



*Journal of Advances and  
Scholarly Researches in  
Allied Education*

*Vol. VIII, Issue No. XV,  
July-2014, ISSN 2230-7540*

## **GURU SHISHYA IN INDIAN ORAL TRADITION OF MUSIC**

AN  
INTERNATIONALLY  
INDEXED PEER  
REVIEWED &  
REFEREED JOURNAL

# Guru Shishya in Indian Oral Tradition of Music

Afshana Shafi\*

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

**Abstract – 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. As the research article is related, the researcher has written an oral tradition in the sphere of music. 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. With the passage of time many institutes introduced music education, it also been part of syllabus. The article is all about the oral tradition in music sphere.**

-----X-----

If we compared to music education with other area of education, so, we will find the deference like day and night. To acquire music education a person should completely dedicate her/himself to music only, it is because we cannot grasp the music rather, we can understand this. To learn music, it is very important to have a heart connection with music. Therefore comparing music to different fields will be considered stupidity.

In antique India, the educational system exemplifies. If we talk about the practice of oral learning and teaching texts by apprehend. The prosperity of oral tradition lay in the acceptance that divine words have a value and should be adore in memory. If we talk about the art field the conception of Shruti was always given an essential place. Almost every enthusiast used to be taught through oral communication, and then handing down its attributes and starts verbally and the disciple had to attain it by heart. And the things which we learned by heart without taking help of any written text always remembers. Therefore, in the Indian ambience, the oral tradition must be appreciated as an acknowledged and powerful philosophy of life maintain instant relevancy.

In India, oral practice is an expended range and covers almost all the preparations of medicine to music, philosophy ideology to the science of legislature to politics. The development of the oral traditional practice on such a wide scale had not became significant because India Detrouiters from disregard of penmanship. The survival of writing system was very much there in past India and as 'Ashok Rannade' says "Oral tradition doesn't rule out the existence, knowledge or use of writing. It means coexistence of the writing system, the spoken word formed the basis of the whole literary activity and the

authority of passing down the knowledge is possessed only by the spoken word of the teacher or Guru. The beneficiary of the lingual word or the auditor and the sense of auditory become the surrounding element in the exclusive proceeding. How the spoken word sounds to the ear becomes the benchmark for estimating the interpretation falling with this impression. Thus the oral practice also consolidates the character of being oral.

Vangmay" is used for literature In India, which is directly related to Vaka (voice) and does not carry any instruction of the procedure of being penned or writing. The Indian education influence has generated staggering oral phenomenon. Samaveda is a music adapted contraction of the Rig Veda and sama-gana or Saman singing is the primeval example of singing sonnets. The essence of the Vedic significance was musical and has persevered to be so tell today. The consonance, repetition rhyme and akin: gadgets are touched by musical aspects. Samans ,Sama Gana which is believed to be the root of all our classical music was the chanting of the Vedas, or set to distant consonance. The rigorous way of the apprehension of these mantras was learnt by the students orally sitting in foremost of the mentor.

Mainly the phrase Sangeet subsist of three arts instrument, vocal and dancing (vadan,Gayana & Nrittya) and out of these, vocal preserve the superiority over the other two. Thus Indian musical articulation is principally vocal, a total auditory acquaintance and has accomplish staggering oral phenomenon. It is in the text of Indian music that oral tradition speculates great significance. No other enthusiast in India has been so meticulously oral an aural as music. Indian practice of music has been distributed from genesis to genesis orally with

observation and inflation in the federation of the inherited musicians. Thus, in the present day the art (classical) music is the direct posterity of that ancient music traditional practice. It illuminates all the facts of oral tradition to the sheer. The musicians have to harness him up to appearance like spontaneity, voice, agronomics, utilization in sound, audiences, concurrence, the facets which the oral traditional subsists of this clear cut aspect of adaptation results from the inter-personal aspects innate in it. As the teaching of music is totally Guru adaptation and the Guru has a exceptional role to play, music education cannot be obtained from literature, and the teacher being an imperative link in the course of conversation of tradition. In the whole practice Guru appears as an institution and the implication of word and emphasis of listening provides him the superiority in the development. Being the conveyor, conservator and disperser of expertise and the function of the teacher demands the highest adoration. Oral practice gives due appreciation to this uncommon relationship which is also a transmission and at the same time aims at transmuting facts into , illumination into education and education into wide vision.

According to Dr. Gangubai Hangal (interviewed by Dr. S.S. Gore)

As she had conversation with S.S Gore about gurukul, the education which can take from guru in gurukul "The Gurukul system according to her word is the only true method of music education. She had absolute faith in it. She said that in my time there were no music schools and no university examinations in music, not where lived. I had to depend exclusively upon the Guru. He taught me only three Ragas. Todi, multani and puriya which were to be sung in the mornings, afternoons and evenings respectively.. We have simply told to follow all his instructions. Thus the oral tradition of music also called never-ending education.

Music in institutional level has rarely produced great artists. There are so many of them taking lessons at the same time that a teacher cannot give any individual attention. They rarely come to realise the value of riyaz. They pick up a greater amount of theory and turn into scholars appears for exams and get degrees. In this process, they forget that music as an art. It is said by some great musicians that it will be a good fate if we properly learn a raga in whole life. Oral tradition used to helpful especially in the field of music.

Thus oral tradition which is lingual information translated from one genesis to the next one or a later one is a living constructive force which also makes the flow of the constructive tributary from one genesis to the other. Tradition way has always a long history behind it which become continuity is the quality of the tradition. Tradition which is the aggregate social in heritage in the form of obsession, attitude, customs and ways of life is disseminating from genesis to another genesis either through penned scriptures or through the word of mouth. And he tradition

transmitted through word of mouth is called the oral tradition. The main features of the oral tradition noticed in the Guru Shishya tradition of Hindustani music are:

#### a) Lingual Testimony

A testimony in fact is the tradition as explained through the individuality of the source and is flushed by his individuality. The Guru is the main source in the process of oral tradition.

#### b) Mystical Traditions

These are only disseminated by assured persons attached to a particular institution or are the property of a special group. The disciples of particular Gharanas of music perpetuate and personify such traditions.

For helping and proceeding to remember traditions, and sometimes the use lessons made of material objects which are passed on from one genesis to the next, which had certain memories of recollection attached to them that delighted reminiscence of the tradition. All the teaching benefaction aid method and the stories related to them come under this facet.

#### c) Control Over Recital Traditions

An oral tradition may be escorted by a system of approval and awards, which is parcel out to the professionals in order to have an effective method of control for insuring authentic oration of the testimony. The values, customs, and norms reflecting to the world of music formulation relish an overall control over the tradition.

### BIBLIOGRAPHY

- Bhattacharya Arjun (1978). The treatise on ancient music, K.P. Bagchi and Co., Calcutta
- Chaudhuri Manjushree (1999). Indian music in professional and academic institution, Sanjay Prakashan, Delhi India.
- Deshpande, Vamanrao (1972). Maharashtra's contribution to music, Government of Maharashtra 30/31, Govt. Central Press, Bombay.
- Gore, S.S. (1994). Vikhyat Gayika Dr. Gangubai Se baatchit, Sangeet Kalavihar, 47(1).
- Karnani Chetan (2005). Form in Indian music a study in Gharanas, Distributor Publication, Jaipur.
- Sharma Manorma (2006). Tradition of Hindustani Music, A.P.H. Publishing Corporation, Ansari Road, Daryaganj, New Delhi-110002.

Sing Nivedita (2004). Tradition of Hindustani Music A  
Sociological Approach, Kanishka Publishers,  
Distributors, New Delhi-110002.

---

**Corresponding Author**

**Afshana Shafi\***

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

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