CHAPTER THREE

VOCAL TRAINING IN HINDUSTANI CLASSICAL TRADITION

1.1 INTRODUCTION

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 way to refine the skills through learning traditional compositions and methods of improvisation to engage in Swaraa Sadhana. (tone culture meditation) through singing.

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).

Culturing the voice for absolute alignment with the Shruti at all levels and on all notes traversed in the octaves and correct voice training or Swara 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.

In singing only with 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.

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 Swaraa, Tala and Shruti.
Anyone having an ear for music is easily carried away by the melody emerging from the voice that totally becomes one with the Shruti and that becomes the most attractive voice.

The Hindustani system of Classical Music is based on the *Saptha Swaraas*. Hindustani style abounds in Gamaka oscillating usages, use of half Notes and Nuances. To successfully handle all these aspects in unison with the Shruti 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.

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.

The idea is that the voice training should be Bhava, Melody and Musical sense oriented. In Voice training a vocalist should attend the correct Shruti and alignment to Swaraas (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 1.

In his composition *Pt. Bhimsen Joshi* had felt that the Sapta swaraas 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 2. 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 "Swaraa 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 Swaraa Saadhana. In Indian music it is called Swara Saadhana and in Western Music the technique of voice training is called Voice Culture. Hindustani Classical Music is based on Ragdari Sangeet. A Raga is a melodic scale, consisting of 7 (seven) Notes. The different combination of these 7 Swaraa's with various rules of permutation and combination make a "Raga". Before learning a Raga the knowledge of Swara and Tala is very important because the correct position of the Swaraa (notes) in different Ragas can be recognized only after the practice of these 7 seven notes. Practice and understanding of 7 Shuddha Swaraa is the first important part in Voice Training in Hindustani Classical Music. It starts with the ability of singing the "Shuddha Swaraas" 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 Swara Sadhana one should start learning Ragas in detail. The capability of seeing the correct positions of the notes (Swaraas) and those Swaraas in different Ragas can be recognized only after dedicated practice and discipline under a capable Teacher (Guru) and correct voice training. Swaraa 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 (Swaraa) Use of air (breathing) Pronunciation of the Swaraa, Rhythm (Tala and Laya), Lyrics and their meaning Voice training and Voice Culture is a method of taming the voice, which will help develop Swaraa (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 keep in 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.

1.2 SELECTION OF SINGING SCALE OR PITCH

In Indian classical music, generally the compositions need a range spanning from mandra
Madhyam to taar Madhayam. So pitch is determined to a pitch which satisfies this range
effortlessly. Determination of the correct pitch of the voice is regarded as the most important step
towards voice culture in Indian Classical Music. 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.
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 the entire 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.)

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 between them. A
saptak is a group of seven 7 notes divided by shruti or intervals as follows:
The fundamental requirement for vocal music is the ability of the musician to align his voice perfectly with the shruti and also with all the notes built up on the shruti. 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. For our system 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. It is common knowledge that the female voice is high pitched in comparison with the adult male voice. One factor that governs the choice of Shruti is the range of the voice. Having the shruti base, the voice should be able to traverse below the shruti 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 (Tambura) 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.

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 riyaz in C and performance at C# or D for male vocalists. But 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 (shruti) 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 the key where they are comfortable singing their first Sa. Example: if my pitch starts from A# it should come down till Lower Octave Ma, and go up to Upper Octave Ma comfortably. The human voice is comparable to a wind
instrument, the vocal chords vibrating when air passes through them. But when deciding the basic shruti suitable to the voice it is to be compared with a stringed instrument. When, for instance a Taanpura tuned for a high pitch shruti suitable for a female voice is reduced and re-tuned to a lower shruti 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 shruti and thicker ones for lower shruti. 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 shruti. This is also equally important in choosing the correct shruti 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. 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.

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 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.

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 Swaraa or note, and after listening, we would sing back a Sa Swaraa 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. 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.

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 ourselves 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.

*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.

*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 practice to become competent.
Pitching Exercises-

1. 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)

2. Listen carefully as it sounds then play it again - this time singing the note as we play.

3. If the notes 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 –

4. 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.

5. If, however our pitching is incorrect our voice will sound 'sharp' or 'flat' (or may be a completely different note!).

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

7. 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.

8. 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, and G).

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

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

10. 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.

11. 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, and G)
12. 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.

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.

1.3 KNOWLEDGE AND PRACTICE OF NOTES

Sa- Re - Ga- Ma- Pa- Dha- Ni. These 7 Notes are the foundation of Music. The correct knowledge of these Swaraas and practice is of utmost importance in voice-training in Indian Classical Music. The practice of the Mandra Swaraa is called Sadhaj Sadhana.

These are the names of Seven Swaraas or 7 notes

<table>
<thead>
<tr>
<th>Swaraa Name</th>
<th>Ancient Swaraa Name</th>
<th>Western Note Name</th>
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</thead>
<tbody>
<tr>
<td>Sa</td>
<td>Shadaj</td>
<td>Do</td>
</tr>
<tr>
<td>Re</td>
<td>Rishab</td>
<td>Re</td>
</tr>
<tr>
<td>Ga</td>
<td>Gandhar</td>
<td>Mi</td>
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<tr>
<td>Ma</td>
<td>Madhyam</td>
<td>Fa</td>
</tr>
<tr>
<td>Pa</td>
<td>Pancham</td>
<td>So</td>
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<tr>
<td>Dha</td>
<td>Dhaivat</td>
<td>La</td>
</tr>
<tr>
<td>Ni</td>
<td>Nishad</td>
<td>Ti</td>
</tr>
</tbody>
</table>
Sa | Shadaj | Do

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

Lower octave is called *Mandra Saptak*, denoted by a dot below the swaraa (Ni, Dha, Pa, Ma, Ga, Re).

Middle octave is called *Madhya Saptak* (there is no symbol) (Re, Ga, Ma, Pa, Dha, Ni)

Upper octave is called *Taar Saptak* (the dot above the Swaraa) (Re, Ga, Ma, Pa, Dha, Ni.)

To increase the Range of the Voice the practice of these three octaves or Saptak is very important. It starts from Middle octave after that in Lower octave and then Upper octave with its ascending notes (Aroh) and descending notes (Avroh).

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

The fine intonational differences between different instances of the same swaraa 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.

1.4 *KHARAJ SADHANA*
Traditionally, Hindustani Classical musicians, especially Dhrupad singers have certain insights into voice culture or voice engineering and Kharaj Sadhana. Kharaj Sadhana means the practice of (Madhya) Sa to Mandra and Ati Mandra Swaraas or Notes. It is an essential part of voice training in Hindustani Classical Music. 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 and 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. As one gets up from bed in the morning, the muscles are stiff, legs are a bit wobbly, and the brain is not very sharp. If this time is used to sing, it is hard to practice creative alaap, taans, laykari and needs flexible vocal cord muscles. Kharaj practice is good to start vocal practice and can be easily done during that time. 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 9.

What does Kharaj practice actually do to the vocal chords, in physical terms?

1. Strengthens the muscles

2. 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 10.

3. The long stable notes teach the muscles to reduce wavering, very useful for Hindustani Classical Music.

4. Hence, the intention is not to perfect the shruti of those notes but to strengthen muscles and reduce wavering.

5. Kharaj Sadhana breaks the monotony of the practice and stops one from reducing/dropping such practice due to the monotony.

6. 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.

1.5 PRACTICE OF PALTAS, ALANKARA

*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. Sometimes a palta refers to an exercise that is simply repeated over and over even though it does not follow a simple pattern within itself. These are exercises based on scales and rhythm. Hindustani and Carnatic musicians spend many hours practicing Alankaras every day.
Palta means singing the notes with different combination and upside down of musical notes. Palta is the different combination of 7 swaraa for vocal exercise. Western musicians will describe them as short phrases transposed up and down a scale: 123, 234, 345, 456, etc.137

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.

Paltas are also useful for practicing ear-training and pattern manipulation inside scales11. A student of Indian classical music always begin with a 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.

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

Palta-2       ReRe       GaGa       MaMa       PaPa       DhaDh       NiNi       SaSa
             SaSa
             SaSa       NiNi       DhaDh       PaPa       MaMa       GaGa       ReRe       SaSa
             SaSa

Palta3
SRSa          RGRe       GaMGa       MaPMa       PaDhPa       DhNi       NiSaN       SaRSa
             Da i
SRSa          NiSaNi      DhaNiDha      PaDhaPa      MaPaMa      GaMa       ReGaR       SaReSa
             Ga e
Palta-4
SaReGa    ReGaMa    GaMaPa    MaPaDha    PaDhaNi    DhaNiSa
SaNiDha   NiDhaPa   DhaPaMa    PaMaGa    MaGaRe    GaReSa

Palta-5
SaReGaMa   ReGaMaPa    GaMaPaDha    MaPaDhaNi    PaDhaNiSa
SaNiDhaPa   NiDhaPaMa    DhaPaMaGa    PaMaGaRe    MaGaReSa

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

Palta 7
SaReSa    ReGaRe    GaMaM    MaPaM    PaDaPa    DaNiDa    NiSaNi    SaNiSa
SaNiSa   NiDhaNi    DhaPaD    PaMaPa    MaGaM    GaReGa    ReSaRe    SaReSa

Palta – 8
SaReGa    ReGaMa    GaMaPa    MaPaDha    PaDhaNi    DhaNiSa
SaNiDha   NiDhaPa    DhaPaMa    PaMaGa    MaGaRe    GaReSa
Palta -9
SaReGa - ReGaMa GaMaPa MaPaDha PaDhaNi DhaNiSa

SaNiDha NiDhaPa DhaPaMa PaMaGa MaGaRe GaReSa

Palta of all shuddha swaraa converted into komal Swaraa becomes Rag Bhairavi. The different type of swaraa sequences can be easily converted into paltas for other thaats. For thataat Bhairavi, we can replace all *shuddha swaraa* to *komal*. As an example, Palta-8 all sudh swaraa becomes all komal swaraa Bhairavi. The same Palta can be change into another raga palta. For example-the swaraas of rag Bhairavi becomes Rag Kafi.

Palta -10
SaReGa ReGaMa GaMaPa MaPaDha PaDhaNi DhaNiSa

SaNiDha NiDhaPa DhaPaMa PaMaGa MaGaRe GaReSa

Practice of different patterns of Palta for Improvisation and creativity with Swaraas 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 Alankaraic phrases eventually up to 16 or more notes. Memorizing sargams is the most counterproductive way of learning because it’s limiting. Since Indian Classical music is mostly improvisation. Fixed sargams and fixed Aalaap don’t work. People who do memorize will soon find out that they are constantly running out of material.

Useful way to do Palta

1. Pick a scale — any scale, preferably one that has 7 notes.

2. Take a single short pattern (let's call it a cell),
3. Transpose it up and down in the scale.

4. Change the Patterns and then alternate the two patterns, one after the other.

5. Do it all from memory

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

1st Pattern

SaNiSa  ReSaRe  GaReG  MaGa  PaMaP  DaPaD  NiDaNi  SaNSa
        a       Ma       a       a

NiDaNi  DaPaD  PaMaP  MaGa  GaReG  ReSaRe  SaNiSa
        a       a       Ma       a

2nd pattern

Sa Ni D  Re Sa  GaReSa  MGa  PaMaG  DaPaM  Ni  SaNiDa
        Ni       Re       a       a       DaPa

SaReGa  NiSaRe  DaNiSa  PaDaNi  MaPaD  GaMaP  ReGa  Sa RGa
        a       a       M

3rd pattern

SaNi Da  Sa Ni  Ni Sa  NiDa Ni  DNi Sa  DPa Da  PaDa Ni  PMa Pa
        Sa       Re       Ni Da Ni

Ma PDa  MaGaM  GaMaP  GRe Ga  RSa Re  ReSa  SRe Ga  Sa Ni
        a       a       Re       Re

Sa Ni Sa  Sa Ni Sa  Sa Ni Dha
<table>
<thead>
<tr>
<th>Palta 1</th>
<th>Palta 2</th>
<th>Palta 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Re Sa Re</strong></td>
<td><strong>Re Sa Re</strong></td>
<td><strong>Re Sa Ni</strong></td>
</tr>
<tr>
<td><strong>Ga Re Ga</strong></td>
<td><strong>Ga Re Ga</strong></td>
<td><strong>Ga Re Sa</strong></td>
</tr>
<tr>
<td><strong>MaGaMa</strong></td>
<td><strong>MaGaMa</strong></td>
<td><strong>MaGa Re</strong></td>
</tr>
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<td><strong>PaMaPa</strong></td>
<td><strong>PaMaGa</strong></td>
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<tr>
<td><strong>DhaPaDha</strong></td>
<td><strong>DhaPaDha</strong></td>
<td><strong>DhaPaMa</strong></td>
</tr>
<tr>
<td><strong>NiDhaNi</strong></td>
<td><strong>NiDhaNi</strong></td>
<td><strong>NiDhaPa</strong></td>
</tr>
<tr>
<td><strong>SaNiSa</strong></td>
<td><strong>SaNiSa</strong></td>
<td><strong>SaNiDha</strong></td>
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Palta with the combination of two patterns:

<table>
<thead>
<tr>
<th>Combinations</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>Sa NiSa / SaNi Dha</td>
<td>Sa Sa, Ni Ni, Sa Dha;</td>
</tr>
<tr>
<td>Re Sa Re / Re Sa Ni</td>
<td>Re Re, Sa Sa, Re Ni</td>
</tr>
<tr>
<td>Ga Re Ga / Ga Re Sa</td>
<td>GaGa, ReRe, GaSa</td>
</tr>
<tr>
<td>MaGaMa / MaGa Re</td>
<td>MaMa, GaGa, MaRe</td>
</tr>
<tr>
<td>PaMaPa / PaMaGa</td>
<td>PaPa, MaMa, PaGa</td>
</tr>
<tr>
<td>DhaPaDha / DhaPaMa</td>
<td>DhaDha, PaPa, DhaMa</td>
</tr>
<tr>
<td>NiDhaNi / NiDhaPa</td>
<td>NiNi, DhaDha, NiPa</td>
</tr>
<tr>
<td>SaNiSa / SaNiDha</td>
<td>SaSa, NiNi, SaDha</td>
</tr>
</tbody>
</table>
Palta with the combination of the two patterns:

\[
\begin{array}{cccccccc}
\text{Sa Ni} & \text{Sa NiSa} & \text{Re Sa} & \text{Re Sa} & \text{GaReSa} & \text{GaReG} & \text{MaGaR} & \text{MaGaM} \\
\text{Da} & \text{Ni} & \text{Re} & \text{a} & \text{e} & \text{a} \\
\text{PaMaG} & \text{PaMaPa} & \text{DaPaM} & \text{DhaPaD} & \text{NiDaPa} & \text{Ni DaNi} & \text{Sa Ni} & \text{Sa Ni} \\
\text{a} & \text{a} & \text{a} & \text{a} & \text{Da} & \text{Sa} \\
\end{array}
\]

Palta with the combining of the two notes in the other order:

\[
\begin{array}{cccccccc}
\text{NiDaPa} & \text{NiDaNi} & \text{DaPaMa} & \text{DaPaDa} & \text{PaMaGa} & \text{PaMPa} & \text{MaGR} & \text{MGMa} \\
\text{Ga Re Sa} & \text{Ga ReGa} & \text{Re Sa Ni} & \text{Re Sa Re} & \text{Sa Ni Da} & \text{Sa Ni Sa}^{14} \\
\end{array}
\]

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

\[
\begin{array}{cccccccc}
\text{NiDhaNi} & \text{NiDhaNi} & \text{NiDhaPa} \\
\text{DhaPaDha} & \text{DhaPaDha} & \text{DhaPaMa} \\
\text{PaMaPa} & \text{PaMaPa} & \text{PaMaGa} \\
\text{MaGaMa} & \text{MaGaMa} & \text{MaGa Re} \\
\text{Ga Re Ga} & \text{Ga Re Ga} & \text{Ga Re Sa} \\
\text{Re Sa Re} & \text{Re Sa Re} & \text{Re Sa Ni} \\
\text{Sa Ni Sa} & \text{Sa Ni Sa} & \text{Sa Ni Dha} \\
\end{array}
\]

New Palta with the help of alternating successive notes
Now we shall create a new Palta with the help of alternating successive notes of the two different cells.

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

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 fingerling them on your instrument (without activating it in any other way).

The Voice during practice of Palta:

1. Riyaz of Palta requires a lot of patience and practice.

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

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

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

5. We can start the Palta by singing slower. If we find the tempo of the Palta too fast and build up speed gradually.
6. 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.

These Paltas build a powerful cognitive link between Voice and Creativeness that pays off in future fluency and expressiveness. The most incredibly interesting Taans come out from these Palta structures only.

1.6 THE ‘MERUKHAND’

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

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 swaras (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 swaraas, Sa and Re in a given raga, then only two combinations (S-R, R-S) would be possible. But if there are three swaraas, 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 bhairavi, 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 ($7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1$) melodic patterns that can be generated from seven notes. 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.

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

Merokhand style of the Kirana- gharana, 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. Merokhand style of the Bhendibazaar- gharana- Musicians from the Bhendibazaar gharana have been using it too .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 given set of notes. These are like mathematical exercises with little artistic effect in a concert. Ustad Aamir Khan and Merukhand style-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 swaraa-patterns. These complicated "Khandameru" sargams, and flashing meteoric taans brightened his reposeful vilambit Khyals now and then.

There is an article by Thomas Ross, "Forgotten Patterns: Mirkhand and Amir Khan", in a journal on this. Pandit Amarnath-ji was the student of late Ustad Amir Khan. He gives a lecture on a CD. 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 the entire possible permutations one after the other, otherwise it gets boring

Practical use of Merukhad Gayaki for a Vocalist is the combination of a set of swaraas, Set may consist of 2 or more swaraas, 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 up to 7 swaraas 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 swaraas as the basis, and 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 the entire 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 maximizes 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) swaraa combinations and swaraa phrases, are easily available, whereas his own imagination generated quite new impact in raga presentation. Dr. Prabha Atre writes (in her book Swaramayee) about this.

There was thinking of Merukhand system in swaraa 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. 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 is the ultimate destination of Indian Classical Music, Hindustani and Carnatic Vocal and Instrumental music both. In Indian Classical music, all the training, singing or playing instruments is only to present a Raga. It can be any musical form Dhrupad, Khyal, 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 swaraa application were based on movements of vocal chords, with controlled breath. He did not produce voice that seems to be artificial, with the help of organs, which could affect voice, like jaws, tongue, nose etc. For example, pronunciation of swaraa names in sargam, the natural position of lips and jaws in Aakaar and keeping pronunciation of words in singing
quite similar to usual conversation etc aesthetic elements were fine but inseparable parts of his vocalism. In gamak application, he never used *Jabaday ki taans* (taans 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 swaraa application. The form of raga is decided by some factors of raga grammar, like the position of swaraas omitted or applied in crescendo or descendo, their shudha or vikrat form, ragang or raga introductory swara combinations or swaraa phrases, *Alpatva* (rarity) or *Bahutva* (frequent use) of a note, *Nyas Sthana* (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. A music student can analyse a Raga’s structure by its *Aroha* and *Avroha*, Pakad, Vadi –Samvadi, Thaat, Aalaap, Taan etc. But before all of this, basics of a Raga should be clear. These are the important parts of Voice Training.

1.7 PRACTICE OF LAKSHAN GEET, SARGAM GEET

*Sargams*, which are ascending and descending sequences of notes in an easily repeatable pattern are an essential part of one’s voice training and a prerequisite to improvising a Raga in both vocal and instrumental music. A composition comprising Swara (notes) of a Raag and bound in a Tala 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.

Practice of Sargam Geet (Rag Bilawal Teentala) - *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 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

Antara
Pa Pa NiDa Ni Sa Sa Sa Sa Dha Ni Sa Re Sa Ni Dha Pa
Ga Ma Ga Re Ga Pa Ni Da Ni Sa Ni Dha Pa Ma Ga Re Ga

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 swara, samvadi swara etc. generally these compositions are in simple tala and is important in initial stage of Hindustani classical music.

Lakshan Geet (Raag Bhupali- Teentala)

Sthayee-

Mani Baraj Gaya Ragini Kar Jab
Bhopali Ang Kahat Guni Sab
Sudh Kalyan Bilum Nat Jat.

Antara-
Ga Vadi aaru Dha Samvadi
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 & kan swara used in a raga easily.

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

1.8 MAJOR 10 SCALES IN HINDUSTANI MUSIC

Ragas are based on ten basic Thaats, or musical scales. Each thaat has a different combination of natural (shuddha) notes and flat (komal) or sharp (tivra) notes. This thaat-raga theory was developed by Pandit 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.

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

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

3. **Khamaj Thaat**: Sa-Re-Ga-Ma-Pa-Dha-Ni (Komal or flat)-Sa
4. **Aasavari Thaat**: Sa-Re-Ga(Komal or flat)Ma-Pa-Dha-Ni
   (Komal or flat) – Sa

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

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

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

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

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

10. **Todi Thaat**: Sa-Re-Ga-(Komal or flat)-Ma(sharp)-Pa- Dha-(Komal or flat)-Ni-Sa
After practicing these 10 Thaats all the Raga Swaraa have 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 lay, 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 (aroha).

**Classification of Ragas**

<table>
<thead>
<tr>
<th>Name of Thaat</th>
<th>Notes</th>
<th>Ragas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bilawal</td>
<td>S R G M P D N</td>
<td>Kaushik Dhwani, Durga, Hemkalyan, Nat Bihag, Bihagada, Hamsadhwani, Deshkar, Shankara, Alahiya-Bilawal, Bihag</td>
</tr>
<tr>
<td>Kalyan</td>
<td>S R G M (sharp) P D N</td>
<td>Shuddha Kalyan, Yaman, Hameer, Hindol, Bhopali, Kamod, Chhayanat, Shyam Kalyan, Nand, Kedar, Gaud Sarang, Yaman Kalyan, Chandini Kedar</td>
</tr>
</tbody>
</table>
Khamaj  
SRGMPDN  
Khamaj, Desh Gaud Malhar, 
Gawati, Gorakh Kalyan, 
Jayjaiwanti, Jhinjhoti, Jog, 
Rageshri, Sorat, Tilak 
Kamod, Tilang

Bhairav  
SRGMPDN  
Bhairav, Ahir-Bhairav, 
Gauri, Gunkali, Jogia, 
Kalingada, Nat Bhairav, 
Ramkali, Vibhas

Poorvi  
SRGMPDN (sharp)  
Poorvi, Basant, Lalit, Paraj, 
Shree, Puriya Danashri

Marwa  
SRGMPDN (sharp)  
Marwa, Bhankar, Batiyar, 
Lalit, Puriya, Puriya Kalyan, 
Sohini, Vibhas

Kafi  
SRGMPDN  
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  
SRGMPDN  
Adana, Asavari, Darbari 
Kanhada, Desi, Dev 
Gandhar, Jaunpuri, Kaunsi 
Kanhada
Each and every Raga must have its foundation based on any of the ten parent modes. 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 aroha. This is, however, only the basic musical structure of the raga Asavari

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. Aroha and Avaroha 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 realized 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 Pa; 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

<table>
<thead>
<tr>
<th>Raga</th>
<th>Notes</th>
<th>Musicians</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bhairavi</td>
<td>S R G M P D N</td>
<td>Bhairavi, Bhupal Todi, Bilashkani Todi, Komal Rishab Asavari, Malkauns</td>
</tr>
<tr>
<td>Todi</td>
<td>S R G M (sharp) P D N</td>
<td>Todi, Gurjari Todi, Lilavati, Multaani 23</td>
</tr>
</tbody>
</table>
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.

1.9 THE ‘AALAAP’

The Aalaap is one of the most important elements in the exposition. 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 Aalaap in Hindustani Classical Music. Aalaap means free improvisation. Aalaap, 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 Aalaap vocalists prefer Aakaar where all notes are pronounced through the syllable Ah. The Aalaap is followed by a long slow-tempo improvisation in vocal music, or by the jod and jhala in instrumental music. The word Aalaap means a dialogue or conversation. Alaap is a dialogue 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, Aalaap 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 musician. The presentation of Aalaap and the voice modulation and culture is done through the regular practice of swaraas and musical methods therefore not separated from whole music itself. Ashwini Bhide Deshpande said that while doing alaap it is necessary to visualize the note and approach and reach the note. The actual swaraa 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 we be aware of it.

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. 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 Aalaap 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 swaraas or notes are allowed to be used. In order to compose an alaap for any raga, it is crucial to know which Swaraas or notes are allowed to be used: Arohi (ascending notes of a Raga) Avroh (descending notes), 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 Aalaap 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 Aalaap. Alaap is used again with the composition, some time with the rhythm and is slightly faster. Sometimes 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 Badhat. Finally the alaap must end on the most important note in all ragas, that is the Madhya saptak.  

The act of performing the Aalaap is called Aalaapchari (pronunciation: AA-laap-cha-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 Aalaap. Here that the essential skill and artistry of the performer and his creativity within the bounds of grammar are most truly manifested rather than during the fast paced and virtuosi tic passages.

In ancient treatises, Aalaap and Vistar were known as Bhasha, Vibhasha and Antarbhasha. There are four types of Aalaap-

Swara-Aalaap- Where the Voice is predominantly unfolded note by important note, is a form of Aalaap. Progressing through its tonal centers rather than by using the characteristic phrases or note-combinations of the Raga.

Rag-Aalaap-Where the Voice is unfolded through its successive tonal centers by means of the characteristic phrases of the Raga rather than by its individual important notes.

Auchar-Aalaap- 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 rhythm less 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-Aalaap- Also called "Nom-tom" Aalaap. Performed by Vocalists like Dhrupad singers or some singers of the Gwalior or Agra Gharanas. This is the full and complete development of the Raga through Aalaap alone.

It has four parts:

Sthayi,

Antara

Sanchari
Abhog

The meaningless syllables used by vocalists during the Aalaap, such as *Noom Re Ne Nome*, etc. Vocalist performs this full and complete development of the Raga through Aalaap alone. Several musicologists have proposed much more complicated classifications and descriptions of alap. Bengali researcher *Bimalakanto Ray Choudhuri* in his book Bharatiya Sangeet kosh suggests classification both by length and by performance style and proceeds to list thirteen stages.

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 Ray Choudhuri 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. Aalaap is supposed to be most effective in expressing the basic theme of raga and
presenting its form based on extempore improvisation, especially in swaraa dominant gayaki. For
a Vocalist it becomes necessary to pay more attention to refinement of Aalaap.

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.29

If the artist is Shaant (at peace) and Gambhir (serious), like Amir Khan was, the Alaap will
represent the core of his very being. Amir 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 Aalaap around middle keynote with the discipline of progression. He used to begin
improvisation of Aalaap with bol Aalaap. Once the bandish started, he did not perform wordless
alap by making Aakaar 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 swaraa alap (alap
with swaraa names in the form of sargam), which was helpful in maintaining attraction of his
gayaki.

Its Amir Khan’s style of performing Aalaap that has been compared to the telling of a story-with
structuring of commas and full stops, sentences and chapters.

1.10 PRACTICE OF ‘TANA’

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.

A Taan can be termed as a group of Swaraas 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.

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

The Sapat –taan is straight forward and has a series of ascending or descending notes without any twists e.g. Sa Re Ga Ma Pa dha Ni Sa Ni 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 Taan taken while singing a piece in Rag Yaman, or Ga not be included, and only the komal Dha used in an ascending taan 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 Aroha and Avroha.

Alankara Taan’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 Ma Ga 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* - taan in which improbable combinations are displayed with many alternating ascending and descending sections.

Different vocal techniques give rise to the *Aakaar* 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 Aakaar Taan do not use the names of the notes but are sung to the syllable *Aa*. Bol Taan’s on the other hand, are sung to the syllable of the text or the lyrics. However, Bol taan’s should be distinguished 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 diaphragm to create the quavering Gamak effect. The Gamak form is based on the principle of repetition of the same note. The Gamak Taan derives itself from the Dhrupad 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 Taan is subtle, a more obvious method and therefore not having such an aesthetically pleasing effect are to use the movement of the jaw to create a somewhat similar effect, the *Jabde-ki-taan*. Similarly to the Gamak Taan is the *Lahak* Taan which is basically the same, but is supposed to be produced by varying sound of the vocal chords instead of using jaw movement or the diaphragm. Other ornaments that can be combined with the Taan 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 taans 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 *Koot taan*’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 Thaat 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 deceitful 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:

**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.

**Aakaar taan using vowel ”Ah”**

For Example; RagYaman Tivra Ma
MaMaMaMaMaG NiNiNiNiDha, SaSaSaSaSaRe, SeReSaNiDhaPa, SaReSaNiDhaPaMaGaRe Sa.

**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$^{34}$. 
Practice of Taan

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

Pt. Arvind Parikh's lectures on 6 different taans are:

1) **Alankara**: (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 taan phase. The musician selects the melodic centre after melodic centre, and weaves taans around each melodic centre, ascending up the scale."

4) **Multiple notes taan**: (ascending patterns of fast sequences of two or more notes played pair wise).

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 Taan in Hindustani Classical Music:

**Drut Taan**: fast rendition of notes in upwards or downward scale.

**Sargam Taan**: 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 Taan**: with crooked movements
*Chhut Taan:* with abrupt jumps and turns of phrases.

*Gamak Taan:* with shaking, using neighbour notes.

*Alankara Taan:* using a repeated melodic figure on different pitch levels. Alankara taan is repeated notes. A simple example would be Rag bilawal

\[
\begin{align*}
SaReSa & \quad ReG Re \\
GaMaGa & \quad MaPaMa \\
PaDaPa & \quad DhNidha \\
NiSaNi & \quad SaNisa \\
NiDaNi & \quad DaPaD \\
PaMa Pa & \quad MGa Ma \\
GaRega & \quad Re Sa Re \\
\end{align*}
\]

*Sapat Taan:* with a full sweep of the entire range of the Rag. Sapat taan is ascending and descending of the notes.

Sapat Taan Rag Bilawal;

Aroh \quad Sa Re Ga Ma Pa Dha Ni Sa

Avroh \quad Sa Ni Dha Pa Ma Ga Re Sa

*Bidar Taan:* with wide and unexpected leaps.

*Phirat Taan:* with unexpected combinations of phrases.

*Ulta Taan:* turning the rhythmic accent "inside out.

There are different opinions that vary from Gharana to Gharana about Taan. 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 taans are singing of the lyrics.

Example Rag Malkauns;
“Koyaliya bole ambua ki dal par”.

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 Taan performed by Ustad Amir Khan Saheb in raga bhatiyar:

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 taan of sargam is also impeded some times, and he joins the swaraa 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 taar gandhar, he is impeded at dhaivat, and again starts next swaraa phrase of sargam from the same swaraa. The continuity of his breath remains constant, while singing bandish and alap in Ati vilambit laya. And because of this stamina, he could stabilize swaraas 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 swaraa (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.

### 1.11 EMBELLISHMENTS AND ORNAMENTATIONS

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.

The most common term for these melodic forms is Alankara (ornament) which generally refers to decorative 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, Alankara or Alankaraa means ornaments or adornments. In the context of Indian classical music, the application of an Alankara is essentially to embellish or enhance the inherent beauty of the genre. The earliest reference to the term Alankara has been found in Bharata’s *Natyashastra* written sometime between 200 BC and 200 AD. This treatise on dramaturgy mentions 33 types of Alankaras. Subsequent musical treatises like Sharangdev’s *Sangeet Ratnakar* in the thirteenth century and Ahobil’s *Sangeet Parijat* in the seventeenth century mention 63 and 68 types of Alankaras respectively.

The Shastras or ancient texts have categorized Alankaras into two broad groups – *VarnAlankara* and *ShabdAlankara*. The former comprised the varna based Alankaras 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. Shhayi 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 Alankaras related to the structural aspect of a raga. The latter classification, ShabdAlankara, comprised the aesthetic aspect. It referred to the sound production technique utilized by either the human voice or on an instrument. ShabdAlankara 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 Alankara, because these variations embellished and enhanced the beauty of the raga, the tala and the composition 37.

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 shabdAlankaras 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, sargams, taans, in vilambit laya and drut laya in case of Khyal and Alaap, jod and gats in case of instrumental music. These may further vary from one gharana to another. Therefore, when we talk about Alankaras today, we specifically refer to embellishments to a swara 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 Alankaras 38. The shrutis or microtones that are so important in raga sangeet demand this mobile‘nature of the swaraas in Indian music.

In the Shastras, a grace note has been referred to as Alankaraik swara. When a group or cluster of notes embellishes another swara, they form the Alankaraik pad 39. The Alankaras in practice today and those that have been earmarked for this page include both types.

The Alankaras 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 distaant 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) 40.
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. Alankaras other than the ones featured may exist but only those that are unique and comprehensible and commonly used by practicing musicians are selected here. And finally, our gurus advise that many of these Alankaras are raga and form-specific (to a Khyal, Thumri, Instrumental music etc.) and their wrong or excessive application may mar an entire rendition or performance.

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 presentation. Alankara means ornaments or adornments. The earliest reference to the term Alankara has been found between 200 BC and 200 AD in Bharata’s Natyashastra mentions 33 types of Alankaras. Sharangdev’s Sangeet Ratnakar and Ahobal’s Sangeet Parijat seventeenth century mention 63 and 68 types of Alankaras respectively. Nowadays the practice of Alankara varies from gharana to gharana.

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

**Practice of Ornamental Melodic Figures In voice Training**

These embellishments are essential as they enhance the aesthetics potentialities of the Raga.

*Meend:* (varieties of glides linking two or more notes),

Meend 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 compulsory ornament in many Ragas 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 characterize 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 Ragas have virtually similar 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 themselves do not make a Raga.

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.

In Raga Kedar there is Meend 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-swara is never fully pronounced.

Ex-Rag Yaman SaNi, Re Ga.

*Sparsh and Krintaan:* (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 or a musical ornament that is a fast Andolan. There are many types of Gamak, some faster than others and/or "heavier" or more "full-bodied" than others.

The 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 Murki. The sound is a little jerkier. Ex: Sa Re Sa, 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.

Sa Ni Dha Sa Ni Ni    Ma Dha Pa Pa Ma Ma.

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

The voice should be attractive and flexible to produce 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.

**1.12 ‘UCCHARAN’ OR ARTICULATION IN SINGING**

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 has 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.

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 an 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.

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 try to sing open vowels after closed ones \(^ {44} \). 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 add breathiness 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 we would 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 \(^ {45} \).

**Role of Vowels and Consonants in articulation**:

1. Developing an awareness of the vowel sounds are choosing can greatly improve our sound.

2. Some vowels are easy for different singers.
3. 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.

4. Singing with just the vowels of the words, leaving out the consonants. This is difficult but worth the effort.

5. Consonants add punch and excitement, as well as transmitting the message of the words.

6. 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.

1. Get our diaphragm and our lips connected by sustaining this sound (Sa), Be sure to let our lips freely vibrate while we do it.

2. Next, roll the tongue by sustaining the sound (Re)

3. Next, hum for a while. Feel the hum vibrates in our cheeks, lips, tongue, and the roof of our mouth.

4. 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 46.

The three forms of articulation in Hindustani Classical Music;

*Bol*

*Sargam*

*Aakaar*

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 Aakaar has only one vowel, though individual styles can occasionally vary the articulation slightly.

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

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 the poetic form. It tends not to be used in very high density melodic movement because consonants militate against high-frequency articulation. The Aakaar articulation is the most versatile. Being a vowel form, it is most useful in movements where the melody is not required to express much rhythm, such movements are the low swara-density Aalaap and the high density taans.

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 first to disappear 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 Ilah Illalah

Vowels are considered as more harmonious and deep toned than a consonant 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 48.

Pt. Ajoy Chakraborty has given a good example of vowel in Khyal singing in Rag Bhairav-Bandish

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 articulating intelligibly the words as musical tone. In Gandharva Veda good articulation of words is regarded as one of the essential features of good singing.

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 SamAlankaraapramanam ca sadvidham gitalaksanam49

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

1.13 VOICE TRAINING WITH TALA

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When we practice different combination of musical notes in different Tala the knowledge of tala and swaras comes in a structured way. These are few different combination of musical notes in Ragas for voice – training in different Tala.

Basic designs of notes in Rhythmic pattern (Tala Teentala, 16 beats)

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<tr>
<th>1</th>
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<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
</tr>
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<tbody>
<tr>
<td>DhaDhinDhiDa</td>
<td>DhaDhinDhiD 2</td>
<td>DhaTinTinTa</td>
<td>TaDhinDhinDa 3</td>
<td></td>
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<tr>
<td>Sa Re Ga Sa Ga</td>
<td>Re Ga Ma Pa Ma</td>
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<td>Ga Ma Pa Dha. Pa</td>
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<td>Ma Pa Ga.</td>
<td>Pa Dha Ni</td>
<td>Re Ga Ma Re</td>
<td>Dha Ni Sa.</td>
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<tr>
<td>Sa Ni Dha Sa Dha</td>
<td>Ni Dha Pa Ma Pa</td>
<td>MaPaDhaMa</td>
<td>Dha Pa Ma Ga</td>
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<tr>
<td>Pa Ma Dha</td>
<td>Ma Ga Re</td>
<td>Ni Dha Pa Ni Pa</td>
<td>Ma Ga Re Sa.</td>
<td>Ma Ga Pa</td>
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Tala- Jhaptal, Cycle of 10 Beats. (Rag Yaman, Ma Tivra)

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<tbody>
<tr>
<td>Dhi Na</td>
<td>Dhi Dhi Na</td>
<td>Ti Na</td>
<td>Dhi Dhi Na</td>
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<td>X</td>
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<tr>
<td>Ni Re</td>
<td>Ga Ma Pa (tivra)</td>
<td>Re Ga</td>
<td>Ma Pa Dha (tivra)</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ga Ma</td>
<td>Pa Dha Ni</td>
<td>Ma Pa</td>
<td>Dha Ni Sa</td>
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<td></td>
</tr>
<tr>
<td>Sa Ni</td>
<td>Dha Pa Ma</td>
<td>Ni Dha</td>
<td>Pa Ma Ga</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dha Pa</td>
<td>Ma Ga Re</td>
<td>Pa Ma</td>
<td>Ga Re Sa.</td>
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Tala Dadra, Cycle of 6 Beats. (Rag Bairav, Re Dha Komal)
During Voice training the ability of non-stop singing of the small combinations of Swaraas (musical notes) in any Tala and in different Laya or tempo is essential for preparing a full performance of Raga and any musical form.

For creativity in singing the self-made Sargam in rhythm is important part. Swaramalika 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 swara. The swaramalika 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 beginner’s exercise rather than a full performance piece. This is an example of small combinations of Swaraas 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) we can sing it in Aakaar 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 Tala. There the percussionist's and Vocalist’s phrases culminate at that point. A Hindustani classical music composition must end on the sam. These are few important things to know during the voice training in Hindustani 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.

1.14 VOICE TRAINING IN GHARANAS

The teaching of classical music has primarily been oral. The raga and its structure, the intricate nuances of tala or rhythm, and the rendering of raga and tala as bandish or composition, are passed on from Guru to Shishya by word of mouth and through direct demonstration. There is no printed sheet of music, with notation acting as the medium, to impart knowledge.

The oral tradition remains a unique testament to the capacity of the human brain to absorb, remember and reproduce structures of great complexity and sophistication without a system of written notation epitomizes the effort to institutionalize Hindustani Classical Music while maintaining the life-breath of its historic oral tradition.

The Gharana concept gained currency only in the nineteenth century when the royal patronage enjoyed by performers weakened. Performers were then compelled to move to urban centers. To retain their respective identities, they fell back on the names of the regions they hailed from. Therefore, even today, the names of many gharanas refer to places. Some of the gharanas well known for singing Khyals are: Agra, Gwalior, Patiala, Kirana, Indore, Mewati, Sahaswan, Bhendibazar and Jaipur.

The music Gharanas are also called styles. These schools or Gharanas have their basis in the traditional mode of musical training and education. A gharana also indicates a comprehensive musicological ideology.
This ideology sometimes changes substantially from one gharana to another. It directly affects the thinking, teaching, performance and appreciation of music. Every Gharana has its own distinct features. The main area of difference between Gharanas is the manner in which the notes are sung. The concept of a Guru-Shishya leads to the development of Gharanas. The Gharanas emerge from the creative style of a genius, who gives existing structures a totally new approach, form and interpretation. The new approach, form and interpretation apply to include the tone of the voice, the pitch, the inflexions and the intonations, and the specific application of the various nuances.

**Gwalior Gharana:**

A distinguishing feature of the gharana is its simplicity, and one means to this is the selection of well-known ragas so that the listener is saved the effort of trying to identify the raga. While the khyal singer does include "Raga Vistar" (melodic expansion) and "Alankara" (melodic ornamentation) to enhance the beauty and meaning of the raga, there is no attempt to include the "Tirobhava" (using melodic phrases to obscure the identity of the raga) feature in the interest of adding interest or mystery to the listener's experience.

The singing itself places Bandish (the composition) at the heart of the presentation because of the gharana's belief that the full melody of the raga and guidance on its singing is provided by the bandish. The asthayi section is sung twice before the antara, to be followed by swara-vistar in medium tempo. This slow rendition of the notes is known as the Behlava, and is sung from Ma in the lower register to Pa in the higher register, following the pattern of the Aaroha (ascent) and Avaroha (descent) of the raga. The behlava is divided into the asthayi (from Ma to Sa) and antara (from Ma, Pa, or Dha to Pa of the higher register). The Dugun-Ka-Alap follows in which groups of two or four note combinations are sung in quicker succession but the basic tempo remains the same.

The Bol-Alap is next in which the different words of the text are sung in different ways, to be followed by Murkis in which notes are sung with ornamentation to a faster pace. Bol-Taans entail the formation of melodic sequences with the words of the song. The other Taans, including the Gamak, follow.
The Sapat Taan is important to the Gwalior style and refers to the singing of notes in a straight sequence and at a Vilambit pace. Both Dhrupad and khyal singing evolved in Gwalior and there are many overlaps. In the khyal style there is one form, Mundi Dhrupad that incorporates all the features of dhrupad singing but without the Mukhda.

1. Open-throated and bold voice production
2. Preference for Tilvada Tala for and Addha / Punjabi Theka in Teentala for Chhota Khyal
3. A tight and well-knit Bandish in, also in Tala such as Jhoomra, Ada-Choutala or Ektala
4. Long Auchar or introductory Alap before the Bandish
5. Use of Behlava as part of Vistār
6. Importance of vowels in Badhat. Extensive use of Aakaar. Vowels often coalesced with words. Sharp vowels like EE and OO employed in the higher notes.
7. Employment of Gamak throughout, lending vazan (weight) to the notes used
8. Elongation of the Anunasik Svara (nasals), especially for staying on the higher notes
9. A penchant for long Bandish often containing Adi Laya syncopation
10. Use of syncopation during Vistār, especially in medium tempo phrases
11. Systematic phrase wise development of the Raga
12. No liberties taken with the purity of the Raga
13. Preference for "Shuddha Raga" as against "Sankirna Raga" and "Chhayalag Raga"
14. Straight and simple Raga development
15. Use of Larajdar or weighty Taana, mostly Alankaraik, in Vilambit Laya before fast Taana
16. Forceful and simple Taana, mostly Sapat and Choot, produced with Vazan at a moderately high speed
17. Abundance of Bol taana
18. Protracted Bol bant amd Layakari before the commencement of the initial Larajdar Taana
19. Employment of cross-rhythm against the Tabla Theka
20. Preference for Tarana instead of Thumri
21. A bent towards display of virtuosity, e.g., Tayyari of Gamaka and Behlava taana, etc.
22. The Gwalior gayaki is said to be "Ashtaanga Pradhana",
23. The various Ang being - Alap,
24. Bol-Alap,
25. Bol-Taana,
26. Taana varieties,
27. Layakari,
28. Meend,
29. Gamaka and Murki
30. Common ragas include *Alhaiya Bilawal, Yaman, Bhairav, Sarang, Shree, Hameer, Gaud Malhar,* and *Miya Ki Malhar*.

Conclusion- Gwalior gharana’s voice technique is bold, employment of gamak throughout, lending Vazan to the notes used. Sapat taan of this gharana is always famous.

**Agra Gharana:**

The gayaki of the *Agra Gharana* is a blend of Khyal gayaki and Dhrupad - Dhamar. In training, both the Khyal and dhrupad components run hand in hand and are not taught in an isolated fashion. This is obvious from the *svarocchara* (The method of singing notes) of the Agra Gharana which demands that the projection of voice be more forceful and voluminous than encountered in Khyal gayaki. The svarocchara of the gharana also hints the reminiscent of Dhrupad in which swaraas are uttered open and bare (without grace notes).

Most Khyal performances by artists of Agra gharana commence with the nom-tom alaap, a tradition unique to the Agra gharana. Different facets of a raga are displayed with the help of bandish or composition while the raga is liberated using vistaar. The use of bandish for performing a raga is ubiquitous in all Hindustani classical music gharanas, but bandish occupies a special position in the teaching methodology of the Agra Gharana.

This is the only Gharana that has still continued to sing Dhrupad-Dhamar along with Nom-Tom Alap, Khyal, Thumri, Tappa, Tarana, Hori, Dadra, Ghazal, Kaul, Rasiya etc.

Because of socio-cultural links with the Gwalior Gharana at the time of its inception, the Agra gayaki is considerably close to that of Gwalior. Its main features are –
1. Bold and full-throated voice production like that of Gwalior Gharana
2. Dhrupad based development of Khyal
3. Long Nome-Tome Alap before commencing upon the Khyal composition as practiced by Dhrupadiya
4. Articulating the sharp vowels EE and OO for lingering on the high notes
5. Importance of Bol-Alap
6. Well-enunciated Bandish
7. Clear and lyrical rendition of the text of the song
8. Development on the basis of the Raga phrases and rhythm as opposed to the system of 'Svara-Badhat'
9. Employment of Thumri-like Bol-Banav phrases in Chhota Khyal instead of long Alap
10. Laya-based Gayaki. Indulgence in Sath-Sangat / Ladant with Tabla accompaniment at appropriate places
11. Proficiency in Dhrupad, Dhamar and Thumri Gayaki
12. Emphasis on the purity of the Raga Little use of "lighter" improvisational tools e.g. Khatka, Murki, etc.
13. Moderately fast Gamaka Taana
14. Use of Jabra Taana (The late Ustad Sharafat Hussain Khan was famous for Jabra Taan)

Ustad Raja Miyan (Ghulam Hussain Khan), (Agra Gharana) popularly known as Raja Miyan, Ghulam Hussain Khan was born in an illustrious family of traditional musicians of the Agra Gharana. He is the son of Ustad Anwar Hussain Khan; a famous artiste of the gharana. After the untimely death of his father, Raja Miyan started his formal training under his uncle, Padmabhushan Ustad Khadim Hussain Khan, a respected guru of the Agra Gharana. The intense training continued for a decade. And then he received guidance from Ustad Yunus Hussain Khan. Raja Miyan was groomed to present the beauty in bandish, with a special love for both, sur and bol, mixed with a fine sense of laya. Marked by a dhrupad like "nom-tom" alaap, bol taans, bol baant, Raja Miyan's gayaki is authentic and reflects the strong influence of his uncle late Ustad Latafat Hussain Khan. Ut. Ghulam Hussain Khan or Raja Miyan ji said that the Agra gharana is famous for its bold and open voice and it is said it
suits to a male voice but Agra gharana’s voice production is equally suitable for a female voice.

**Jaipur-Atrauli Gharana -**

Most gharanas apply notes in simple succession in Aalaap and taan, whereas in the Jaipur gayaki, notes are applied in an oblique manner with filigree involving immediately neighboring notes. Instead of the flat taan, gamak (taan sung with double notes with a delicate force behind each of the component double-notes of the taan) makes the taan spiral into seemingly never-ending cycles. Meend in Aalaap and gamak in taan are the hallmark of this gayaki. To his immense credit, the great exponent of Kirana gharana, Pandit Bhimsen Joshi is one of the very few singers outside the Jaipur gharana, who has adopted the gamak taan to an extent, complete with long, uninterrupted patterns clearly showing an amazing breath capacity much like the old masters of Jaipur gharana, but he has not quite achieved the intricacy and grace of gamak that is the signature of Jaipur. Sharp edged harkats and murkis (crisp, quick phrases to ornament the alaap) are relatively uncommon. Not only are the notes sung in rhythm with the tala but progress between the matras (beats) is in fractions of quarters and one-eighths. While being mindful of so many factors, musicians of this gharana still have a graceful way of arriving at the sam without having matras to spare. This is particularly evident in the way bol-alaap or bol-taan is sung, where meticulous attention is given to the short and long vowels in the words of the bandish that are being pronounced, and the strict discipline of avoiding unnatural breaks in the words and in the meaning of the lyrics. No other gharana has paid so much attention to the aesthetics and laykaari in singing bol-alaaps and bol-taans.

The Jaipur / Atrauli and the Alladiya Gharana have become more or less synonymous today, albeit the latter is actually considered an off shoot of the former since it was founded by Ustad Alladiya Khan of Jaipur Gharana. Some of the salient features of this Gharana1 are as follows –

1. Full-throated voice production; much use of the chest voice
2. Predominance of Aakaar in Raga Badhat Short compositions
3. Short Auchar before the compositions
4. Preference for Teentala in Vilambit Khyal
5. Employment of short Penchdar (rolling or twisted/difficult) Taan even in vistar portions
6. Laya-based Gayaki, i.e., the Vistar portions strictly adheres to the Tala and progresses totally in relation to its beats and sub-beats
7. Prominence of Taan and rhythmic Behlava in the course of vistar
8. Intellectual and complex approach to presentation with special emphasis on aesthetics
9. Importance of Bol-Ang and employment of Bol bant before approaching fast Taan
10. A penchant for rare (mostly Salag and Sankirna) Raga, i.e., Raga neither commonly presented by the other Gharana nor well-known to the concert going public at large
11. Superfast and Penchdar/difficult Taan
12. Primary emphasis on aesthetics relating to the form of the genre of the song, i.e., the artistic and intellectual variety of development of its various components such as Vistar, Bol bant, Layakari, Taanabazi, etc., over grammatical accuracy or purity of the Raga structure, since unconventional note permutations are often introduced in its presentation.

Patiala Gharana:

Made famous by the late Bade Ghulam Ali Khan, this Gharana is well-known for its lively and instantly entertaining Gayaki. This is a style which incorporates almost every known tool of embellishment in Khyal, making it immediately appealing to all types of listeners.

Some of its salient features are –

1. Mellifluous and resonant voice production
2. Badhat on the lines of Raga-Vistar as distinct from Svara-Vistar
3. Short and artistic (virtuoso) Khyal compositions
4. Free use of all types of improvisational tools, e.g. Khatka, Murki, Gamak, Meend, Zamzama, and so on
5. Employment of a wide range of Tala
6. Alankaraik, Vakra (zigzag) and Phirat Taana in abundance

7. Short and artistic (virtuoso) Khyal compositions

8. Incorporation of Tappa style Gayaki

9. Spectacularly virtuoso performance

10. Marked flexibility of voice with the capacity to exploit a variety of tonal shades

11. Mastery over Punjab-Ang Thumri alongside Khyal Gayaki

12. Use of notes in chromatic order in Thumri singing

13. Use of Behlava and Sargam during the transition from the Badhat stage to the Taana stage

14. Employment of occasional Shadja Parivartaan or tonic transposition techniques during Sargam Taana.

Kirana Gharana:

Founded by the great Ustad Abdul Karim Khan, it has also been propagated by his contemporary Abdul Wahid Khan through two of his famous disciples Hirabai Barodekar and Amir Khan, as also by his also by his own disciple Sawai Gandharva. Popularly, the prominent features of this (Kirana) are -

1. A soft and sensitive voice capable of subtle tonal manipulation
2. Alap-Pradhhan Gayaki, i.e., style heavily relying upon Alap.
3. Lyrical approach to "Svara-Lagav or articulation of notes
4. Vilambit Badhat (development) of every note of the Raga. This principle of Svara-Vistara is diametrically opposed to that of Raga-Vistara followed by, say, and the Agra and Gwalior styles.
5. "Chaindar" or serene, contemplative and restrained Gayaki. Unhurried, restful style.
6. High introspective and emotive content.
7. Preference for Vilambit Ektala for Bada-Khyal and Drut Teentala for Chhota-Khyal
8. The Kirana tone is delicate and tender; it resembles a soft silken thread and possesses a sharp point.
9. The present trend of a laid-back Vilambit Theka was started by Abdul Karim Khan and further slowed into Ati vilambit Theka by Amir Khan after him.

Conclusion

Indian music has a rich tradition of music from Vedic age. Peeping into history, we got to know that vocal music has been always a special place in Indian music, there was Guru-Shishya Parampara tradition or Gurukul system for vocal music education in India for a long time. We know that there are broadly 4 eras or periods, Vedic period, NatyaShastra period, medieval period and Modern period. In all these eras, we find that Gurukul system is consistently followed. After the 18th century Gharnas gained prominence and stylistic patterns, hence the voice training also differed a little from one Gharana to another. But, the basics of voice production remained the same.

The next chapter throws light on voice training in Western music. A complete contrast of style and production of voice is seen.

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