



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Voice Culture And Modulations In Indian Classical Music

Shruti Khan

Research Scholar

Dept. of Music, Karnatak University, Dharwad

ABSTRACT

The area of expertise known as "Voice Culture" focuses on proper voice producing methods. Studying the voice and music go hand in hand. Learning to sing a range of ragas, compositions, and musical extemporisation are all part of the art form. A study of voice focuses on producing sound in the proper way and modifying it for different singing styles. While there are many exercises in the Indian classical music system that help improve singing technique, a thorough examination of all the scientific aspects of voice cultivation as well as the practice of technically advanced exercises will aid singers in self-analysis and vocal apparatus manipulation for flawless modulation. In the purest sense, voice culture is a science that is intimately related to anatomy, psychology, physics, yoga, and music.

KEYWORDS:

Voice Modulation, Vocal chords, Voice Training, Voice Culture.

INTRODUCTION

The fundamental and natural function of the vocal organs (vocal tract configuration) and the acquired attributes of the voice via methodical, scientific instruction and practice combine to produce voice quality. Although elements of the vocal mechanism that are genetically determined cannot be altered, they can be shaped to produce a more melodic voice with the use of procedures. Voice modulation is the key to gaining the capacity to manage various musical genres, which is what a competent singer should ideally be able to do.

The capacity to sing smoothly in all three octaves is enhanced by voice culture. The singer will be able to use their voice to convey a broad range of phrases, gamakas, tone colours, and emotions as their natural breathing capacity increases. The practice of tone placement can also help a singer reduce the effects of ageing on their voice. One can develop their voice's depth and range by manipulating certain muscles and ligaments within their pronator, respiratory, and resonator systems. Specific positive thinking approaches can help reduce negative components such as stage fear, anxiety, stress, and related concerns. A preventative measure training program will be provided. One will receive preventative training on how to avoid a range of vocal issues that arise from bad vocal practices and voice abuse.

The breathing apparatus's smooth airflow serves as the main source of energy for producing voice. Only when one's breathing capacity is sufficient can one master all types of voice modulation and voice levelling. Voice production issues can be caused by incorrect breathing. In order to develop the voice, yoga and pranayama are combined with a variety of asanas, breathing techniques, bandhas, and meditation techniques.

Voice Issues:

Public speakers, professors, actors, singers, dubbing artists, and voice actors frequently struggle with vocal disorders. Disorders of the organic or functional kind cause voice issues. persistent Organic disorders are caused by infections, illnesses, and hereditary factors. Inappropriate breathing patterns, uneven vocalisation, improper practice habits, mimicry, and overall misuse of the voice are all contributing factors to the development of a functional dysfunction. Voice quality and range are sometimes diminished by functional problems, resulting in an abnormal strain on the voice. Neglecting it might result in irreversible damage and voice loss.

What influences the way your voice sounds?

The body's physical state, which might have an impact on the strength and tonality

1. Speech patterns, intonation, pace, and pauses
2. Pattern of breathing
3. State of mind
4. Exogenous variables such as humidity, noise, and air quality
5. Distance between speaker and listener
6. Hormonal fluctuations
7. Exhaustion and Tension
8. Medication history and age

Voice culture refers to the technique of controlling the voice. Both conventional and scientific techniques for enhancing voice quality are used in this study. Although the voice is utilised for both speaking and singing, singing requires a more sophisticated voice production process. Muscle control has to be more subtle when singing. The voice may be taught in areas such as greater range, mental awareness, flexible speech organs, effective breath control, and resonator modifications.

Other aspects of voice production for singing include the disciplines in which voice training is required. They are like the form of the mouth, efficient pronunciation of the words, changing the voice to varied tempos or speeds, controlling of volume or amplitude as the background of presentation needs, vowel pronunciation and a very significant element of developing inventive ability to improvise.

The voice needs to be developed for the chosen style and genre of singing, such as pop, folk, pop-rock, classical, light, and so on. This is so because various voice production techniques are required for different genres of music. The structure of the voice-producing organs in men and women is different. Thus, the training approach will also be unique.

The voice is the only musical instrument that is still alive. Just as every person is different, so too are all voices. It is crucial to remember that, despite some specific restrictions that vary from person to person, this is the sole instrument that can be developed, enhanced, and fostered via changes in pitch, intensity, timbre, and other aspects of tone.

The Four Fundamental Steps of Indian Classical Music Voice Training are

➤ Listening

The first stage in learning is imitation. This also holds true for voice instruction. The fundamental prerequisite is focused listening. As you keep listening, the song becomes more and more ingrained in your memory. The brain stores information about notes, melodies, rhythm, pace, words, loudness, and the tonal quality of an instrument or voice. This mental image synchronises with the laryngeal muscles to generate the necessary melody when we attempt to sing. It follows that the more we hear and listen, the more proficient our voice production skills will get. We ought to listen while considering every facet of the musical form, including temporal quality, phonetic quality, and tone. Every element of the musical form should be present when we listen, including the voice's expressive effects, time intervals, microtones (shrutis), tone, and phonetic quality. The higher the quality of music we sing, the more intently we listen. Improved vocal output will result from improved mental and physical coordination. Remember that there are other steps in the learning process besides this one, even though this is the first, most important, and necessary step. Alone, it is insufficient.

➤ Breath Control

Another critical phase in the development of voice culture is Control of Breath. Singing requires no more skill than breathing control. Breath control provides the voice a confident, clear, fine, and steady phonation. There are four different styles of breathing: Diaphragmatic, Abdominal, Costal (chest), and Clavicle (shoulder). Singing extremely high notes requires the use of clavicular breathing. To sing high notes, one uses costal breathing. Every vocalist can benefit from diaphragmatic breathing. This kind of breathing helps singers manage unneeded and undesirable wobbling or trembling of the voice. Effective lower note singing is aided by abdominal breathing. This particular breathing technique also aids in a singer's ascent to the more nuanced registers.

➤ Riyaz (Repeation)

It is common knowledge that "practice makes perfect." There should be two categories for practice, Firstly Attempting to sing what we want to sing but are unable to. Then, Doing what we already know closer to perfection by repeating it. Regular singing practice strengthens every muscle in our body and trains the voice production system as a whole. The kind of music used for singing will influence this instruction. The elements that should be emphasised during practice will change depending on the kind of music, as will the voice's phonation, articulation, and pitch control.

Once more, the amount of time allotted for practice will differ from the anticipated duration of the performance. When performing classical music with improvisation, extra time—up to two or three hours at a time—must be dedicated to the performance. A crucial aspect of practice is to critically hear our own singing in addition to singing. It is important that we listen to our own singing objectively. This will facilitate our speedier growth. This allows us to see our own shortcomings and errors and make necessary corrections. Overconfidence is ruled out by this.

It is important to constantly keep in mind that perfection is an illusion and a word that can only be found in dictionaries. Cultivating, developing, and nurturing come to an end when we believe that our performance is flawless. Vocal cord control is developed with practice. A singer's confidence grows with practice and is expressed in their voice.

➤ Fitness

Singing involves both mental and physical motions. Our emotional and bodily states are synchronised. Therefore, being physically and mentally healthy is essential for pleasant and quality singing. All of the resonators in our bodies, or the air cavities, must be clear and healthy for our voices to be rich in harmonics. This includes the nasal, pharyngeal, and lung cavities—all of which are intimately connected to singing. For optimum voice production, these resonators should be free of infections, excess mucus, and coughs and colds.

We know that strong feelings have an impact on our ability to manage our voices. Our voice's tone is also impacted by negative emotions. Voice production cannot flourish without the support of positive emotions. Better synchronisation of the singing actions is a result of mental fitness. Our fitness depends on a good, balanced diet, frequent exercise, regular meditation, and any other type of stress-relieving activity.

People who have accomplished great things without following these four stages are all around us. Many of us have a tendency to grow lazy or lose faith in this road as a result. We must never forget that the voice-cultivation techniques mentioned above enable us to realise the fullest extent of "our" potential. Even if we don't follow the instructions, we won't end up no-where, but we will undoubtedly fall short of realising our greatest potential. Our ability to grow will undoubtedly be impacted.

These are some common yet very important aspects by which singers are affected,

1. Flexibility: The speech organ and vocal mechanism need to be able to move freely in order to generate various musical phrases and to articulate words.

The mouth's shape is crucial for accurate pronunciation.

2. Vocal range: This varies from person to person but is smaller for speaking than for singing. An person can traverse a minimum of two and a half octaves.

3. Speed: The ability of the vocal chords to generate melodic phrases at any pace has an impact on the singing quality.

4. Volume: The right amount of loudness to reach the audience without sacrificing the Bhava elements or the tone quality

5. Imagination - To convey a note or phrase effectively, mental interpretation of the words and tone is crucial. The use of creativity in musical phrases is crucial.

Effective Voice Culture Techniques in Indian Classical Music

➤ Sargam Methodology

In vocal culture, sargam, the musical solfège, is paramount. Take part in planned sargam exercises that are meant to improve your general classical singing ability, accuracy, and vocal agility.

➤ Alankar Workouts

The elaborate craft of creating ornamental patterns, or alankars, adds to the diversity of voice culture. Discover how to use alankar exercises into your singing practise to enhance your style with embellishments.

➤ Meend and Gamak Methods

Indian classical music's voice culture employs embellishment methods like Gamak and Meend. Learn the meaning behind these embellishments and how they enhance the expressiveness and beauty of classical singing.

CONCLUSION

Acquiring knowledge of the breathing rhythm and the variety of tones produced. effective use of the tongue to pronounce words correctly, Maintaining regular exercise to stay healthy and improving one's capacity to hold onto a swara or phrase without shaking it selecting the voice-appropriate shruti or pitch. This is crucial for maintaining voice health and preventing long-term strain. A free-form and open vocal production is ideal for a powerful performance and for the music to emotionally connect with the audience.

According to vocal pedologists, when a musician uses proper vocal methods, the abdominal muscles surrounding the navel will get stressed instead of the vocal cords. The atmosphere gets mystical and calming when a musician sings in the right key. The voice, which is a combination of sound and mechanics, serves as the main vehicle for the tone to affect the listeners' hearts.

REFERENCES:

1. The 21st Century Voice - Michael Edward Edgerton.
2. Nuances Of Hindustani Classical Music - Hema Hirlekar.
3. Voice Culture- The Art of Voice Cultivation – S A K Durga.
4. Voice Culture and Singing - Friedrich Brueckner.
5. Raga Sangeet: Understanding Hindustani Classical Vocal Music - Samarth Nagarkar.
6. The Art of Singing - Jennifer Hamady.
7. Lost world of Hindustani Music - Kumar Prasad, Mukherji.
8. Musical Education and Vocal Culture: For Vocalists and Teachers of Singing - Albert Bernhard Bach.
9. "The Voice and Voice Therapy" - Joseph C. Stemple
10. "Voice Therapy: Clinical Case Studies" - John R. Lucy