



*Journal of Advances and  
Scholarly Researches in  
Allied Education*

*Vol. VI, Issue No. XII,  
October-2013, ISSN 2230-  
7540*

## **DYNAMIC RELATIONSHIP OF GURU AND SHISHYA IN THE SPHERE OF MUSIC**

AN  
INTERNATIONALLY  
INDEXED PEER  
REVIEWED &  
REFEREED JOURNAL

# Dynamic Relationship of Guru and Shishya in the Sphere of Music

Afshana Shafi\*

Research Scholar, M.D.U., Rohtak, Haryana

**Abstract – A study of dynamic relationship of Guru and shishya is considered very significant in music. One of the most pure and deeply inspirational relationships is that of a devoted teacher and a willing student.**

**The ability to forge a positive, powerful relationship between a student and teacher may seem like a difficult task first but can be easily accomplished by creating a strong learning environment. The learning is not a one way process alone; an effective learning environment is where all individuals involved learn from each other. While students learn a particular subject from a teacher, the teacher learns how to improve her teaching skills and make the lessons more interesting by gaining insights from the students. Thus, both parties learn from each other. The relationship of learner and mentor in the sphere of music education is considered very important in music the bond between mentor and learner is following from the ancient tradition of music. As for as the research article is concern the researcher in this research work has written about the relationship of Guru Shishya in the field of music.**

----- X -----

The relationship between Guru and Shishya is one of the most exquisite relationships which shared in the social alignment of musician hamlet. Teacher disciple relationship is considered very important in music. As music education is determined only on the relationship between the teacher and the disciple, which is considered from the historical period. Through master, the Guru Shishya tradition marks the continuance of tradition, for disciple as the support of our whole conformity of music. The multifold facet of this momentous relationship unwrap the great tradition of music art for the Shishya mark by mark. Both the Guru or the mentor and Shishya or the probationers are trying to live up the concepts and aspiration the tradition of honestly.

The conjunction between the mentor and his learner is blossom, which is primarily on the sincerity of pupil towards his mentor and the affection of the mentor for his pupil. Without affection and sincerity there cannot be any intercommunication and intercommunication is the vital essential of this relationship. The relationship is seen as equivalent to the relationship between father and son and in fact, the roles are generally mingled in one person. Disciple has uttermost belief in his mentor and the mentor in a correlative presence glorifies him with enigma of knowledge and he gives him the experiences and maturity of his life. The relationship being fraternal in manner, the teacher Guru takes care of the peculiar guidance and well-being of the adherent in addition to transmitting

knowledge to him, the mentor is also held appropriately answerable for his deficiency.

The learner acknowledges it his chore to implement maintenance for his teacher and make life often as convenient as conceivable for him. Maintenance of the mentor is a easily seen component of this tradition known as a Chhatra, because his job is always to be at his Guru's maintenance and to secure him from any probable loss. Being dedicated to one's mentor also signifies dutifulness to him and giving him admiration. The disciple shall conserve decency and be attentive in the existence of the teacher. He escorts his mentor's reputation as his own as he epitomizes his teacher and is a part of him. Even when he becomes a polished artist, he shall always remain prestige the remembrance of his mentor. After his mentor's demise, he sustains to recognize his commitment in the premise of what he has be taught (learn) and what his as a musician.

The Guru is considered a spiritual parent of his disciple; the mentor is requisite to coach all in all which he knows to his student and should with nothing detained under the suspicion that his student may one day out sheen him in the pursuit. He is observed to be extensive an individual that "both God and the parents are described to have been contained in him. The pupil of the clone mentor will also attribute to each other and are exquisitely expected to perform against each other as siblings, and the minor learner must be respectful towards the

pensioner. in the field of music they are also called "Guru Bhai"

For making the strength endurance of the tradition it is most important virtues, a student's devotion and seriousness, and the only mentor who has determine these abilities in the Shishya before he is taking him under his supervision. And the disciple prepared for the challenges. Thus, learners are assumed to go through much analysis before victorious acknowledgment by a mentor. This is very fundamental to assure the endurance, durability and enhancement of the tradition. Only those disciples who were skilled, capable, and passionate consumed the significant ability were accepted as learner by the Guru in our ancient education system. The nation was that nature is more important than nature. If pupil is no hunger for attainments and his advancement, it would be worthless to misuse time and diligence over the education of deceitful and ineligible pupil.

Gangubai Hangal the renowned classical vocalist expressed her views about the manner her Guru "Sawai Gandharva" used, an interviewed conducted by Ashok roy.

"Tell us something about how your Guruji Swai Gandharva taught you ....?"

He taught me a lot about how the presentation and elaboration of a raga should be approached. The swaras of the raga must be presented in varied combinations. The vistaar should be unbury and serene. The listener used to be very curious and eager to hear, the next note his interest should be maintained throughout. This is how the atmosphere of the concert, the Mehfil is created one must study the systematic use of the raga swaras while in displaying the badhat, or the amplification of the raga. It would sometime seem boring to me then, but I soon realized that this approach would assist me in future in getting a quick grip of any new raga I might want to learn. Besides being taught, I also got to attend many of his programmers and learned a lot by just listening. I remember I used to practice for seven to eight hours a day. When I began my daily class to Guruji's house, it was three hours in the evening at his feet, and at least four to five hours every morning at my place. This was my practice for a number of years".

It was not easy to call by mentor for education. And such a tradition was found only in the music sector. Thus, the acknowledgement of a particular as a learner by the mentor is not a clear way of practice. At early he shall display his hesitancy to words taking a character as his pupil and would rather pursuit to intimidate him unless he could manifest and prove his seriousness. Thus, the amenable pupil has to endure a trail period in which he has to display the chore of serving his mentor and also he should taking care of all his little commitments with goodwill. All the while of period the pupil acquire no explicit Talim (training) from the mentor (Guru) but looks after him well, is always

continuity by to accept his orders and pursue pleasure in doing every little thing for him. This delivers as the accustomed benchmark for the mentor to disqualify those amidst his pupils who absence goodwill, dedication and sincerity who lack sincerity, dedication, and goodwill and select only the commendable ones who accomplish the significant qualities of the student-talent. The trail base period is the processing of discard the old self, in perused to grant the new one to appear. This lapse of time of testing in fact performs the first step of being a pupil (Shishya). At this step the Shishya is only a pupil, a beginner learner and it constants to be recognize in what guidance and to what elevations he or she will advance. After auspiciously passing over this pioneer period does the disciple (Shishya) go over a general routine of being 'tied' to his Guru as his legitimate, fully accepted Shishya. The time at interval for approval and final inception into learning of music may end from a few months, years. consistently the mentor clean forgets about the pupil and the learner keeps on serving him with his deep assumptions that one day the mentor "Guru" shall be appreciative and be acceptable to him and the day appears comparatively late when he is adorned with the esteem of mentor (Guru), ie. Guru Kripa.

The backer a pupil generally, Nara or Ganda commemoration is implemented and the Shiaya takes his first practice afterwards the Ganda (a sacred red thread) has been cinched on his right wrist by the Mentor "Guru". The Ganda ceremony symbolically crunches the two together for life and the chain of band thus entrenched symbolized and also display the inter-dependence on each other. This ceremony is performed in the presence of a priest, some renowned musicians and other disciples.

"As mentioned by Yehudi menuhin in his book "My Life by Ravi Shankar" Just as the Guru looks for a worthy disciple, the choice of an ideal Guru is a very important decision to be taken by the disciple. It is a matter of great luck to come across such a Guru who is well versed in the art and is an able and inspiring teacher, can groom the disciple as a musician and shall impart training. Honestly, whole heartedly and without hiding anything. There is a saying:

"Pani Paye Chhan Ke

Guru banaiye jan ke"

It means that one should drink water only after it has been filtered, and one should take a Guru only after one feels sure of the decision. The proverb itself demonstrates the difficult and subtle nature of this choice. The disciple's endurance, aspiration, and thirst for knowledge go futile if he fails to find a worthy Guru".

Conceding to the history of ancient Indian tradition, a Mentor (Guru) was not to welcome any financial benefits from his Shisya. The "acharyas" did not

welcome any compensation for their job. The acceptance of a shishya was not a cause of earn, to the Guru but an inclusion a branch to his family. The Mentor and the disciple were not associated to each other by the "Cash-Nexus" but by links of divine bond of relationship where both were compensating the commitment they owned, To the Rishis by the perusal of knowledge. On finalization of the education, the Mentor was furnished by dakshina which sometimes could be in the way of money or spontaneous reward and Gifts by the Shishya.

In the wide intersection of music, a Shishya never pays any tuition. In a general sensibility, money or other rewards are granted only on convinced occasions and that aggregates only respectful offering, not a payment. The Pupils has to endorse diverse ways to win the Mentor's love and to implement gratification to him in order to learn from him. If the Guru has any reservation about his disciple, he will grip back on the more profound facet of his art. What the Shashiya gets from his mentor is beyond price and can never be paid back in substantial terms. The disciple permanently be bound a commitment to his teacher which he can never absolutely accomplish or reward and thus brings a constant perception of admiration for the teacher in his heart. Contributing small rewards or taking the Guru infrequently for a cruise gives a base for a contingency to be nearest to the teacher. To determine from a teacher, affection and empathetic are the only key-notes, nobody else can assured the teacher to teach, In the optimal Guru-Shishya relationship, the real reward or the exact dakshina for a teacher is in bringing name and tradition practice ahead over another generations auspiciously. The teacher gets amazing amusement and contentment from the stardom of his disciple. As the deciple acknowledges his Guru, his own stardom reflects on his teacher Guru's name.

Music for its continued transportations from genesis to genesis has depended upon the social intercommunication of the Guru-Shishya relationship to a great intensity than any other social exertion. Special relationship between the Guru and his Shishya has to be continued and intensified because the Shishya has to achieve not only the art but the total identity of his teacher. From the practical lessons to a profound relationship enriched between an enlightened teacher and responsive student, there can be many colures in the nature of the accords and the result attained. "It is an accord of minds whereby the aspects of a tradition is passed on to another generation.

Living with the teacher for all the time provides the Shishya with wide fortunity to assimilated the charcter attribute of the teacher also. The teacher becomes the optimal the exemplary, the model character for the Shishya and to an extent the student achieves his nature, mannerism, way of speaking and mental

make-up also. In the Gurukula philosophy, the Shishya is placed in the total care of the teacher who takes the responsibility of not only making the student ratify at a craft or subject, but making him a complete and worthyful person. Gangubai Hangal pens down his own experience of discipleship into beautiful words in her Autobiography book.

"I remember the days of spend studying under my Guru "Sawai Gandharva" on the returning to Hubli, Guruji stayed with Dattopant Desai, and I resumed my lessons. I am referring to the period before 1940. I had the opportunity of being present during Guruji's practice sessions. It was almost like the penance of a Sage (Rishi) so rigorous, so absorbing and so totally dedicated. He would get up early in the morning, hours before sunrise and undertake Kharaj Riyaaaz. He would take a little rest after lunch and practice different aspects of Swara, alaap, ghasit, murka, Khatka, Gamak, phirat etc., which embellish the presentation of a raaga. The continued till he was fully satisfied. Sometimes, he would practice only vilambit or the change over from Kharaj Vilambit to Madhya Shadaj for the whole day. The manner in which the Notes (Swaras) unfolded used to be different every time, and not repetitive. The elaboration of a Miyal in different ways was his characteristic specialty. We got inspiration from him to undertake such rigorous practice, surrendering ourselves completely to the pursuit of music. Living near the Guru meant that we had to be ever alert and ready to receive whatever he felt inspired and disposed to teach us:

In today's era, the music is also taught at the university. But the dedication and devotion for music and of course with teacher also is somehow missing. Probably because we go to get degrees in these institution That which makes us a monetization in the future.. And many students are raised together at these institutions. Because of which the teacher cannot focus on individual student. In order to complete quota, in many institutes, students get admission only to gather crowds, because of which many deserving students suffer loses, for which administration needs to improve. So, the relationship between Guru and Shishya remains constant and the tradition of learning Art always prevail.

In addition to love for his Student, the Mentor also preserves discipline. He is a symbol of authority for the student; comparatively this fact constitutes a actual fundamental in the teacher's role. The teacher has to be an ascetic task master, a compact teacher, a figure encouraging apprehension in the disciples. If the paucity control or esteem over his pupil, the latter can probably learn nothing from him. The power or adoration which the teachers enjoy is significant for the smooth working of the tradition. Thus, the teacher not only has the final authority in everything musical

but he practices or exercises' his impact on the social life of the pupil, too.

## BIBLIOGRAPHY

- Bakhle, Janaki (2005). Two men and music, nationalism in the making of an Indian classical tradition, Rupa Co., Daryagunj, New Delhi-110002.
- Deshpande, Vamanrao (1972). Maharashtra's contribution to music, Government of Maharastra 30/31, Govt. Central Press, Bombay.
- Gausmi Hari Krishan (2004). Bhartiya Sangeet Ki Parampara, Kanishq Publisher Distributes, Ansari Road, Daryaganj, New Delhi-110002.
- Pramjit, Factors Affecting Learning and Achievement at College Level, p. 43
- Roy Ashok (2004). Music makers living legends of Indian classical music, Rupa Co. 7/16, Ansari Road, Daryagunj, New Delhi-110002.
- Sharma Manorma (2006). Tradition of Hindustani Music, A.P.H. Publishing Corporation, 5, Ansari Road, Daryaganj, New Delhi-110002.
- Sharma, Amal Das (1993). Musicians of India past and present (Gharanas of Hindustani Music and Genealogies), New Delhi
- Yehudimenuhin (1968, 95). 'My music my life by Ravi Shankar', Vikas Publishing House Pvt. Ltd., 576, Masjid Road, Jangpura, New Delhi-110014.

---

### Corresponding Author

**Afshana Shafi\***

Research Scholar, M.D.U., Rohtak, Haryana

E-Mail – [afshadar@gmail.com](mailto:afshadar@gmail.com)