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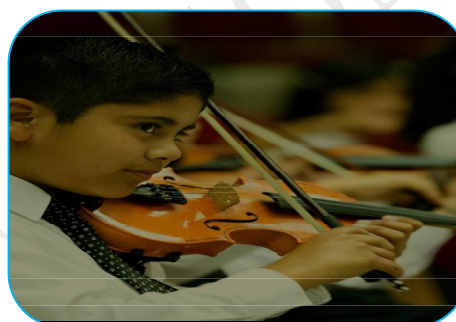
## IMPORTANCE OF PRACTICAL KNOWLEDGE IN MUSIC EDUCATION

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### ABSTRACT:

*Today, music has the power to induce subtle changes in the very Nature itself, from which it has originally arisen or emerged. Thousands of music worshippers who have striven to realize God through the practise of music are known as 'Nada Tapaswis' (ascetics of music ). The essence of our Indian culture is represented by the two forms of Indian Classical Music – Carnatic music and Hindustani music. To preserve and develop these two classical music styles, our Government has set up colleges and Universities, thus granting students with an opportunity to get an education in music. Presently, both practical and theoretical knowledge are very essential for those*



*Gurus who teach music at higher centres of education. Our Indian music is music based on 'Ragas'. In Indian music, we can see thousands of Ragas which have taken shape on the basis of the seven notes or 'Swaras'. Every Raga has it's own identity. It is not enough to understand theoretically, the form and rules of the Raga. The 'Rasa' or joy of the Raga occurs, and can be experienced only when it is presented through singing or playing an instrument. Music, in which singing and playing are two important practical aspects, is to be learnt by the art of listening, and also by studying under a Guru. One should have interest to learn music. Those who have a beautiful God given voice – it will be easier for them to learn music One should be able to tune the tamburi. Voice Culture-How to practise singing the swaras .*

**KEYWORDS:** *practise of music , Carnatic music and Hindustani music.*

### INTRODUCTION

Today, music has the power to induce subtle changes in the very Nature itself, from which it has originally arisen or emerged. Thousands of music worshippers who have striven to realize God through the practise of music are known as 'Nada Tapaswis' (ascetics of music ). The essence of our Indian culture is represented by the two forms of Indian Classical

Music – Carnatic music and Hindustani music. To preserve and develop these two classical music styles, our Government has set up colleges and Universities, thus granting students with an opportunity to get an education in music. In my opinion, Limitless are the depth and width of MUSIC, a performing art, which is also identified as a path to salvation (moksha).Today, music has the power to induce subtle changes in the very Nature itself, from which

it has originally arisen or emerged. Thousands of music worshippers who have striven to realize God through the practise of music are known as 'Nada Tapaswis' (ascetics of music ). The essence of our Indian culture is represented by the two forms of Indian Classical Music – Carnatic music and Hindustani music. To preserve and develop these two classical music styles, our Government has set up colleges and Universities, thus granting

students with an opportunity to get an education in music. In my opinion, if this education in music is made compulsory at the level of primary education, then we may see immense improvement in both the teaching and learning of music. If we want to talk about practical knowledge in teaching of music, we see that since time immemorial, the practical method comes first and the theory of music comes later. Presently, both practical and theoretical knowledge are very essential for those Gurus who teach music at higher centres of education. Our Indian music is music based on 'Ragas'. In Indian music, we can see thousands of Ragas which have taken shape on the basis of the seven notes or 'Swaras'. Every Raga has its own identity. It is not enough to understand theoretically, the form and rules of the Raga. The 'Rasa' or joy of the Raga occurs, and can be experienced only when it is presented through singing or playing an instrument. Music, in which singing and playing are two important practical aspects, is to be learnt by the art of listening, and also by studying under a Guru.

In the Hindustani music tradition, though the Ragas Bhoop and Deshkar have the same notes (Swaras) in them, they can be differentiated by the variations in the movements in the octave known as 'Anga Pradhanyate'. In the 'Bhoop' Raga, in the lower parts of the octave, the important (Vadi) swara is the Gandhara note. This brings about a peaceful and solemn mood 'Shantha Rasa' while singing the Raga. However, in this very Raga, if we make the Dhaivata note, in the upper octave as the most important Swara, ( or Vadi Swara), then it becomes Deshkar Raga and it radiates 'Veera Rasa'—the mood of heroism.

Further, in the Hindustani music tradition, we find that the 'Komala Rishabha' Swara sung during the elaboration of the Todi Raga, is a flatter (lesser) sound than the regular Komala Rishabha, whereas the Komala Rishabha in Marwa Raga is slightly sharper (higher) than the regular Komala Rishabha. Similarly the 'Komala Gandhara' Swara of Raga Darbari Kanada is slightly lower, and that of Raga Nayaki Kanada is slightly higher in tone, than the regular Komala Gandhara. In Raga Nayaki Kanada, while ascending to Shadaja swara in the upper octave, the 'Komala Nishada' used is slightly higher than the regular Komala Nishada, but it is less than the 'Shuddha Nishada' swara. It is only when the Guru performs and demonstrates these subtle variations of the swaras in such Ragas, will the student, by listening, grasping, and practising, be able to produce the Raga in its distinctive form.

### IMPORTANT PRACTICAL POINTS IN THE STUDY OF MUSIC PERTAINING TO VOCAL MUSIC

- One should have interest to learn music.
- Those who have a beautiful God given voice – it will be easier for them to learn music
- One should be able to tune the tamburi.
- Voice Culture-How to practise singing the swaras :-

In the book 'Naradeya Shiksha' three places have been mentioned for singing /producing the swaras. These are the heart, the throat, and the head. Practise of swara is likened to a hymn. Based on the singing from the heart, throat or head, three 'stavanas' have been cited :-

**Morning Stavana-** Swaras from the heart, i.e. swaras of the lower octave. These swaras are to be practised in the early morning.

**Afternoon Stavana-** Swaras from the throat, i.e. swaras of the middle octave. These swaras are to be practised in the afternoon.

**Third Stavana-** Swaras from the head. i.e. Swaras of the upper octave. These swaras are to be practised in the evening, or later in the day.

In this way, we can find examples right from the ancient vedic period of India, regarding voice related rules, in the singing of music.

- How to use 'Kana Swara' while singing Ragas.
- Movement of the Raga.
- Importance of certain parts (anga) in singing a particular Raga.
- Sparing and Dominant usage of Swaras – Also called 'Alpatva – Bahutva'. For eg. In Bihag Raga, during the Avarohana, there is 'Alpatva' usage of Rishabha and Dhaivatha Swaras, as against 'Bahutva' usage of the 'Gandhara' Swara.
- Knowledge of similar Ragas – For eg. Shuddha Sarang and Shyam Kalyan.
- Singing of Aalaap to support a Bandish:- The knowledge of how to use the Swaras in short or lengthy phrases.
- To sing 'Taans' without diminishing the beauty of the Raga.
- Pronunciation of phrases / words ( Bol Bant , Bol Banav).
- A student of music should have the knowledge of Layakari and the harmonious connection between the Taala and Laya etc.,

In order to learn Indian classical music that is based on Ragas, firstly it is necessary to practise the Swaras or notes in the proper manner. This systematic practise of Swaras, closely aligned to yoga, brings many benefits to the singers and performers. Starting from tuning the tamburi to a desired 'Shruti', the singer must do 'Riyaz', basing on the steady drone of the tamburi, and with a sweet voice, practise singing the different shrutis in the lower, middle and upper octaves, in the various modes of 'aa kaara', 'oo kaara', 'am kaara' and 'ee kaara' etc. If this diligent practise of the swaras is done in the early morning (Brahma Muhurtha) regularly and with deep concentration, then it is possible to bring out the purity of the shrutis in one's music, while expounding the Ragas. Not only should the Swaras merge with the notes of the base instrument (tamburi) but while singing, the sound of both the voice and the tamburi should reach the ears.

When one studies any subject, a deeper understanding of the subject is facilitated only through further practise. For example, in the study of science subjects like physics, chemistry, botany etc, the students first understand the theoretical aspects, later they conduct the practicals and get the desired results. We can say that since music is a performing art, its theoretical knowledge accompanied by performing (singing or playing) practise has higher importance.

After learning a Raga from the Guru, it is essential to think deeply and meditate upon that Raga. The music rendered by various artists must be listened to. A Raga thus practised thoroughly, should be sung in front of the Guru, and also before an audience, and one should seek from the Guru his views on the singing and also learn from him the good and bad points in the singing. In this way, through the medium of music, the artist should express his innermost feelings. From these feelings, arise various moods or 'Rasas'. From this, originates the principles of beauty in music. While presenting on the stage, a Raga practised thus, a singer will, without being conscious of it, successfully present a very unique picture of the Raga. And when the accompanying artists play in unison with the Raga and Bhava presented by the singer, it helps the audience to enjoy the 'Rasa' of the music.

Thus, a student of music can evolve into a mature artist by incorporating the above points in his study of music and under the guidance of a Guru, by fully understanding and grasping the theoretical knowledge and practical lessons and through constant contemplation and rigorous 'riyaz' or practise.

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