



SENSE OF RHYTHM AND TECHNIQUES FOR PLAYING INSTRUMENTAL MUSIC

Arts

**Chakradhar
Khuntia**

Guest Faculty In P.G. Department Of Sitar , Utkal University Of Culture, Bhubaneswar

ABSTRACT

Learning is a never ending process in our life it leads to experience and increases the potentiality to achieve the goals in our life. Through this process we are going to discuss about an above topic which happens with the students more or less while learning instrumental music. Sangeet is a combination of three art forms: vocal music, instrumental music and dance. Although these three art forms were originally derived from the single field of stagecraft, today they have differentiated into complex and highly refined individual art forms. The sense of rhythm and techniques for playing of instrumental music include duration, pitch, dynamics and expressive techniques, tone color, texture and structure. For the sustained of life music is most essential. The performing arts are those forms of art in which individual people perform separately or together.

KEYWORDS

RHYTHM, MUSIC, INSTRUMENT, MUSICAL

There are four types of musical instruments are existing in our system of music, such as string, bowing, blowing and precaution instruments. In the category of string instruments, the instruments such as Sitar , Sarod ,Santoor(stroking string) ,Sur Bahar , Sursingaar, Veena,Rudra Veena etc. In blowing instrument such as flute, piccolo (western flute), Shania, Saxophone etc are come under this. Blowing instruments are as Sarangi, Ravanhattha , Dilruba ,Violin etc. Blowing or Wind instrument refers musical instrument that uses air as the primary vibrating medium for the production of sound. A blowing instrument is a musical instrument that contains some type of resonator (usually a tube), in which a column of air is set into vibration by the player blowing into (or over) a mouthpiece set at the end of the resonator. The pitch of the vibration is determined by the length of the tube and by manual modifications of the effective length of the vibrating column of air. In the case of some wind instruments, sound is produced by blowing through a reed; others require buzzing into a metal mouthpiece. The blowing section is traditionally known as the woodwind section even though not all the instruments are made of wood (for example the saxophone is made of metal). The woodwind section usually includes flutes, oboes, clarinets and bassoons. Saxophones are less commonly used. Percussion instrument such as Tabla , Dhool , Mrudangam ,Pakhawaj ,etc.. These are some common instruments are use in practice. If we take one commonness in all these instruments that is we use to play by both the hands and among them one hand is use for musical notes and another hand is use for beats except the blowing instruments. Blowing instruments are played by pumping air through mouth. So in this case both the hands do only one work as play the notes and the rhythm is maintained by the tongue through controlled blowing of air. In other instruments such as in string instrument, one hand is use for the musical notes and the other hand used for plucking the strings in a rhythmic pattern. In Blowing instruments, we also use the same rule but in a bit different way. The one hand is used for the musical notes and other one is used for bowing purpose. We maintain the rhythm we use the bowing cuts longer and shorter. Wind instruments may be classed under two groups. In the first no mechanical reeds are used. This category comprises bugles, trumpets, horns, different types of flutes, all of which can be further classified. The second family has one or two mechanical reeds fitted to a tube. Such aero phones are further separated into a number of types such as the single beating reed, the double beating reed and the free reed. In all the instrumental species listed so far it was the wind column in the tube that really determined the pitch and quality of the sound; the lips and the reeds acted merely as valves controlling the flow of air. But in the harmonium on the other hand, the air flow only excites the reed and the sound we hear is of the mental tongues inside the instrument and not that of the vibrating air. It is for this reason whether instruments of this instruments at all. A wind instrument is a musical instrument that contains some type of resonator (usually a tube), in which a column of air is set into vibration by the player blowing into (or over) a mouthpiece set at the end of the resonator. The pitch of the vibration is determined by the length of the tube and by manual modifications of the effective length of the vibrating column of air. In the case of some wind instruments, sound is produced by blowing through a reed; others require buzzing into a metal mouthpiece.

Classical music is the most refined and sophisticated music to be found in the subcontinent of India. There are many other forms, however, which have a specific function in the society, and these are by no means devoid of artistic expression. Music has always been an important part of human cultural life. The range of musical phenomenon in society extends from simple melodies to what is one of the most well-developed "systems" of classical music in the world. Stringed instruments exhibit great diversity in structure and sonority and have been prominent in the music of our cultures since ancient times. Stringed instruments play an important role in classical dance and music. Especially in contemporary classical dance and classical vocal music stringed instruments play the most vital role as musical instruments. The last one is percussion instrument also use the same pattern. i.e. if we will take the instrument such as Tabla, we use one hand is use for musical notes by putting some pressure on the Baiana (Dagga) which is tuned bit lower note and other hand we play Tabla which has tuned in a fix note and play the rhythmic pattern. In string and bowing instrument the place where stroke and play with the bow is known as Tabli. So this is all about the rules of playing instrument. Now we come to the physical aspect of playing of an instrument. First of all lets discuss about the adaptation of an instrument to play or imitate the music what we want to express through. Let's compare a human as computer. In computer there are some input point and output point and processor exist through which the computer performs. Likewise in human body we have ear , nose ,eyes ,tongue, touch sense are those points through which we receives input to our body . The brain process the input what we get through our senses. we express facial expressions, by saying. Among these generally we use ear for hearing music and processed through brain and the brain commands different muscles to activate and perform some specific job to give the output through the instrument. The brain gives different sets of command to different hands and finger to carry out the same job and to perform that job it needs a lot of synchronization of both the hand that's why we need practice. So when the brain command to play a musical phrase then he gives different job to different hand at once through muscles it reaches from the brain to the tip of the finger . The output as we get through the action as the musical phrase here again and give the feed back to the processor (brain) to assess whether the output is same or not according to the command . after that brain decide whether the action was proper or need some corrections. all these happens within a fraction of second. Our brain has some limitation such as the brain can process only one feedback at one time. So these are all the process through which we perform and practice music. Musical instruments have an important place in Indian Music. The music of India is a pervasive influence in Indian life. It pervades the big and small events of Indian life, from child birth to death, religious rites and seasonal festivals. Originally, not all developments of music were reduced to writing. The art of playing musical instruments in India have been traditionally carried on from generation to generation, from primitive stage to this modern age. As Music is a performing art, which is being creative, itself, and cannot be static, hence the gradual developments and experiments have always given new ideas to the modern generation. But stile we do not perform the music properly due to some distraction. let's discuss those points. As we have discussed earlier that

the brain cannot process more than one input at a time. So we have to avoid such situations such as while playing an instrument we should avoid seeing our hands or the fingers. Due to this act the brain received two inputs simultaneously through eyes and ear so for that it creates distractions. To avoid such distraction, we should not see the instrument or finger and concentrate to see in front as we are performing in front of audience. If we will do so then we can concentrate more on our music and the brain will register the finger board and the striking points. In other wards we can say the brain will register a virtual instrument in it and it will be much easier in later stage of performance. So these are some points that a student should follow to become a good music performer in future while practice music.

REFERENCES

1. Bains, A. (1939) : Woodwind Instruments and their history, Faber, U.K.
2. Bulletin : Folk dance & music of Odisha, Kala Vikas Kendra, Cuttack, 1959.
3. Carse, A. (1939) : Musical Wind Instrument, Macmillan, U.K.
4. Chapman, F.B. (1958) : Flute Techniques, Oxford University Press, London.
5. Chakrabarti, Arindam (2016) : Indian Aesthetics and Philosophy of Art, Bloomsbury Academic, New Delhi.
6. Das, Upendra Kumar (1975): Bharatiya Sangeeta, Odisha Sangeet Natak Academy, Bhubaneswar.
7. Engel, Carl (1975) : Musical Instruments, Chapman and Hall Ltd. London.
8. Gupta, Shyamla (1999) : Art Beauty and Creativity Indian and Western Aesthetics , D.K.Printworld(P) Ltd, New Delhi.
9. Marcuse, S. (1966) : Musical Instruments : A Comprehensive Dictionary, Country life, U.K.
10. Menon, K.D. (1997): Hand Book of Eastern Arts; Department of Information, Government of Tripura.
11. Roy, Nilima (1971): Some Declining Arts and Crafts of India; Man in India, Vol. LI(1).