



Original Article

Voice Culture in Gharana Style of Singing

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Abstract

In music, the world of beauty is created through the medium of sound. Music gives one, the ultimate joy. The greatness of music is narrated even in the Vedas that are Beginningless and Endless, and that consists of the mystery of the universe. It can be said that music consists in each and every hymns of the Vedas. The sound (Naad) is Brahma and the heart of the man is the form of Brahma the meaning of the word 'Naad' is originated from the root of a verb Naad is an unexpressed sound. Song is expressed by notes and speech through the voice resulted from mouth that is why the word song is called 'sharirjagrit' whereas in the manmade instrument only the sound can be produced, expressed and not the song. Hence song is called an expressing sound. From the scientific point of view, the world of music is dependent on the sound waves. A throw on the object or rubbing it vibrates the air which enters into one's ears, vibrates the ears also due to this one's consciousness has a likeness of sound until one's ears receive the vibrations created in the atmosphere sound has no existence. Gharanas had created their own various characteristics. With the passage of time, the Shagird who were prepared in these Gharanas have established various Gharanas of singing styles are as- Gwalior, Gharana, Agra Gharana, Jaipur Gharana, Patiyala Gharana, Lucknow Gharana, Sahsran Gharana (Rampur), Bhindi Bajar Gharana, Kirana Gharana, Delhi Gharana, Banaras Gharana. The development of Indian classical music was during the rule of Muslim emperors. Indian music became strong in its pure live formation through this developed music tradition under the state shelter. During this state shelter which was considered singing of totally entertain or enjoyment, in which semi classical music including Thumari. The basic substance of Indian classical music is raag and swar (note).

Keywords: Indian Music, Gharanas, voice cultivation, singing style

Introduction

Gharana word refers to the family related tradition by which effort is to be made for succession by heredity of music. All the artists of the present era have relation with Gharana that can be known from their formal education. From the ancient time to Modern time the development of music is done through 'guru shishya parampara' in modern era, meaning of Gharana word is made pervading in which Gharana of dance and instrument over and above vocal. Gharana is not only social arrangement but it is successful educational institute. "Gharana" word is derived from 'Ghar In our Society' The meaning of Gharana is specific Guru Parmpara. (Master traditional) Considering the context of music, the word Gharana is referred to the family who is having same importance and skill of music. In the field of music, the expert musician creates impression through constant rehears by getting education from his guru. In this way he develops the music style and dedicates novelty in it and gives education to Shishya - disciple music. Subsequently his shishya disciples teach their own disciples. This tradition of 'guru shishya parampara' is called as Gharana. Due to such special style only the artist achieves special place in the field of art. Because of his method or style, with the passage of time, this becomes Gharana by his name. Sometimes Gharana becomes popular either through the name of artist or through the name of his residential place. Gharana has also one charchicrists i.e. it is place oriented word. Each Gharana is depended on nature of any of dignified Guru's voice. Whatever education obtained by the shishya in Gharana he has to follow the method rules and norms of respective Gharana. In present era, the education of music is reached up to colleges and universities at where periods and examinations are being conducted. Music is master (guru) oriented education. As the music is the practical subject, constant observation of the guru is quite necessary.

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Cultivation of Voice in Gharana Style of Singing -

In music, the world of beauty is created through the medium of sound. Music gives one, the ultimate joy. The greatness of music is narrated even in the Vedas that are Beginningless and Endless, and that consists of the mystery of the universe. It can be said that music consists in each and every hymns of the Vedas. The sound (Naad) is Brahma and the heart of the man is the form of Brahma. The meaning of the word 'Naad' is originated from the root of a verb Naad is an unexpressed sound. Song is expressed by notes and speech through the voice resulted from mouth that is why the word song is called 'sharirjagat' whereas in the manmade instrument only the sound can be produced, expressed and not the song, Hence song is called an expressing sound. From the scientific point of view, the world of music is dependent on the sound waves. A throw on the object or rubbing it vibrates the air which enters into one's ears, vibrates the ears also due to this one's consciousness has a likeness of sound until one's ears receive the vibrations created in the atmosphere sound has no existence.

Right from ancient time, there is important place of Gharanaas as well as Gharanedar music in North Indian classical music. Gharanedar music is the foundation of Indian classical music and it is the reputation of Indian classical music. Its synonym is traditional music. It is noted in the book named 'History of Indian music' by Swami Pragnanand, 'From Gramgeya' singing only, Vadikottar Gandharva or Marg Sangeet and from Marg sangeet to native gradually and step by step classical singing styles are developed. Coming into being of Gharanahad made deep impression on music and artists were blossomed in various forms and one separate and new tradition started. In northern Indian classical music, it is known as Mat or Vaad. Since ancient time there were several sects of music such as Shivmat, Brhmamat, Bharat mat. Dattil Kohat as well as Matang Muni, Bharat Muni and Abhinay Gupta, etc were followers of these sects. In 'Indian Musical Tradition' Shri V. H. Deshpande writes, 'Through the tradition style of the artist is continued in only one Gharana the contribution of every special is there in it which makes prosperous the successive generation by protecting own regular tradition.' In the history of music, the period from 13th century to ruling time of Akbar is important, that is to say 'Golden Period'. In 13th Century Amir Khusharwar arrived in India with Kawwali and Tarana singing, in this period, Khayal singing as well as Tabla playing had been started. In Gharana system, the ideal Gurus composed the latest song in his own voice through hard working for numbers of years to get that voice and layakari in throat of Shishya. This is called as Training. At the time of 'training' function of Guru becomes very difficult because the disciples (shishyas) who were having different habit of nature, their properties of voice should be understood at the time of their art description. The Shishya can be a good singer by making the original form of Guru's song his own and through the co-ordination of own nature, personality experience and imagination power that time the composition of Guru's Gharana is produced. Gharanas had created their own various characteristics. With the passage of time, the

Shagird who were prepared in these Gharanas have established various Gharanas of singing styles are as- Gwalior, Gharana, Agra Gharana, Jaipur Gharana, Patiyala Gharana, Lucknow Gharana, Sahsavan Gharana (Rampur), Bhindi Bajar Gharana, Kirana Gharana, Delhi Gharana, Banaras Gharana. The composition of weighty strong and opened voice, straight flat taan, Khayal singing in Dhrupad part use of Gamak, Aalap, Boltaan, tappa singing are the main characteristics of Gwalior Gharana. The education of Raag scope as per Bandish with the experiment of quite opened voice and singing in rhythmical gamak are the specialties of this Gharana. The singers of this Gharana are Pandit Laxman Krushna Rao Shankar, Pandit RajaBhaiya Puchchavale.

Specialties of Jaipur Gharana are: Own independent style of voice application, opened voice singing, Abridged form of Bandish, Expansion of Raag through Vakra Taan and little taan of Aalap, Special Bandish of Khayal singing. In this Gharana the singing is taught more significantly with melodious and comfort in swars. Its specialties are : own specific style of swar application, singing through each swars making them ahead slowly, Aalap based singing and Thumari Anga. The style of voice application is disciplined in Agra Gharana. The art of Agra Gharana is as good as Vastukala. The specialties are – The clear impression of nontan Rhythm of Dhrupad, Dhamar can be seen on Khayal - singing of Agra Gharana. Expansion of Bol - Ang opened and powerful voice skilled in Dhrupad, Thumari and Khayal singing. Complete clarity in voice with aakar Mandra Shadaj to Shadaj of Ati - Tar - Saptak, Novelty in sargams. Boltan of various types including Danedar Taan are the specialties of Rampur Gharana. Free Sargams and control on voice in all the three saptaks are the specialties of Rampur Gharana.

Conclusion

Music is the identical symbol of human values and cultural traditions. It is the medium of expressing the feeling and the bliss of people. The development of Indian classical music was during the rule of Muslim emperors. Indian music became strong in its pure live formation through this developed music tradition under the state shelter. During this state shelter which was considered singing of totally entertain or enjoyment, in which semi classical music including Thumari. The basic substance of Indian classical music is raag and swar (note). There is uniformity of notes in raag. In addition to Gharana singing style, there is a difference in presentation. Gharana has presented all these aaroh - avroh, raag - expansion, aalap, taan, taal - rhythm by rearing firm in limitations of scriptures. Every disciplined Gharana had created own specific and special singing style.

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Conflicts of interest

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