMaGa	MaGaRe	GaReSa

Table 4.4.10

Palta of all shuddha swara converted into komal "Swara" becomes Rag "Bairavi".The different type of swara-s sequences can be easily converted into palta-s for other *thaats*. For *thaat*

Bhairavi, we can replace all *shuddha swara* to *komal*. As an example, Palta-8 all sudh swara becomes all komal swara Bhairavi.

The same Palta can be change into another raga-s palta.for example-the swaras of rag Bhairavi becomes Rag Kafi

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Palta -10					
SaRe<u>Ga</u>	Re<u>Ga</u>Ma	<u>Ga</u>MaPa	MaPaDha	PaDha<u>Ni</u>	Dha<u>Ni</u>**Sa**
Sa<u>Ni</u>Dha	<u>Ni</u>DhaPa	DhaPaMa	PaMa<u>Ga</u>	Ma<u>Ga</u>Re	<u>Ga</u>ReSa

Table 4.4.11

Practice of different Patterns of "Palta" for Improvisation and creativity with "Swaras" or Notes.

As the student develops a good understanding of these elements, the guru gradually exposes the student to more complex exercises such as extended alankaric phrases eventually up to 16 or more notes.

Memorizing sargams is the most counter productive way of learning because it's limiting.

Since Indian Classical music is mostly improvisation.

Fixed sargams and fixed alap don't work.

People who do memorize will soon find out that they are constantly running out of material.

Useful way to do "Palta"

- o Pick a scale — any scale, preferably one that has 7 notes.
- o Take a single short pattern (let's call it a "cell"),
- o Transpose it up and down in the scale.
- o Change the Patterns and then alternate the two patterns, one after the other.
- o Do it all from memory

The combinations of different patterns will help the student for improvise and this will help the student develop a sense of spontaneity and will invoke creativity. For example:

1st Pattern Aroh	SaNiSa	ReSaRe	GaReGa	MaGaMa	PaMaPa	DaPaDa	NiDaNi	SaNSa
Avroh	NiDaNi	DaPaDa	PaMaPa	MaGaMa	GaReGa	ReSaRe	SaNiSa	

Table 4.4.12

2nd pattern Sa Ni D	Re Sa Ni	GaReSa	MGa Re	PaMaGa	DaPaMa	Ni DaPa	SaNiDa
SaReGa	NiSaRe	DaNiSa	PaDaNi	MaPaDa	GaMaPa	ReGa M	Sa RGa

Table 4.4.13

3rd pattern SaNi Da	Sa Ni Sa	Ni Sa Re	NiDa Ni	DNi Sa	DPa Da	PaDa Ni	PMa Pa
Ma PDa	MaGaMa	GaMaPa	GRe Ga	RSa Re	ReSa Re	SRe Ga	Sa Ni Sa

Table 4.4.14

Sa Ni Sa	Sa Ni Sa	Sa Ni Dha
Re Sa Re	Re Sa Re	Re Sa Ni
Ga Re Ga	Ga Re Ga	Ga Re Sa
MaGaMa	MaGaMa	MaGa Re
PaMaPa	PaMaPa	PaMaGa
DhaPaDha	DhaPaDha	DhaPaMa
NiDhaNi	NiDhaNi	NiDhaPa
SaNiSa	SaNiSa	SaNiDha

Table4.4.15

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Palta with the combination of the two patterns as much of a "Vocal Range"

Sa N iSa / S aNi Dha	Sa Sa, Ni Ni, Sa Dha;
Re Sa Re/ Re Sa Ni	Re Re, Sa Sa, Re Ni
Ga Re Ga/ Ga Re Sa	GaGa, ReRe, GaSa
MaGaMa /MaGa Re	MaMa,GaGa ,MaRe
PaMaPa/ PaMaGa	PaPa,MaMa/,PaGa
DhaPaDha/ DhaPaMa	DhaDha,PaPa,DhaMa
NiDhaNi/ NiDhaPa	NiNi,DhaDha,NiPa
SaNiSa/ SaNiDha	SaSa,NiNi,SaDha

Table 4. .4.16

Palta with the combination of the two patterns as much of a "Vocal Range"

Sa Ni Da	Sa NiSa	Re Sa Ni	Re Sa Re	GaReSa	GaReGa	MaGaRe	MaGaMa
PaMaGa	PaMaPa	DaPaMa	DhaPaDa	NiDaPa	Ni DaNi	Sa Ni Da	Sa Ni Sa

Table 4.4.17

Palta with the combining of the two Notes in the other order

NiDaPa	NiDaNi	DaPaMa	DaPaDa	PaMaGa	PaMPa	MaGR	MGMa
Ga Re Sa	Ga ReGa	Re Sa Ni	Re Sa Re	Sa Ni Da	Sa Ni Sa		

Table 4.4.18

New Palta with the help of two iterations of the first "cell" and one of the second

NiDhaNi	NiDhaNi	NiDhaPa
DhaPaDha	DhaPaDha	DhaPaMa
PaMaPa	PaMaPa	PaMaGa
MaGaMa	MaGaMa	MaGa Re
Ga Re Ga	Ga Re Ga	Ga Re Sa
Re Sa Re	Re Sa Re	Re Sa Ni
Sa Ni Sa	Sa Ni Sa	Sa Ni Dha

Table 4.4.19

New Palta with the help of alternating successive notes

Now we will crate a new Palta with the help of alternating successive notes of the two different cells. [138]

For Example

S N S / S N D

S S N N S D;

Re Sa Re/ Re Sa Ni

Re Re Sa Sa Re Ni

[138] Indian Music in Performance: A Practical Introduction, with Accompanying Cassette Recording by Ram Narayan/ **Neil Sorrell**

Begin making up our own combinations of cell sequences, we should always use our memory to keep the material fresh in our mind's ear.

Instrumentalists can also get benefits from these Paltas by singing these patterns as well as playing them. It is also a very good exercise to sing while fingering them on your instrument (without activating it in any other way).

 The "Voice" During practice of "Palta"

o   Riyaz of "**Palta**" require a lot of patience and practice .

o   Practice with correct way and correct "Swara" will help us in getting a better hold on our voice. It can sometimes take many days or even weeks to master.

o   If we find we cannot sing a "Palta" should not go to the next one till we are confident of the previous one.

o   It is important to maintain a rhythm while singing a Palta.

o   We can start the "Palta" by singing slower. If we find the tempo of the "Palta" too fast and build up speed gradually.

o   Once we are able to sing these "Paltas" .We should start feeling confident about the singing. And it generally becomes a lot easier learning more advanced stuff after we overcome this initial hurdle.[139]

This Paltas builds a powerful cognitive link between Voice and Creativeness that pays off in future fluency and expressiveness. Paltas are basically scales as in Western music. Palta means turned around. Palta is something that comes around in the same pattern. For instance sa re ga ma: re ga ma pa; ga ma pa dha; ... and so on.Some times a palta refers to an exercise that is simply repeated over and over even though it does not follow a simple pattern within itself.

The most incredibly interesting "Taans" comes out from these "Palta structures" only.

4.5) Practice of 'Merukhand'-gayaki

The "Merukhand" style of singing is mentioned in the 14th century Sanskrit classic "Sangeeta-Ratnakara" of "Sarangdeva"."Merukhand practice" consisting of varied permutations and combinations of kaleidoscopic swara-patterns.

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[139] Bansuri Lessons - Some simple alankaars - Know Your Raga www.knowyourraga.com › bansuri

The meaning of the Merukhand is

Meru = mountain,

Khand = fragment

Merukhand is a composite word: meru + khand, which has a string of meanings in the dictionary open to numerous connotations. In the context of Hindustani Classical Music, 'meru' means the spine or fixed swars (notes) and 'khand' suggests chambers or in a given raga (composition).

Merukhand gayaki refers to the spine of music as the seven notes arranged in many different ways using the theory of permutations and combinations.

This technique though it seems mathematical is primarily used for improvisation of a particular raga in the scope of enhancing the beauty and exploring the maximum of the composition.

It paved the way for many musicians to generate a number of patterns within a fixed set of notes.

These notes can be arranged in different ways using this theory. For example,
if there are only two swars, Sa and Re in a given raga, then only two combinations (S-R, R-S) would be possible. But if there are three swars, then six different combinations (S-R-G, R-S-G, S-G-R, G-S-R, R-G-S, G-R-S) can be achieved.

Similarly, for the seven notes in raga bhairvi, a total of 5024 combinations can be attained without repetition through this gayaki. These combinations are factorial and can be written down mathematically. Merukhand Gayaki trains its patrons to remember all these combinations by heart and study the structures deeply.

Merukhand is a logically sequenced compendium of all the 5040 (7 x 6 x 5 x 4 x 3 x 2 x 1) melodic patterns that can be generated from seven notes. [140]

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[140] Deepak Raja's world of Hindustani Music http://www.swaratala.blogspot.com

The patterns are sequenced according to a particular logic, and required to be practiced endlessly until they get "programmed" into the ideation process of the musician. The mastery of these patterns also, obviously, developed the musician's technical ability to execute the most complicated melodic passages. When performing a raga, the musician chooses the patterns compatible with "raga" grammar for exploring the melodic personality of the "raga". Merukhand is a technique for doing badhat (progression) in a raga; it's not really a style.

<u>Starting of Merukhand Technique-</u>The "Merukhand" style of singing is mentioned in the 14th century Sanskrit classic "Sangeeta-Ratnakara" of "Sarangdeva".

<u>Merokhand style of the "Kirana- gharana. -</u>It was maestroes like Late Abdul Waheed Khan of the "Kirana style ,who has reintroduced the merukhand system into the khyal singing dual to also he was a beenkar as well as sarangiya and a singer.

<u>Merokhand style of the Bhindibazar- gharana-</u>Musicians from the Bhendibazaar gharana had been using it .A highly cerebral mode of raga exploration that relies on permutation and combination of notes into Hindustani Music

This generally strove to produce the permutations and combinations of a giver set of notes. Ihese are like mathematical exercises with little artistic effect in a concert.
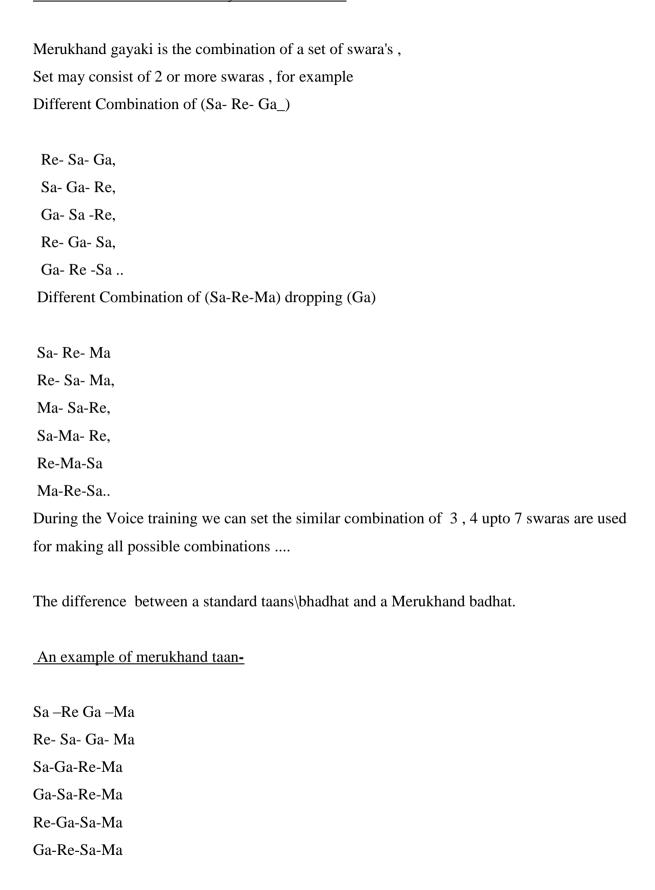
<u>Ustad Aamir Khan and Merukhand style-</u>Ustad Aamir Khan is famous for his merukhand Gayaki. Amir Khan devoted considerable time to sargam-singing, what is known as "Merukhand practice" consisting of varied permutations and combinations of kaleidoscopic swara-patterns. These complicated "Khandameru" sargams, and flashing meteoric taans brightened his reposeful vilambit Khayals now and then.

There is an article by Thomas Ross, "Forgotten Patterns: Mirkhand and Amir Khan", in a journal, "Asian Music", vol XXIV, number 2 (Spring/Summer 1993. Pandit amarnath-ji was the student of late Ustad Amir khan .He gives a lecture on cd .[141]It involves generating permutations of notes appropriate for the particular raga; this is easier for ragas that don't have a lot of restrictions. However, we can't just sing all the possible permutations one after the other, otherwise it gets boring

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[141] http://www.underscorerecords.com/catalog/audio/details.php?cat_id=04LD007ACD

Practical Use of Merukhad Gayaki for a Vocalist

Merukhand gayaki is the combination of a set of swara's ,
Set may consist of 2 or more swaras , for example
Different Combination of (Sa- Re- Ga_)

 Re- Sa- Ga,
 Sa- Ga- Re,
 Ga- Sa -Re,
 Re- Ga- Sa,
 Ga- Re -Sa ..
Different Combination of (Sa-Re-Ma) dropping (Ga)

Sa- Re- Ma
Re- Sa- Ma,
Ma- Sa-Re,
Sa-Ma- Re,
Re-Ma-Sa
Ma-Re-Sa..
During the Voice training we can set the similar combination of 3 , 4 upto 7 swaras are used
for making all possible combinations ....

The difference between a standard taans\bhadhat and a Merukhand badhat.

 An example of merukhand taan-

Sa –Re Ga –Ma
Re- Sa- Ga- Ma
Sa-Ga-Re-Ma
Ga-Sa-Re-Ma
Re-Ga-Sa-Ma
Ga-Re-Sa-Ma

Merukhand system of Raga progression another example of merukhand style:

Merukhand Taan-'Puriya kalyan';

Ni, Re, Ga, Tivra Ma, Pa, Dha, Ni,

Re=komal rishav,
M= teevra madhyam
 MA-Ga-Ma-Dha Ma Ga Ma Dha,
 Ma-Ga-Ma-Ni,
 Ma-Ga-Ma-Sa,
Ma-Ga-Ma-Sa-Ni,
 Ma-Ga-Ma-Ni-Dha,
Ma-Ga-Ma-Dha-Pa,
Ma-Sa-Ni, Ma-Ni-Dha,
Ma-Dha-Pa,Ma- Ga Re,
 Ga-Ma-Ga-Re-Sa.

The technique-
It sounds like we have to take one or two swaras as the basis, Then use them to develop variations.
In the example provided, ma ga is used as dominant pattern
Around those notes, other structure is developed.
It involves generating permutations of notes appropriate for the particular Raga; this is easier for ragas that don't have a lot of restrictions. However, we can't just sing all the possible permutations one after the other, otherwise it gets boring
A Vocalist has to select a few combinations during their performance and put together a beautiful design within the framework of the chosen raga.
Each Merukhand based musical rendition maximises the composition's introduction, elaboration and conclusion sections.

Ustad Amir Khan combined the tradition and his own contemplation in the context of *raga* profile. if we listen to Khan Saab's taans and even Alaaps we will see some fixed base notes. That is why in most of the *ragas* presented by him, the traditional *raga vachak* [that gives

identity to a *raga*] *swara* combinations and *swara* phrases, are easily available, whereas his own imagination generated quite new impact in *raga* presentation.

Dr. Prabha Atre writes (in her book "Swarmayee"): -

"There was thinking of *merukhand* system in *swara* creation, but its Ustad Amir Khan's presentation was very artistic. It was not merely mathematics; there was also self discretion in the context of "*raga*". That is why the *ragas* presented by him appear different from prevalent profile and ahead of tradition." [142]

 The conclusion is that this type of gayaki is highly intricate and academic when applied to a "Raga", for it offers a whole lot of permissible and non-permissible movements. Training of the Voice to Present a "Raga" -**"Raga"** is the ultimate destination of Indian Classical Music. Hindustani and Carnatic Music .Vocal music and Intrumental music both. In Indian Calssical music, all the training , singing or playing instruments is only to present a "Raga".It can be any musical "form" "Dhrupad" "Khayal" "Tappa" or "Thumri".But for a vocalist the "Voice" should be trained to perform a "Raga" purely and aesthetically. For this the voice training and basic structure of "Raga"should be understood properly.

Voice Quality of a Singer--Among the qualities of singers described in the *Shastras*, *shudha vani* [accurate voice] and *shudha mudra* [accurate posture and gesture] have been considered very important. Among the modern singers, very few can be considered to be ideal in this respect. Among them, especially the performance of Ustad Amir Khan has been considered praiseworthy.

If the accuracy of Amir Khan's voice is tested on the basis of physiology, it had a peculiarity that all kinds of *swara* application were based on movements of vocal chords, with controlled breath. He did not produce voice that seem to be artificial, with the help of organs, which could affect voice, like jaws, tongue, nose etc. For example, pronunciation of *swara* names in *sargam*, the natural position of lips and jaws in *akar* and keeping pronunciation of words in singing quite similar to usual conversation etc aesthetic elements were fine but inseparable

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[142]   Musical   genius   Ustad   Amir   Khan   was   the   foremost   exponent   of   Merukhand Gayakihttp://sites.google.com/site/amirkhanikhayal/9-ragaprofile - _edn1

parts of his vocalism. In *gamak* application, he never used *jabaday ki tans* [*tans* with movements of jaws]. Similarly, he never produced distortions, by changing the form of nasals in words, from *rang, dhang, sang* to *raung, dhaung, saung* respectively; which is done by others.

Every *raga* has its own profile from the point of view of *swara* application. The form of *raga* is decided by some factors of *raga* grammar, like the position of *swaras* omitted or applied in crescendo or descendo, their *shudha* or *vikrat* form, *ragang* or *raga* introductory *swara* combinations or *swara* phrases, *alpatva* [rarity] or *bahutva* [frequent use] of a note, *nyas sthan* [place of stabilizing], *vadi* [most important], *samvadi* [consonant of *vadi*], *purvang pradhanta-uttarang pradhanta* [the lower or upper tetra chord dominance] etc. Observing these principles of grammar, the vocalist has to find out the ways of his artistic expression. [143]

A music student can analysis a "Raga's " structure by its "*aroha* and *avroha" "Pakad"*
"vadi –samvadi" " thaat" "aalap" "taan" etc. But before all of this basic of a"Raga"
should be clear.These are the important part of Voice Training .

4.6)Sargam-Geet (Swarmalika) and Lakshan geet

Sargams ,Which are ascending and descending sequences of notes in an easily repeatable pattern. These are an essential part of one's "voice training" and a prerequisite to improvising a Raga in both vocal and instrumental musicA composition comprising Swar (notes) of a Raag and bound in a Taal is called Sargam-Geet. Lyrics are absent and the chief objective is to become familiar with the notes of a " Raag".

A student of Indian classical music always begins with *sargams* .Which are ascending and descending sequences of notes in an easily repeatable pattern.[144]

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[143] Raga Profile sites.google.com/site/amirkhanikhayal/9-ragaprofile

[144] Sargam | Indian Music indianmusic.ind.in/2011/07/08/sargam/

Practice of Sargam Geet (Rag Bilawal Teentaal)- Sthayee

1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Sa Sa Dha Pa	Ma Ga Pa Ma	Ga Ga Ga Re	Ni Re Sa Sa
0	3	X	2
Sa Sa GM RG	Pa Pa NiDa Ni	Sa Sa Dha Pa	Ma Ga Re Ga

Table 4.6.1

Antara

Pa Pa NiDa Ni	. . . . Sa Sa Sa Sa	. . Dha Ni Sa Re	. Sa Ni Dha Pa
Ga Ma Ga Re	GaPa NiDa Ni	. Sa Ni Dha Pa	Ma Ga Re Ga

Table 4.6.2

Practice Of Lakshan Geet

In Hindustani classical music "lakshan geet" are simple composition which describes a raag in the lyrics such as aaroh, avaroh, time of singing or playing a raag, vadi swar, samvadi swar etc. generally these compositions are in simple taal and is important in initial stage of Hindustani classical music.

Lakshan Geet (Raag Bhupali- Teentaal) [145]

Sthayee-Mani Baraj Gaya Ragini Kar Jab

Bhopali Ang Kahat Guni Sab

Sudh Kalyan Bilum Nat Jat.

Antara-Ga Vadi aaru Dha Samvadi

Deshikar me Aaush Sudhaivat

Rag Bihas Sajat Komal Dhar

Shastra Bhed Sanjhay Chatar

Lakshan Geet (Raag Bhupali- Teentaal)- Sthayee

9 10 11 12 Dha Tin Tin Ta 0	13 14 15 16 Ta Din Din Dha 3	1 2 3 4 Dha Din Dhin Da X	5 6 7 8 Dha Din Din Da 2 Sa Re Ma ni
Ga Ga Pa Re Ba ra j Ga 0	Dha - Sa Sa Re - Ya Ra - - 3	Dha Dha Sa Re ga ni ka r x	Ga Ga - - Ja b - - 2
Pa Pa Ga - GaRe Bho – pa -	Pa Ga Pa Dha Sa Li - An g	Dha Pa GaRe Ka ha ta gu	Ga Re Sa Sa ni - Sa b

Table-4.6.3

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[145] www.ragas4u.com/

Lakshan Geet (Raag Bhupali- Teentaal)

Antara

9 10 11 12 Dha Tin Tin Ta 0	13 14 15 16 Ta Dhin Din Da 3	1 2 3 4 Dha Din Din Da 1	5 6 7 8 Dha Din Din D 2
Ga Pa - Ga - Ga - Va -	Dha Pa- Sa Dha di - Aa ru	Sa - Sa Sa Dha - sa m	Sa Re Sa - va- di -
Dha Sa Sa Sa Dha Da Da De - shi kha	. . . Sa Sa Sa - - R Me-	Dha . . . Sa Re Ga Re Aau - sh su	Dha Sa . Sa Re Sa Da dhai -va L
Pa Ga Pa Da Ra - g bi	Dha . . Sa - Sa Sa bha- - ------ Sa	Dha Pa Ga Pa ja - ko -	Ga Re Sa Sa ma - dha r
Dha Sa Sa Re Sa Sa Sha - stra Bhe	- Sa Sa PaDa	Sa - Dha Dha jha - y cha	Ga Re Sa Re ta r Ma ni

Table 4.6.4

Use of "Sargam Geet"& " Lakshan Geet" in Voice training – It makes practice to the "voice" to understand Raga in better manner. - It helps to understand exact positions of note. –and helps to understand use of special notes & kanswar used in a raga easily. (24)

This "Sargam Geet" and "Lakshan Geet" is song based on "Raga" which is made up from beautiful arrangements of "Swaras" or notes and for the vocalist it is to displays the characteristics of "raga" along with various special notes used in a "raga". (25)

4.7) Knowlegde of the 10 Scales.

Ragas are based on ten basic thaats, or musical scales. Each thaat has a different combination of natural (shudhha) notes and flat (komal) or sharp (teevra) notes. This thaat-raga theory was developed by Vishnu Narayan Bhatkande, one of the most influential musicologists in Hindustani classical music in the twentieth century.

The ten thaats are: Bilawal, Kalyan, Khamaj, Bhairav, Poorvi, Marwa, Kafi, Asavari, Bhairavi, and Todi.

- Bilawal Thaat   :   Sa-Re-Ga-Ma-Pa-Dha-Ni-Sa. (All Shuddha, (Natural)

- Kalyan Thaat   :   Sa-Re-Ga-Ma(sharp)Pa-Dha-Ni-Sa.

- Khamaj Thaat :   Sa-Re-Ga-Ma-Pa-Dha-Ni (Komal or flat)-Sa

- Aasabari Thaat :   Sa-Re-Ga(Komal or flat)Ma-Pa-<u>Dha-Ni</u> <u>(Komal or flat)</u> – Sa

- Kafi Thaat   :   Sa-Re-Ga(Komal or flat)Ma-Pa-Dha-Ni (Komal or (flat)-Sa.

- Bhairavi Thaat :   Sa-<u>Re-Ga</u>(Komal or flat)-Ma-Pa-<u>Dha-Ni</u> Komal or flat)-Sa.

- Bhairav Thaat :   Sa-Re(Komal or flat)- Ga-Ma-Pa-Dha(Komal or flat)- Ni-Sa.

- Marva Thaat   :   Sa-Re-(Komal or flat)-Ga-Ma(sharp)-Pa-Dha-Ni- Sa

- Purvi Thaat   :   Sa-Re-(Komal or flat)-Ga-Ma(sharp)-Pa-Dha-(Komal Or flat)-Ni-Sa.

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    o Todi Thaat   :   Sa-<u>Re-Ga</u>-(Komal or flat)-Ma(sharp)-Pa-

                                      Dha-(Komal or flat)-Ni-Sa[146]

After practicing of these 10 Thaats all the "Raga's" Swara has been recognized and come easily to the "voice". .

It is important to point out that Bhatkande's thaat-raga theory is not infallible, but it is an important tool for classifying ragas and for teaching music to students.For example, ragas Yaman and Bhopali are based on Kalyan thaat, and raga Malkauns is based on Bhairavi thaat.

Most thaats are also ragas, but thaats are different from ragas. A thaat is a musical scale with seven notes presented in order of ascent. Unlike a raga, a thaat does not have separate ascending and descending lines or any emotional quality. A thaat has seven notes, but a raga does not need to use every note in a thaat.

A thaat is a very different musical entity from a raga,and in this difference may lie, crucially, a definition of what a raga is or is not. A thaat is a musical scale, conceived of as a Western musical scale might be, with the seven notes presented in their order of ascent (arohan).

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[146] The Scales of Indian Music A Cognitive Approach to That/Melakarta **-**Prithwindra Mukherjee

Classification of Ragas by Thaat

Name of Thaat	Notes	Ragas
Bilawal	S R G M P D N	Kaushik Dhwani, Durga, Hemkalyan, Nat Bihag, Bihagada, Hamsadhwani, Deshkar, Shankara, Alahiya-Bilawal, Bihag
Kalyan	S R G M (sharp) P D N	Shuddha Kalyan, Yaman, Hameer, Hindol, Bhopali, Kamod, Chhayanat, Shyam Kalyan, Nand, Kedar, Gaud Sarang, Yaman Kalyan, Chandini Kedar
Khamaj	S R G M P D N̲	Khamaj, Desh Gaud Malhar, Gawati, Gorakh Kalyan, Jayjaiwanti, Jhinjhoti, Jog, Rageshri, Sorat, Tilak Kamod, Tilang
Bhairav	S R̲ G M P D̲ N	Bhairav, Ahir-Bhairav, Gauri, Gunkali, Jogia, Kalingada, Nat Bhairav, Ramkali, Vibhas
Poorvi	S R̲ G M (sharp) P D̲ N	Poorvi, Basant, Lalit, Paraj, Shree, Puriya Danashri
Marwa	S R̲ G M (sharp) P D N	Marwa, Bhankar, Batiyar, Lalit, Puriya, Puriya Kalyan, Sohini, Vibhas
Kafi	S R G̲ M P D N̲	Kafi, Abhogi, Bageshri, Bahar, Barwa, Bhimpalasi, Brindavani Sarang, Chandrakauns, Dhaani, Gara, Jog, Megh, Mian Malhar, Nayaki Kanhada, Patdeep, Piloo, Ramdasi Malhar, Shahana, Shuddha Sarang, Surdasi Malhar
Asavari	S R G̲ M P D̲ N̲	Adana, Asavari, Darbari Kanhada, Desi, Dev Gandhar, Jaunpuri, Kaunsi Kanhada
Bhairavi	S R̲ G̲ M P D̲ N̲	Bhairavi, Bhupal Todi, Bilaskhani Todi, Komal Rishabh Asavari, Malkauns
Todi	S R̲ G̲ M (sharp) P D̲ N	Todi, Gurjari Todi, Lilavati, Multani

Table 4.7.1

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Each and every Raga must have its foundation based on any of the ten parent modes. [147]But a "thaat" is not for singing. For example- Asavari is presented, and notated, as Sa Re Ga (flat or komal) Ma Pa Dha (flat) Ni (flat) in ascent, or arohan. This is, however, only the basic musical structure of the raga Asavarit

The raga Asavari, in reality, and in exposition, is a very different thing. It goes straight from Re to Ma, and comes down to touch Ga, as it ascends; having touched Ni later, it returns to Pa, and, touching the upper Sa, returns to Dha and Pa again and again. Arohan and avarohan are, thus, inextricably and inseparably intermingled in the structure of this raga. The raga, then, is not a musical scale in the Western sense; it is a characteristic arrangement or progression of notes whose full potential and complexity can be realised only in exposition, and not upon the printed page. A condensed version of this characteristic arrangement of notes, peculiar to each raga, may be called the pakad, by which a listener hears the phrase Sa Re Ga Ma Pa Ga, none of these notes being flat or sharp. Repeated in a recital, they will know that they are listening to the raga Gaud Sarang.

Two ragas may have identical notes and yet be very different ragas; for example, two ragas mentioned earlier, Shree and Puriya Dhanashri, have exactly the same notes, but are unmistakably different in structure and temperament. The first can be identified by its continual exploration of the relationship of the note Re to the note Paa; while the repetition of the phrase Ma Re Ga Re Ma Ga, a phrase that would be inadmissible in the first raga, is an enduring feature of the latter. Certain arrangements of notes, then, are opposite to particular ragas and taboo to all others. A simple and abstract knowledge, thus of the notes of a raga or the thaat on which it is based, is hardly enough to ensure a true familiarity or engagement with the raga, although it may serve as a convenient starting point. Thaat familiarity can only come from a constant exposure to, and critical engagement, with raga's exposition.[148]

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[147] Batish , Ashwin, and S. D. Batish. "The 10 Thaats of North India." RagaNet. 1997. Batish Institute of Indian Music and Fine Arts. 17 Apr. 2009 <http://raganet.com/RagaNet/Issues/2/10thaats.html> .

[148] Chaudhuri, Amit. "Thaat." Know Your Raga. 2001. ITC Sangeet Research Academy. 4 May 2009 <http://www.itcsra.org/sra_raga/sra_raga_that/sra_raga_that_index.html

4.8) Importance of "Aalap" in Voice Culture

The "Aalap" is one of the most important elements in the exposition.[149]The proficient vocalist begins a concert with a few minutes long improvisation on the musical notes of the Raga, which sets the atmosphere of the Raga for the audience and the performer which is called "Aalap"in Hindustani Classical Music. Aalap means free improvisation. Alap, literally meaning introduction, is a complete form in itself and stands on its own. It precedes that part of a recital where there is a Bandish and development of the Raga around the Bandish.

Sequences of musical notes are sung without rhythmic constraints to clearly demonstrate the proper usage of notes in the Raga that has been chosen for presentation. In addition to the basic features of a "Raga" and the correct frequency of every note in "Aalap" vocalists prefer "akaar" where all notes are pronounced through the syllable "ah"The alap is followed by a long slow-tempo improvisation in vocal music, or by the *jod* and *jhala* in instrumental musicThe word "Aalaap" means a "dialog" or conversation. Alaap is a dialog between the musician and the raga. The purpose of including an alaap in a composition is for the singer to set the scene for the composition itself. The alaap prepares the listener to receive the emotions from the singer. Suspense is also being built up through the alaap for the listener.In other words, alap is the beginning part of the raga, starts with the key note of the mode it uses, that is "Sa", both in the instrumental and vocal pieces.

The tempo at the beginning is usually slow in order to show the scale and the key structure of the melody. There is no "Tala" in this section; if it is a piece of vocal music, there are no lyrics with it. Alaap reflects the depth, the temperament, creativity and training of the musicianThe presentation of "Aalap" and the voice modulation and culture is done through the regular practice "Swaras" and musical methods therefore not separated from whole music itself.

Ashwini Bhide Deshpande said that while doing alaap it is necessary to visualise the note and approach and reach the note.The actual swara was in the centre and we were at the periphery.Any practice should be done with fully open eyes and a fully open mind. The voice should have a quality defined by roundness and smoothness and should be rich and pleasing.

We should use our breath judiciously, maintain continuity, know to stop before our breath runs out and when we breathe in at the gaps let not the listener nor us be aware of it.

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[149] Nad- Sandeep Bagchi, pg no-96

Making of an Alaap -The purpose of including an alaap in a composition is for the singer to set the scene for the composition itself. The laws governing the performance of vocal and instrumental music are much the same. [150] In order to tell a story, the storyteller is required to set the scene for the listener, the point being to engage the listener emotionally and mentally to listen to their story. The alaap also serves this purpose; to prepare the listener to receive the emotions and the story from the singer. Suspense is also being built up through the alaap for the listener.Performance of Aalap for a vocalist in order to create an alaap it is essential to distinguish what "Raga" is to be performed. Every "Raga" is unique and has its own characteristics. First of all it is crucial to know which "Swaras" or notes are allowed to be used. In order to compose an alaap for any raga, it is crucial to know which "Swaras" or notes are allowed to be used: Arohi   (ascending notes of a "Raga")

Avroh(descendingnotes),Vaadi

Samvaadi,Niyas ,Anuvaadi ,Vivaadi . In order to compose an alaap for any raga, it is important to initially establish the Sa. The closest most important note to Sa will be second important note (samvaadi). Once the Sa has been established, the singer is then required to establish the first, second, third and fourth important notes respectively. In brief in all alaap compositions, "Sa" of madhya saptak is considered to be a very important note and therefore must be established reasonably quickly. Sa can't be directly established and has to be approached from either the vadi or samvadi.The vivadi is also an important note that must be used but too much emphasis on this note will change the raga. In alaap, the musician improvises each note gradually. Beginning with the lower octave and in a slow tempo.Instead of wholly free improvisation, many musicians perform alap schematically, for example by way of *vistar*, where The notes of the raga are introduced one at a time, Phrases never travel further than one note above or below what has been covered before.Reaching into a new octave is a powerful event while performing "Aalap".Alaap is used again with the composition, some time with the rhythm and is slightly faster.Some times the words of the song are also improvised with notes.This is known as "bol alaap". This process of establishing the important notes and thus revealing the raga step by step is known as a barat. Finally the alaap must end on the most important note in all ragas, that is the Madhya saptak

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[150] How to perform raga alaap, alaap performance with notations www.ragatracks.com/alaap.htm - United States

The act of performing the Alap is called Alapchari (pronunciation: AA-laap-chaa-ree). The essential skill and artistry of the Vocalist to present the voice and his creativity within the bounds of grammar are most truly manifest during "Aalap". Here that the essential skill and artistry of the performer and his creativity within the bounds of grammar are most truly manifest rather than during the fast paced and virtuositic passages.

In ancient treatises, Alap and Vistar were known as Bhasha ,Vibhasha and Antarbhasha [151]. There are four types of Aalap-

Svar-Alap-where the "Voice" is predominantly unfolded note by important note, is a form of Aalap.Progressing through its tonal centres, rather than by using the characteristic phrases or note-combinations of the Raga.

Rag-Alap-Where the "Voice" is unfolded through its successive tonal centres by means of the characterestic phrases of the "Raga" rather than by its individual important notes.

Auchar-Alap- A perfect "Voice" moving quickly through the important notes or phrases of the Raga, before plunging headlong into the Bandish and continuing the Raga elaboration by means of Vistar or Badhat the rhythymless development of the Raga after the Bandish has been enunciated and while the rhythm cycle is maintained on the accompanying percussion instrument. Bits of Vistar or Badhat are concluded by reiterating the Bandish

Poornang-Alap- Also called "Nom-tom" Alap. Performed by Vocalists   like Dhrupad singers or some singers of the Gvalior or Agra Gharanas. This is the full and complete development of the Raga through Alap alone.
It has four parts:
Sthayi ,
Antara
Sanchari and
Abhog

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151 Aalap www.ragaculture.com/alap.html

The meaningless syllables used by vocalists during the Alap, such as "Noom" "Re" "Ne" "Nome" etcVocalist performs this full and complete development of the "Raga" through "Aalap" alone.Several musicologists have proposed much more complicated classifications and descriptions of alap. Bengali researcher "Bimalakanto Raychoudhuri" in his "Bharatiya Sangeetkosh" suggests classification both by length and by performance style and proceeds to list thirteen stages.[152]

1. Vilambit
2. Madhya
3. Drut
4. Jhala
5. Thok
6. Lari
7. Larguthav
8. Larlapet
9. Paran
10. Sath
11. Dhuya
12. Matha
13. Paramatha

Even though Raychoudhuri admits the 13th stage is wholly extinct today, as jhala already at the fourth stage; the sthai-to-abhog movement is all part of the first stage (vilambit); stages six and up are said to be for instrumentalists only. Other authorities have forwarded other classifications. "Aalap" is supposed to be most effective in expressing the basic theme of "*raga*" and presenting its form, based on extempore improvisation. Especially in swara dominant gayaki.

For a Vocalist it becomes necessary to pay more attention to refinement of "*aalap*".

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[152] Alap - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Alap

In the opinion of Pt. Bhimsen Joshi: "Alaap is the life-force of the song. It is only the "Alaap" that is capable of capturing the temperament of the artist.[153](33)

If the artist is Shaant [at peace] and Gambhir [serious], like Amir Khan was, the Alaap will represent the core of his very beingAmir Khan Saheb easily performs *alaap* of lower octave in few rotations of beginning in his well known method, whose form is given below:

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

He started "Aalap*"* around middle keynote with the discipline of progression. He used to begin improvisation of "A*alap"* with "bol aalap". Once the "bandish*"* was started, he did not perform wordless *alap* by making "A*akar"* etc as medium. The movement of *alap* generally reached the rishabh, gandhar or *madhyam* of treble octave and in the end; he stabilized *alap* on keynote of treble octave. In between these bol alaps, he artistically mixed behlavas*,* zarab and swara alap [*alap* with *swara* names in the form of *sargam*], which was helpful in maintaining attraction of his *gayaki*.
Its Amir Khan's style of performing "Aalap" that has been compared to the telling of a story-with structuring of commas and full stops, sentences and chapters.

4.9) Importance of "Taan" In Voice Culture

A "Taan" can be termed as a group of "Swaras" or Notes employed for exposing or expanding the "Raga" that is for "Raga Vistar".

Pandit Bhatkhande, in fact, uses the term "Taan" as a synonym for a musical phrase. However "Taans" are usually sung at a faster speed compared to the basic tempo of the piece and are , therefore, similar to an arpeggio in Western music. The essential feature of the "Taan" is that the notes must be in rapid succession with each other mantra containing at least two notes, if not more.

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[153] Alap and Badhat Dr. Ibrahim Ali (sites.google.com/site/amirkhanikhayal/5-alapandbadhat)

Taan is a virtuoso technique used in the vocal performance of a raga in Hindustani classical music. It involves the singing of very rapid melodic passages using vowels, often the long "a" as in the word "far", and it targets at improvising and to expand weaving together the notes in a fast tempo. It is similar to the technique ahaat, used in Arabic music. A "Taan" in Hindustani classical music is sung by stringing a series of notes very rapidly.

The Voice training of "Tan" should be very rigorous because a "Taan" is a melodic structure that is not only straight (sapat), but convoluted (vakra) , patterned (alankara) or can be a mixture of these."Tan" cannot be achieved without constant hard work [154]

The "Sapat –tan" is straightforward and has a series of ascending or descending notes without any twists e.g. 'Sa Re Ga Ma Pa dha Ni SaNi Dha Pa Ma Ga Re Sa". It must , however, follow the rulers of the "raga" and hence only the notes permitted in the "Aroha" and "Avroha" can be used in it. For example, only a "Tivra" Ma can be used in a "Tan" taken while singing a piece in Rag Yaman, or "Ga" not be included, and only the komal Dha used in an ascending "tan" while singing in Raga Asawari and so on

In contrast to this is the "Vakra Taan" which moves upwards and downwards e.g.**'Sa** Re Ga Ma Pa Dha Ni Dha Sa Ni Re Ni Sa Dha Ni Pa Dha Ma Pa Ga Ma Re Ga Sa Re Ni Sa. However, the "Vakra Taan " too must adhere to the outline of the Raga as given by the "Aaroha" and "Avroha" .

"Alankar Tan's involve repetition of certain notes throughout the octave. They are thus similar to the scale exercises and have patterns such as **"**Sa Re Sa" Re Ga Re, "Ga MaGa" and so on, following the same basis in the descent as in the ascent. While this is a simple example, more complicated forms are also possible. All these types can be combined and sometimes give rise to specific "taan's " such as the "Chhut Taan " (a taan with jump) which is used in vocal as well as instrumental music such as the "Sitar" In this, short straight "taan" are separated by gaps, a result of the notes left out because of the speed of execution e. g 'Pa Ma Ga Re Sa –Dha Pa Ma Ga Re Sa' . Another mixed type that is encountered is the "Phirat-tan" in which improbable combinations are displayed with many alternating ascending and decending sections.

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[154] AUTOBIOGRAPHYPandit Keshav Bua Ingle
Translated from Marathi Publication/Translator: Gouri Ghorpadey,ch- 10.p g no 76-

Different vocal techniques give rise to the "Aakar Taan" the "Sargam Taan" and the "Bol Taan". Sargam Taan's are those which are sung to the names of the notes (solfege syllables). The Aakar Taan do not use the names of the notes but are sung to the syllable "a"'s on the other hand ,BolTaan's on the other hand , are sung to the syllable of the text or the lyrics .However , Bol taan's should be distinguished from from Bol-Banth which is used for layakari,that is to bring out the rhythm. In the former, following the essential characteristic of the ornament, each syllable covers several notes, as compared to the latter, where the words are broken up with a syllable to a note or at the most to two, in order to create a rhythmic effect.

Ornaments such as the "Gamak" can also be combined with the "Taan" such as by using the movement of the diaphragam to create the quavering "Gamak" effect. The Gamak form is based on the principle of repetation of the same note. The "Gamak Taan" derives itself from the "Drupad" style of singing and is usually sung to the syllable "na" and involves heavy vocal oscillation with each note starting at an earlier note and coming to the subsequent note through rapid glissandi or slurs.

While the "Gamak Tan" is subtle, a more obvious method and therefore not having such an aesthetically pleasing effect is to use the movement of the jaw to create a somewhat similar effect, the jabde-ki-taan. Similiarly to the Gamak Tan is the Lahak Tan which is basically the same , but is supposed to be produced by varying sound the vocal chords instead of using jaw movement or the diagphram.

Other ornaments that can be combined with the "Tan" are the "Murki" and the "Khatka" which we will consider shortly.

What is more important is the rhythmic structure of the "Taan" which although is partly dependent on the overall tempo of the presentation is also shaped by its internal structure. Thus "taan" are referred to as Duguni Tiguni,Chuguni and so on depending on whether they have two, three ,four or more notes in one beat or "Mantra". Occasionally the tempo of the 'Taan" can be reduced and then increased to create a different effect. It will thus be seen that a wide variety can be brought about by the use of "taan's".

Another distinction made between "Taan's" is to divide them into Shuddha and Kuttan's. However the term "Taan" is used here in its original sense of note extensions or note

combinations. According to this system of differentiation, melodic figures are divided into two categories, those belonging to one mode or "That" and those that can be common to several "Thaat".

A pure "Taan" is thus a unique note combination through which the form of one "raga' only can appear,while a decieitful "Taan" is a note extension through which the forms of two or more different "Raga 's may appear as the note –combination is common to more than one "Raga" . However, as this is largely a theoretical distinction with little bearing on "Taan" in the sense of melodic figures executed with speed, the topic we are discussing here, the reader can safely ignore it.

 Taans are clustered in different types. [155]

Bol Taan : Taan can be sung by utilizing the words of the bandish. This is a difficult type of a taan as in this correct pronunciation, meaning of the composition, everything has to be taken into consideration.

Shuddha/Sapat (Straight) Taan : The notes are placed in an order in one or more octaves.

Koot Taan : The notes do not remain in order. Therefore the nature of *Koot Taans* is complicated.

Mishra Taan : Combination of sapat and koot taans.

Aakar tan issinging ovowel"AH"   For Example

RagYaman Tivra Ma

MaMaMaMaMaG	NiNiNiNiNiDha,SaSaSaSaSaRe,	SeReSaNiDhaPa, SaReSaNiDhaPaMaGaRe Sa.

[155] Taan (music) - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Taan_(music)

Gamak Taan : Gamak is a technique by which a force is added to notes and each note is repeated at least twice.

Many other types of taan exist, e.g. Ladant taan, Zatkaa taan, Gitkari taan, Jabde ki taan, Sarok Taan, Halak Taan or Palat taan.

Practice of "Taan"

An analysis of "Tan" executed by great masters belonging to different gharanas reveals that there are essentially 6 "prakars" of tans and each prakar can be executed in different ways which could be termed as tan "angs" - which are also of 6 different types.

Pt. Arvind Parikh's lecture on 6 different tans are: [156]

1) Alankar: (based on palta exercises)

2) Sapat: (straight runs across the full scale ascending or descending)

3) Badhat: The badhat concept transposes the principles of alap progression into the tan phase. The musician selects the melodic centre after melodic centre, and weaves tans around each melodic centre, ascending up the scale."

4) Multiple notes tan: (ascending patterns of fast sequences of two or more notes played pairwise).

5) Ladiguthav: (chain-knitting, complex pattern of notes around each along the path)

6) Choot: (short melodic phrases executed with jumps across the scale).

Text and Demonstrations by Pandit Arvind Parikh

According to Ustad. Ali Akbar Khan there are ten types of "Tan" in Hindustani Classical Music (Book : Introduction to the Classical Music of North India) [157]

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[156] Sitar Guru. An Interactive Introduction to Sitar on CD-Rom

Drut Tan: fast

Sargam Tan : using names of the notes as words.

For Example

PaMa, GaRe, GaMa, PaDha ,NiDha PaMa, PaDha NiSa, GaGa, ReSa, NiRe, GaRe, SaNi, DhaPa, MaGa, ReSa, GaMa,PaDha, PaMa ,GaMa GaRe Sa-

Vakra Tan: with crooked movements.

Chhut Tan: with abrupt jumps and turns of phrases.

Gamak Tan: with shaking, using neighbour notes

Alankar Tan : using a repeated melodic figure on different pitch levels. Alankar tan is repeated notes. A simple example would be Rag bilawal

SaReSa	ReG Re	GaMaGa	MaPaMa	PaDaPa	DhNidha	NiSaNi	SaNisa
NiDaNi	DaPaD	PaMa Pa	MGa Ma	GaRega	Re Sa Re	Sa	

Sapat Tan: with a full sweep of the entire range of the "Rag". Sapat tan is ascending and descending of the notes,

Sapat Taan Rag Bilawal

Aroh	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa
Avroh	Sa	Ni	Dha	Pa	Ma	Ga	Re	Sa

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[157] .Introduction to the Classical Music of North India" by Ud. Ali Akbar Khan (edited by George Ruckert), p301:

Bidar Tan: with wide and unexpected leaps.

Phirat Tan: with unexpected combinations of phrases.

Ulta Tan: turning the rhythmic accent "inside out.

There are different opinions that vary from Gharana to Gharana about "Tan".

Taans are clustered in different types:

Bol Taan : Taan can be sung by utilizing the words of the bandish. This is a difficult type of a taan as in this correct pronunciation, meaning of the composition, everything has to be taken into consideration. Bol tan<u>s</u> is singing of the lyrics.

Example Rag Malkaun;

Koyaliya bole amba ki dal par .
GaGaSaNiDaNiSaGaNMaDGMdNS.DNSGMGSNDNDMGMGS

Shuddha/Sapat (Straight) Taan : The notes are placed in an order in one or more octaves.

Koot Taan : The notes do not remain in order. Therefore the nature of *Koot Taans* is complicated.

Mishra Taan : Combination of sapat and koot taans.

Gamak Taan : Gamak is a technique by which a force is added to notes and each note is repeated at least twice.

Many other types of taan exist, e.g. Ladant taan, Zatkaa taan, Gitkari taan, Jabde ki taan, Sarok Taan, Halak Taan or Palat taan.

A taan properly sung often evokes applause during a performance, and takes both the artist and audience a different level. They are some of the defining characteristics of Hindustani tradition of Indian classical music.

For example, the *tan* performed byUt Amir Khan Saheb in *raga bhatiyar*: - [158]

Re ̇ re ̇ ni dha dha ni dha pa ma ga ma dha -, ni re ̇ ni dha dha ni dha pa ma dha dha pa ma ga pa -, ma -, pa -, ga -, pa pa ga re sa.

Similarly, his *tan* of *sargam* is also impeded some times, and he joins the *swara* phrases ahead of it very artistically and peculiarly. For example in LP No.EASD-1357, while presenting *"raga malkauns"*, taking ascending sargam in middle octave from dhaivat to *tar* gandhar, he is impeded at dhaivat, and again starts next *swara* phrase of *sargam* from the same *swara*. The continuity of his breath remains constant, while singing *bandish* and *alap* in *ativilambit laya*. And because of this stamina, he could stabilize *swaras* and applied *meend*, in a refined manner, unto the last.

From the point of view of pitch, the voice of Ustad Amir Khan was of middle level, that is, it is neither low and broad like that of Fayyaz Khan, nor conical like that of Abdul Karim Khan and Abdul Karim Khan. As per recorded collection available with the author, it appears that on an average, the *swara* [keynote] of Ustad Amir Khan was equivalent to first black key [*kali aik]* of the harmonium.

Taan is a Vaichitriya: special attribute; something extraordinary different is appreciated by the audience. The taan is applauded, because there is a skill in the performance of a taan.

4.10) Ornaments of Vocal Music

The next important factor in voice training is melodic figures which act as embellishments to the "raga" and are frequently also exist used in its presentation.These embellishments are essential as they enhance the aesthetic potentialities of the "Raga" . [159]

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[158] Analysis of Ustad Amir Khan's Vocal Style http://sites.google.com/site/amirkhanikhayal/home

References http://www.itcsra.org/alankar/murki/murki_index.html

The most common term for these melodic forms is "Alankar" (ornament) which generally refers to deciorative figures or melodic phrases (a group of notes) employed to adorn a "Raga" .These are used during the exposition of the "Raga' . They can as well,be used in the form of scale exercises. In India, Alankar or Alankara means ornaments or adornments. In the context of Indian classical music, the application of an alankar is essentially to embellish or enhance the inherent beauty of the genre. The earliest reference to the term Alankar has been found in Bharata's Natyashastra written sometime between 200 BC and 200 AD. This treatise on dramaturgy mentions 33 types of Alankars. Subsequent musical treatises like Sharangdev's Sangeet Ratnakar in the thirteenth century and Ahobal's Sangeet Parijat in the seventeenth century mention 63 and 68 types of Alankars respectively.

The Shastras or ancient texts have categorized alankars into two broad groups – Varnalankar and Shabdalankar. The former comprised the varna based alankars of earlier times. The four Varnas, sthayi, arohi, avarohi, and sanchari were arrangements of notes in a particular sequence or four kinds of movements among notes. Sthayi refers to halting at a single note, arohi to an upward movement, avarohi to a downward movement and sanchari is a mixed (upward and downward) movement. This classification of alankars related to the structural aspect of a raga. The latter classification, Shabdalankar, comprised the aesthetic aspect. It referred to the sound production technique utilised by either the human voice or on an instrument. Shabdalankar had a wide connotation and would actually include everything that a performer wove both melodically and rhythmically outside the periphery of the fixed composition. In other words, all the extempore variations that a performer created during a performance within the raga and tala limits could be termed as alankar, because these variations embellished and enhanced the beauty of the raga, the tala and the composition.

But going by current performance practices, printed and audio material and the personal opinions of musicians and musicologists over the last 100 to 150 years, the definition and gamut of shabdalankars seems to have changed. Besides the raga, the tala and the bandish which are the fixed portions in a performance, the process of elaboration has been divided into several angas or stages. These stages comprise the alaap-vistaar , behelawa, bol-bant,

[159]Tradition of Hindustani Music -Manorama Sharma p g no 13

Ravi Shankar on Indian Music www.ravishankar.org/indian_music.html

sargams, taans, in vilambit laya and drut laya in case of khayal and Alaap, jod and gats in case of instrumental music. These may further vary from one gharana to another. Therefore, when we talk about alankars today, we specifically refer to embellishments to a swar or a note.

In Indian music and especially in raga sangeet, staccato or straight isolated notes are almost unheard of. In instrumental music too, with the exception of some instruments, the notes are never static either. Each note has some link with its preceding or succeeding note. It is this extra note or grace note that lays the foundation of all alankars. The shrutis or microtones that are so important in raga sangeet demand this 'mobile' nature of the swaras in Indian music.

In the Shastras, a grace note has been referred to as alankarik swar. When a group or cluster of notes embellishes another swar, they form the alankarik pad. The alankars in practice today and those that have been earmarked for this page include both types.

The alankars in common use today comprise Meend (varieties of glides linking two or more notes), Kan (grace note), Sparsh and Krintan (both dealing with grace notes - especially as applied in plucked stringed instruments), Andolan (a slow oscillation between adjacent notes and shrutis), Gamak (heavy forceful oscillations between adjacent and distant notes), Kampit (an oscillation or a vibrato on a single note), Gitkari or Khatka (cluster of notes embellishing a single note), Zamzama (addition of notes, with sharp gamaks) and Murki (a swift and subtle taan-like movement).

A word of caution from our gurus, however the definitions provided are widely accepted but not sacrosanct. Interpretations other than the ones given may also exist and like so much else in Raga Sangeet, definitions and illustrations may also vary from gharana to gharana. Alankars other than the ones featured may exist - we have selected those that are unique and comprehensible and commonly used by practicing musicians. And finally, our gurus advise that many of these alankars are raga and form-specific (to a khayal, thumri, instrumental music etc.) and their wrong or excessive application may mar an entire rendition or performance.[160]

"Raga" is the main melodic form in Indian classical Music,other melodic figures also exist which act as embellishments to the "Raga" and are frequently also exist used in its

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[160] ITC SRA Article on Alankar, http://www.itcsra.org/sra_raga/sra_raga_that/sra_raga_that_index.html

presentation. "Alankar" means ornaments or adornments. The earliest reference to the term Alankar has been found between 200 BC and 200 AD in Bharata's Natyashastra mentions 33 types of Alankars. Sharangdev's Sangeet Ratnakar and Ahobal's Sangeet Parijat seventeenth century mention 63 and 68 types of Alankars respectively. Now a days the practice of "Alankar" is vary from gharana to gharana.

These are the few selected "Alankar" which are unique and comprehensible and commonly used by practicing musicians:

Practice of Ornamental Melodic Figures In voice Training-

These embellushments are essential as they enhance the aesthetics potentialitities of the Raga[161]

Meend: (varieties of glides linking two or more notes), Midh is a sort of slow glide, which is used to connect two notes together.A musical ornament, somewhat similar to the glissando of western music. This is a glide from one note to another. It may be executed slowly or fast, and the rate of progressing from the first to the second note may be constant or changing (progressively increasing or decreasing).

The Meend is arguably the most important of ornaments in Hindustani music. It is a compulsary ornament in many Raga of Shuddha Geeti or Gaurhar Bani. Such Raga cannot be properly presented without the necessary Meend. The paramount thing to remember is that in Hindustani music, the ornament is absolutely at least as important as the note itself. For example, the descending progression from Ma to Re is an essential element of any Raga belonging to the Malhar group. But, a mere movement from Ma to Re will not characterise a Raga as one of the Malhar family if the absolutely mandatory Meend from Ma to Re is absent.

Similarly, there are occasions where the primary difference between two Raga is that while the one dictates the use of Meend, the other dictates that Meend must not be used, or used minimally, if at all. For example, Bhoopali is a Raga that dictates an absence of Meend while Shuddha Kalyan demands that Meend must be used. The two Raga have virtually similar

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[161] Tradition of Hindustani Music -Manorama Sharma p g no 13-14

notes. Similar is the case with, for example, the Raga Darbari Kanada, where Meend is most absolutely *de rigueur* and the Raga Adana, where Meend must not be used.

The moral of the story is that Raga notes of themselves do not the Raga make.....

There are particular types of Meend known as Soot, Aansh or Ghaseet. These are mostly terms in stringed instrumental music, adopted by vocal music. They refer to types long and fast Meend produced by the finger sliding quickly across a large expanse of the string in a stringed instrument. Soot means "thread" and Ghasit means "pull" - the names themselves giving an indication of their nature.

Listen to the several musical examples on this website for various types of Meend and other ornaments

In Raga "Kedar" there is Midh in particular place:

Sa—Ma,ma pa dha pama.

In Rag Yaman It is in Pa re.

Kan: (grace note),   is a shadow note .The Kan-swar is never fully pronounced.

Ex-Rag Yaman SaNi , Re Ga.

Sparsh and Krintan : (both dealing with grace notes - especially as applied in   plucked stringed instruments

Adolan : (a slow oscillation between adjacent notes and shrutis), Andolan is vibrato in two notes.
Rag Darbari Kanhra.Sa Re GaGaGa Ga

Gamak : (heavy forceful oscillations between adjacent and distant notes) Gamak : can be defined as a fast meend.A musical ornament that is a fast Andolan. There are many types of Gamak, some faster than others and/or "heavier" or more
Gamak Sa Re Ga Ma,

Kampit : (an oscillation or a vibrato on a single note)

 Katka   : (cluster of notes embellishing a single note), Khatka can be describe as a combination of a Kana and a fast Murkhi. The sound is a little jerkier.Ex: SaReSa,   Pa Dha Pa, Sa Re Sa.

Zamzama : (addition of notes, with sharp gamaks)

Murki : (a swift and subtle taan-like movement). A murki is cluster of notes that sounds like a short Taan.

SaNiDhaSaNiNi   MaDhaPaPaMaMa.

In the context of Hindustani classical music, the application of an "Alankar" is essentially to embellish or enhance the inherent beauty of a "Raga".

The voice should be attractive and flexible to produced the various Ornaments. Ornaments are for decoration of the composition. Voice has to be practice and trained these ornaments in a proper way to add beauty to the composition.

4.11) The Importance of Vowels and Articulation in Voice Culture

When we listen to many famous singers we will notice that each one has their own unique tone that sets them apart from other singers.

Even if two singers sing the same song they would not sound alike, because each of the singers have a different tone, timbre, and pitch. Every singer interprets a song differently, putting an emphasis on the various parts of the song's story, giving the song a distinctive feel that evokes a wide range of different emotions.

For singing Vowels - like AA, E, EE, O & OO is the most important thing for the musical forms in Hindustani Classical Music , for example: "Khyal", *"Thumri"* and *"Tappa"* where enough option of imagination in moving around the notes with different kinds of movements is there. So distortion in pronunciation can occur any time. Wrong linking of vowels in a word of a lyric or movement among the concerned notes of a particular "Raga" destroys the overall quality of performance. As singing is almost a continuous production of sound

interrupted only by the pause for inhalation, any speech sound that spoils the continuity of the song does not suit well for musical compositions. [162]

In Music, "Articulation" refers to the direction or performance technique which affects the transition or continuity on single note or between multiple notes or sounds.

Articulation refers to the style in which a song's notes are played. Articulation effects are written with articulation marks, which modify the execution of notes and create relationships between them many vocalists are faced with the challenge of articulation that can eventually become a crucial strength or fundamental part of their own unique signature sound.

For a Indian classical vocalist it is very important to present the "Raga" composition , poetry or lyrics with correct articulation and the diction should be very clear. Then the audience can enjoy.The impact of incorrect articulation is that we have to enjoy the "Raga" without understanding of the lyrics, we can say that then the vocal music would be become an instrumental music.[163]

The problem is that singers become used to the way they sing, and without anyone else listening to them there is no one to correct them. This is exceptionally true with regards to "articulation".

 A lot of singers get so caught up in their own emotions and then begin to jumble or slur their words, concealing them beneath belts and tears that cause distortion that is distracting. Poor articulation while singing creates the same problem that causes miscommunication when we are not articulating properly during a simple conversation.The main problem with articulation when singing is that a student will try to do something totally different when she or he sings from the way they normally talk. They will begin doing odd things like making big movements with their mouths, believing that this will enable them to articulate and sing better**.** They attempt to punch or push out the words when all they have to do to properly articulate freely while singing just like they talk.There are other issues that come up even when a student is singing like he would speak. One of the issues is that some students tend to be overly animated. Large movements combined with opening up our mouth to wide can cause problems.Singers frequently open their mouth for the vowel A, thus creating tensions that pushes their chest voice up higher and higher. One way to get around this problem is to

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[162] Voice Culture-S A K Durga p g no 56

[163] Vocal pedagogy - Wikipedia, the free encyclopediaen.wikipedia.org/wiki/Vocal_pedagogyCached - Similar

try to sing open vowels after closed ones. For example, just before the vowel A, say OO.For some singers, "tone" can be challenging and problematic Singing to nasally can be a huge concern for some singers.A singer who is having problems with tone, specifically a nasally tone it is because he is pushing his tongue to far back against the roof of his mouth or soft pallet creating too much tension in his throat. When we will give it some thought and can really visualize it, we will realize why our tone is nasally, we are not creating sufficient resonance to produce a solid, pure tone. It takes some getting used to, but visualizing what is going on in our nasal passages and throat is half the battle.

A lot of students have a problem with a breathy tone. Students believe that they can improve their singing by modifying. Students believe that they can sing very low or very high if they addbreathiness to their tone. It is a fact that this has the exact opposite effect, and makes it even more difficult. A quick tip that we can use to avoid sounding breathy when we sing is to do exercises by putting the consonant (G) sound just before the vowel, like (G-OO) for example. The(G) sound causes our vocal cords to come together. When the vocal cords come together, it gets rid of the breathiness. In order, to avoid an excessively "nasal" sound, We can do exercises that lower the larynx, exercises like singing,(mum-mum-mum-mum) or lip rolls. We can exaggerate the low larynx tone, if we have an excessive "nasally tone" the whole idea is to find correct balance. We should record our self singing, and then carefully listen back to the recording as critically as we can, We want to make certain that we can hear the words that we are singing clearly. Singing Like WeWould Normally Talk Don't Over-think How We Should Sound Often times singers really over think how they should sound rather than just trusting their instincts that come from a strong desire to communicate the song's message.To sing the works just like they would normally speak them.[164]

Role of Vowels and Consonants in articulation –

o Developing an awareness of the vowel sounds are choosing can greatly improve our sound.
o Some vowels are easy for different singers.
o Practicing a difficult phrase to a vowel sound that we are comfortable with first, before including the words is helpful in developing a free and easy sound.

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[164] Sing With The Correct Vocal Articulation And Tone www.artspace2000.com/singing.../vocal_articulation_and_tone.htm

- Singing with just the vowels of the words, leaving out the consonants. This is difficult but worth the effort.
- Consonants add punch and excitement, as well as transmitting the message of the words.
- It is important to over emphasize consonants when singing.

If we do these exercises, we will find that our power and our range increase just from doing these exercises.we are going to use singing as a way to strengthen our **voice.** If we do our vocal exercises for 5 or 10 minutes each day, we are going to be more vocally fit.

- Get our diaphragm and our lips connected by sustaining this sound (Sa),Be sure to let our lips freely vibrate while we do it.
- Next, roll the tongue by sustaining the sound (Re)
- Next, hum for a while. Feel the hum vibrates in our cheeks, lips, tongue, and the roof of our mouth.
- Next, choose the vowels that we use in our "Raga's lyrics . In English we use a, e, i, o, u. Consonants are hard sounds but vowels are soft sounds and when we sing them, sustain the sound for a period of time.

The Three forms of articulation in Hindustani Classical Music-In Indian classical music three forms of articulation are there .

"Bol"
"Sargam"
"Aakar"

These three forms of articulation play collective as well as individual roles in the performance of Indian Classical music. At the purely phonetic level, they provide the musician with three distinct textual devises. The "sargam" device uses only consonants, and the range is limited to seven. The "Aakar" has only one vowel, though individual styles can occasionally vary the articulation slightly.

The three forms of articulation also symbolize three different level of abstraction in term of meaning. The "sargam" represents musical meaning by virtue of direct correspondence between the intonation and the articulation. The "aakar" ,being a vowel phonetic is totally abstract, with the meaning being provided only by the melodic contours of the intonation.

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The use of the three terms of articulations is guided by aesthetic considerations and by the stylistic inclinations of individual "Gharanas" and "Vocalists".

The "sargam" is used mainly in medium density movement. In such movement it offers a textural selection for te poetic form. It tends not to be used in very high density melodic movement because consonants militate against high-frequency articulation. The "akara" articulation is the most versatile. Being a vowel form, it is most useful in movements where the melody is not required to exoress much rhythm, such movement are the low swara-density "aalap" and the high density "tans".[165]

The quality of voice production is mainly on vowel production. In the process of articulation the articulator (lips, teeth, and lips, tongue and teeth or palate and tongue) are brought together.

Consonants are the the first to disappesr at a distance while vowels have more carrying power. For this reason the Islamic prayer can be heard from a long distance.

Allah,Ou Akbar la Illah Illalah

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.

O Goswami writes in his book "The story of Indian Music" as follows:
"All the compositions of Hindustani music are in Brij 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 without 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 must prevail before the melody takes place in the human voice." [166]
Pt. Ajoy Chakrovorti has given a good example of vowel in "Khayal" singing in "Rag Bhairav- Bandish" [167]

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[165] Articulation in Khayal Music www.indianetzone.com › ... › North Indian Classical Music › Khayal

[166] The story of Indian Music – O Goswami,p g no 139.

[167]Pt . Ajoy Chokrovorty said - ITC- Sangeet research Academy ,Conference ,Mumbai, Date-21/09/11

Jaago Mohan Pyaree Tum

Saavali Surat Mohe Man He Bhave

Sundar Shayam Hamaree Tum

Jaago Mohan Pyare

Jaago (vowel O)

Pyaree (vowel AE)

Saavali (vowel EE)

Sunder (vowel A)

As the formation of vowels determine the quality of the voice, more prominence is given to vocalization exercises in voice training methods. The voice must be capable of articulatingintelligibly the words as musical tone. In "Gandharva Veda" good articulation of words is regarded as one of the essential features of good singing[168].

Finally the most important thing is that the audience is much more connected to the singer if what the audience is hearing is words that come straight from the heart, as opposed to over thinking or any showing off.

Susvaram sarasam caiva saragam madhuraksaram
Salankarapramanam ca sadvidham gitalaksanam

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

4.12) Voice training with Tala

When we practice different combination of musical notes in different "Tala" the knowledge of "tala" and "swaras" comes in a Stucred   way.

These are few different combination of musical notes in "Ragas" for voice –training in different "Taal" .

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[168] Bharatakosa-Ramkrishna KaviM,p g no 158

Basic designs of notes in Rhythmic pattern(Taal Teentaal,16 beats)

1 2 3 4 DhaDhinDhinDa x Sa Re Ga Sa Ga Ma Pa Ga . Sa Ni Dha Sa Dha Pa Ma Dha	5 6 7 8 DhaDhinDhinDha 2 Re Ga Ma Pa Ma Pa Dha Ni Ni Dha Pa Ma Pa Ma Ga Re	9 10 11 12 DhaTinTinTa 0 Re Ga Ma Re MaPaDhaMa Ni Dha Pa Ni Pa Ma Ga Pa	13 14 15 16 TaDhinDhinDha 3 Ga Ma Pa Dha . Pa Dha Ni Sa. Dha Pa Ma Ga Ma Ga Re Sa.

Table 4.11.1

Taal- Jhaptal, Cycle of 10 Beats. (Rag Yaman, Ma Tivra)

1 2 Dhi Na X	3 4 5 Dhi Dhi Na 2	6 7 Ti Na 0	8 9 10 Dhi Dhi Na 3
Ni Re	Ga Ma Pa (tivra)	Re Ga	Ma Pa Dha (tivra)
Ga Ma Sa Ni Dha Pa	Pa Dha Ni Dha Pa Ma Ma Ga Re	Ma Pa Ni Dha Pa Ma	. Dha Ni Sa Pa Ma Ga Ga Re Sa.

Table 4.11.2

Taal Dadra, Cycle of 6 Beats. (**Rag Bairav, Re Dha Komal**

1 2 3	4 5 6	1 2 3	4 5 6
Dha Dhi Na	Dha Tu Na	Dha Dhin	Dha Tu Na
		Na	
Sa Re Ga	Ma Ga Re		Pa Ma Ga
----	__	Re Ga Ma	
x	o	__	o
		x	
Ga Ma Pa	Dha Pa Ma	Ma Pa Dha	Ni Dha Pa
	__	____	___
Pa Dha Ni	Sa Ni Dha	Dha Ni Sa	Ni Dha Pa
-----	-----	-----	-----
Pa Dha Ni	Dha Pa Ma	Ma Pa	Pa Ma Ga
------	-----	Dha	

		-	
Ga Ma Pa	Ma Ga Re	Re Ga	Ga Re Sa
	----	Ma	-----

Table 4.11.3

During Voice training the ability of non-stop singing of the small combinations of Swaras (musical notes) in any "Taal" and in different "Laya" or tempo is essential for prearing a full performance of "Raga" and any musical form.

For creativity in singing the self-made Sargam in rhythm is important part. Swarmalika is a style of singing where the vocalist sings the sargam of the song (The notes according to the Indian gamut). The note-for-note relationship between the lyrics and the melody is very powerful in delineating the swar. The swarmalika is important in the education of North Indian music, because it is a mnemonic for remembering the rags. It is generally considered to be a beginers' exercise rather than a full performance piece.

This is an example of small combinations of Swaras in "Barabar" Laya (keeping with the tempo of the theka and next in "Dugun" i.e. in double tempo) one after another keeping Tali/Khali in hands and "AA-kar" Barabar Laya (keeping with the tempo of the theka or rhythm)

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1 2	3 4	5 6	7 8	9 10	11 12
DhinDhin	DhageTirkit	Tu Na	Ka Ta	DhageTirkit	Dhin Na
x	o	2	o	3	4
STHAAI					
.		.	. .	.	
Sa Ni	Dha Ni	Sa ----	Sa Re	Sa Ni	Dha Pa
Ma Ga	Ma Re	Ga Ma	Pa Ga	Ma Re	Sa Sa
Ni Sa .	Ga Re	Sa Ni .	Dha Dha . .	Sa ----	Re Sa
Ga Ma	Ga Re	Ga Ma	Pa	Ma Re	Sa Sa
AANTARA					
1 2	3 4	5 6	7 8	9 10	11 12
x	0	2	0	3	4
		.	. .	. .	.
Pa Pa	Dha Ni	Sa ----	Sa Re	Ga Re	Sa ----
. . Sa Re	. . Ga Re	. Sa Ni	Dha Ni	. Sa -----	. . Re Sa
. . Sa Re	. Sa Ni	Dha Pa	Dha Ni	. Sa Ni	Dha Pa
Ma Ga	Ma Re	Ga Ma	Pa Ga	Ma Re	Sa Sa

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(Swarmalika , Rag –Bilawal)Table 4.11.4

[169] SWARMALIKA by David Courtney Swarmalika - Indian Solfa (Solfeggio) chandrakantha.com › Indian Classical Music ›

1 2	3 4	5 6	7 8	9 10	11 12
x STHAAI . SaNiDaNi	0 . . . S-Sa Re	2 . SaNiDaPa	0 MaGMaRe	3 GMaPaGa	4 MaReSaSa
NiSaGaRe .	SNDaDa . . .	Sa-ReSa	GaMaGRe	GaMaPGa	MaReSaSa
ANTARA PaPaDaNi	. . . Sa-SaRe	. . . GaReSa-	. . . . SaReGaRe	. SaNiDaNi	. . . Sa--ReSa
. . . SaReSaNi	DPaDaN	. SaNiDaPa	MaGaMRe	GaMaPaG	MaReSaSa

Table 4.11.5

"Dugun" (double tempo)

we can sing it in "Aakar" also It is essential to learn to recognize the *laya* (tempo) of a composition and have a feel of where the *sam* (first beat) is, In the early stages of accompaniment, the *theka*, which is the basic definition of the rhythmic cycle, is blended together with three simple improvisations:

A Vocalist has to sound an important note of the "Raag" in "sam" in the particular "Taal". There the percussionist's and Vocalist 's phrases culminate at that point. A Hindustani classical music composition must end on the "*sam*".These are the few important things to know during the voice training in Hinduatani Classical music.

The traditional method of voice training is essential for a vocalist, voice culture involves all the traditional methods to train the voice to sing.