

THE WORLD OF RAGA

INDIAN MUSIC STUDY GROUP

Tape Program:

1. TAMBOURA DRONE

The **Tamboura** is ubiquitous in Indian classical music. Not a solo instrument, it provides the continuous drone against which melodies may be heard. In vocal concerts, it's common to have at least two tambouras; instrumentalists often use one.

Artists select a tuning based on the key-note of their instruments, or on their vocal range. Generally, the Tamboura has either four or five strings, most tuned to the fundamental, or tonic pitch. Other notes included in a tamboura tuning can include the fifth, fourth and seventh of the scales. Different ragas may emphasize different pitches, and this is sometimes reflected in the tuning of the tamboura (for example, a raga that doesn't include the fifth note of the scale won't use that note).

The body of the tamboura is made from a large gourd, a member of the pumpkin family. I'm told that the gourds are grown inside clay pots, to ensure that they take on the correct shape. In South India, however, the tamboura (also called *tanpura*) may have a body made of glued strips of wood. The instrument is hollow, very light and very fragile. A carelessly slammed car door can crack a tamboura easily.

In performance an artist rarely plays the tamboura him/herself. More often a student, colleague, or friend will play. The instrument needs no virtuoso technique — although it's very easy to recognize bad playing! It's sometimes said that the tamboura takes ten minutes to learn to play, but ten years to learn to tune.

The most characteristic quality of the tamboura is its constant buzzing sound, produced by a specially designed bridge about an inch across with a very shallow slope. As the strings are plucked, they 'buzz' against the bridge, which increases the sustaining quality of their pitches. Further adjustment is accomplished by moving a small thread back and forth between the string and bridge. The buzzing (and the bridge adjustments controlling it) is called **jawari** ('life'). A well-adjusted jawari obscures the attack of each string, making a rolling, droning carpet of sound.

2. PRABHA ATRE — VOCALS IN KHYAL STYLE RAGA KALAVATI.

Khyal means "imagination;" khyal singers improvise within the structure of traditional compositions, to the accompaniment of tabla, tambouras, harmonium or sarangi (bowed instrument).



The performance begins with a short alap, and proceeds to a song in a fairly quick 12-beat rhythmic cycle. The word "Ta-na" is set in the rhythm so that the syllable 'na' falls on the first beat of the cycle. This beat, called *sum*, serves as the focus and concluding point of improvisations. The song has several lines, most of which are repeated at least twice; the first line is sung over and over with variations. After it's firmly fixed in the minds of the listeners, the singer improvises, first in the alap style (free, floating melody), and in the related style called *bol-alap* ("word-alap") in which the song's text is sung in a free, rubato style. After each improvisation, parts of the song are repeated. Other styles of improvisation include *sargam*, (singing the names of the notes Sa Re Ga Ma Pa Dha Ni, creating a texture like scat-singing), and the fast runs known as *taans*.

Prabha Atre is a resident of Bombay. Widely known in India as one of the best singers of khyal, she was trained in the melodically oriented style known as the *Kirana Gharana*. Not a full-time performer, she is a professor of music at Bombay's S.N.D.T. College. This recording, her 'hit,' is a constant favorite.

3. VEDIC CHANTING: INVOCATION TO KUBERA

The chanting of Hinduism's sacred books, the Vedas, is one of the oldest forms of singing known. Through rigorous memory training, Vedic texts have survived virtually unchanged for millenia. Alain Danielou summarizes the system as follows:

"The children who learn by heart some chanted verses of the Vedas must rehearse them in a way which creates such an automatism that they can never make the slightest change later — neither a syllable nor an accent. The children are made to recite each verse in different ways: in being conscious of the meaning and without, straight forward and in reverse, and according to charts or patterns, some of which are extremely complicated. These methods of instruction are called vikritis (alterations).

...The following vikriti is called Jata (braid). The words are spoken in this order: 1—2, 2—1, 1—2; 2—3, 3—2, 2—3; etc. One of the most complicated vikritis is called ghana (dense),. The words appear in the order: 1—2, 2—1, 1—2—3, 3—2—1, 1—2—3; 2—3, 3—2, 2—3—4, 4—3—2, 2—3—4; etc."

The same principles of combination and recombination are found in Hindustani musical pedagogy, with note sequences that ascend, descend and intertwine in a similar manner. The oldest Indian musical traditions trace their origins to the temples; chants like this one may be the progenitors of much Indian classical song. This excerpt praises Kubera, guardian of the treasury of the Gods; it was recorded in the holy city of Benares in 1950.

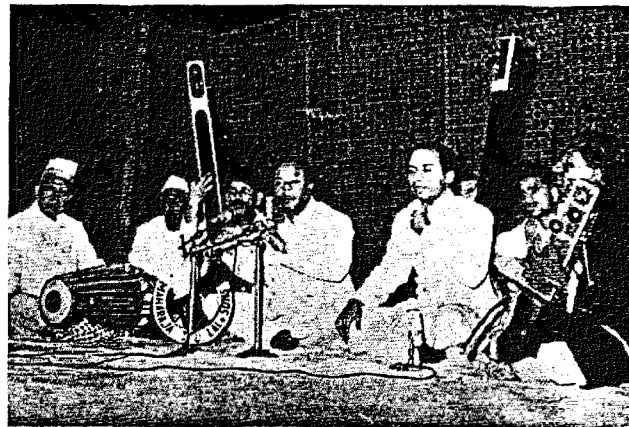
—STYLES OF CLASSICAL SINGING—

4A. THE ELDER DAGAR BROTHERS: DHRUPAD VOCALS: ALAP IN RAGA DARBARI KANADA

4B. COMPOSITION IN DHAMAR TALA (14 BEATS)

These two samples give a flavor of North India's oldest classical vocal style, the dignified and austere form called **Dhrupad**. Although there are composed songs in this style, the first excerpt presents the section called **alap**, a wordless introductory movement unaccompanied by drums. The notes of the raga are sung to meaningless syllables like "Te Re Nom, Da Na Na," or Sanskrit mantras (magical sound formulae).

Alap is one of the most important forms in Hindustani music. When sung as part of a dhrupad performance, the alap may go on for over an hour, gradually developing the musical material of the raga, and gradually increasing in speed. Instrumentalists are also fond of alap style playing — some are specialists in this form. It's also common, however, for a performance to be prefaced with a very brief alap, perhaps only a few seconds long.



The Dagar Brothers come from India's best known family of **Dhrupad** singers. There are actually two sets of Dagar brothers, known as the "Elder" and "Younger." Here the Elder brothers present the opening moments of an alap in the profound, massive and dignified evening raga **Darbari Kanada**.

More than twenty minutes later (and this is a condensed version for an lp) the brothers are ready to perform a song with actual words. Here they present an old traditional composition in the medium-tempo 14-beat rhythm known as **Dhamar**. Songs in this rhythm are called **Dhamars**, and most show a characteristic syllabic structure corresponding to the internal subdivisions of the rhythm: 5 / 2 / 3 / 4. The singers are accompanied by the barrel-shaped drum known as **pakhawaj**, which delineates the primary rhythm with heavy accents and a deep, resonant tone.

After the song has been presented in its entirety, the brothers begin improvising complex subdivisions of the cycle, presenting a challenge to the drummer, who must keep up with them, arriving at the **sum** in unison. This excerpt, however, fades out before then.

**5A. RAJAN & SAJAN MISRA: KHYAL VOCALS
VILAMBIT KHYAL IN RAGA LALIT**
5B. DRUT KHYAL IN RAGA LALIT



Rajan and Sajan Misra are another "brother act." These two, however, specialize in the improvisational, more heavily ornamented song style known as "khyal." The majority of khyal performances have two parts — a slow song (known as the vilambit khyal) and a fast song (known as the drut khyal). First we hear the two present a lyrical and relaxed rendition of a slow composition in the morning raga Lalit. The rhythm used is a cycle of

twelve beats — but moving so slowly the ear does not recognize them as such. This very gradual rhythmic progression allows the vocalists enormous freedom to improvise, returning to the sum after about a minute of extemporized melody. In contrast to the dhrupad style, khyal uses the drums called **tabla**, which have a considerably lighter, less overpowering sound. While these drums can be played very fast, much of a tabla player's time is likely to be spent providing the outlines of a slow rhythm like this one. It's only toward the end of the performance that the drummer can really show off a bit.

This **drut khyal** is a very famous and popular composition. "Jogiya Mere Ghar Aaye" is a plea to a wandering ascetic: "come to my house, O Jogi!" Made famous on an lp recording by the beloved singer Ustad Amir Khan, this song is known to all lovers of Hindustani singing. If the Misra brothers began singing this in concert, there would be an immediate flurry of applause in recognition; some particularly musical members of the audience might join in the refrains. We hear the two trade passages of rapid **taan** singing along with interludes of **sargam** and text; gradually the music accelerates, allowing the drummer to display his virtuosity and rhythmic skill.

**6. SAVITA DEVI:
VOCALS IN THUMRI STYLE — RAGA KAFI**

The **Thumri** is the third major vocal style of Hindustani music. A romantic genre, it is deeply tied to the Moghul culture of Islamic India. Courtesans trained in music and dance rendered songs of love in which — as in Persian love poetry — it was left unclear whether the object of love was earthly or divine. Despite their Islamic cultural slant, many **thumris** draw on the rich tradition of devotion to Krishna. Radha, his consort, is often the protagonist of these songs; we hear her calling out for him, searching for him everywhere — or decrying his unfaithfulness.

The **thumri** style is virtuosic, but it is virtuosity in the service of romantic expression. The interpretation of song text is considered of paramount importance, and a **thumri** singer must have exquisite enunciation and a near-intuitive grasp of expressive ornament. The overall mood is tender, romantic and lyrical; many singers of **khyal** enjoy rendering **thumri** as a sort of musical "dessert;" after an hour of profound singing it's pleasant to do something sweet and romantic. There are, however, **thumri** specialists like Savita Devi, who comes from a family of **thumri** singers, and is known as a skilled performer in this and related styles. This recording from a concert performance in Pune in 1985, demonstrates her artistry and lyrical expression.



—PLUCKED STRINGED INSTRUMENTS—

7A. USTAD ASAD ALI KHAN: RUDRA VEENA (BEEN) ALAP EXCERPT IN RAGA SHUDDH SARANG

7B. GAT EXCERPT IN RAGA SHUDDH SARANG

The generic term for musical instrument in ancient Indian texts is *veena*, but the term nowadays refers usually to stringed instruments. While the *veena* is commonly used in South Indian music, its closest equivalent in Hindustani tradition is known as *rudra veena*, or, alternatively, *been*. The instrument has a cylindrical body with two large gourd resonators mounted on either end. Its tone is deep, resonant and profound — not an instrument to be played frivolously!

The *been* is closely associated with the somber and majestic *dhrupad* vocal style (in fact it was originally used for accompanying *dhrupad* singers) but is now usually heard either solo or accompanied by the *pakhawaj*. In this excerpt, **Ustad Asad Ali Khan**, perhaps the greatest living exponent of the *rudra veena*, performs an *alap* in the mid-day raga *Shuddh Sarang*. The instrument's grand motion in the lower register is accompanied by the higher-pitched drone strings. The *alap* from which this excerpt was taken continued for over 90 minutes!



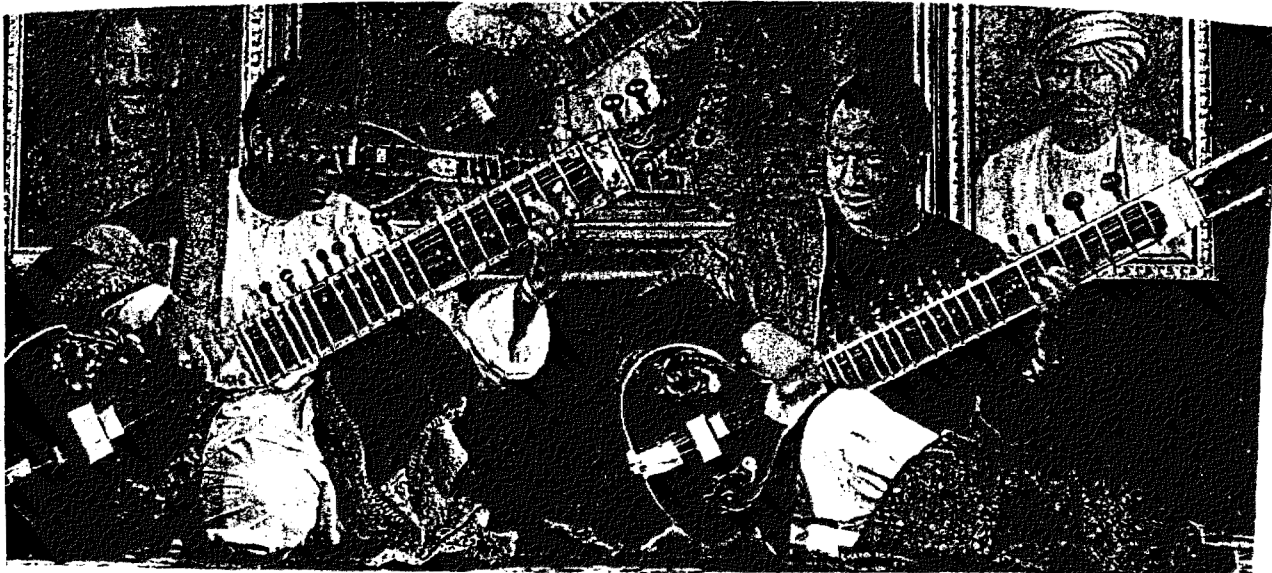
The compositions performed by the *been* are based on *dhrupad* songs, but are known as *gat*-s. Here, with the brilliant and eccentric drummer **Gopal Das** on *pakhawaj*, **Asad Ali Khan** plays a *gat* in the 10-beat rhythmic cycle known as *jhaptal*. If you asked him, he would almost certainly be able to sing you the lyrics of the original vocal composition, demonstrating how they are phrased on his instrument. We hear the later part of the performance, where the string technique known as *jhala* comes into play; here the drone strings are stroked rapidly in a complementary rhythm.

8. NARENDRA BATAJU: SURBAHAR ALAP EXCERPT IN RAGA BHAIRAGI

The *surbahar* is a more recent development. Essentially a bass *sitar*, it draws a variety of playing techniques from the music of the *been*. **Narendra Bataju** is a blind musician originally from Nepal; a student of **Ravi Shankar**, he has a sure and evocative touch on the unwieldy *surbahar*, as this excerpt from his performance of the austere morning raga *Bhairagi* demonstrates. Listen carefully and you will be able to hear the instrument's many sympathetic strings providing a lush resonance for the melodic motions. The *been* has no sympathetic strings; while the sound is rich in overtones it is not especially loud and has little carrying power. The *surbahar* and *sitar* use resonating strings, and that sonority has become intrinsic to their style — especially apparent on these *alap*-oriented examples.

9. USTAD IMRAT KHAN: SURBAHAR
ALAP EXCERPT IN RAGA PURIYA DHANASHRI

Imrat Khan ("Ustad" is an Urdu honorific meaning "maestro") comes from the family of musicians that invented the surbahar; he is perhaps the greatest living performer on this intractable elephant of an instrument. In this superb recording, we hear him coming to the conclusion of a 45-minute alap in the evening raga Puriya Dhanashri. At this point in his performance, he is working in the styles of jor and jhala, in which rhythmic stroking of the drone strings gives the free-rhythm melody a distinct pulse. Imrat Khan's long melodic lines and lavish ornament are very striking, as is the purity of his intonation.



Ustad Imrat Khan (surbahar) & Ustad Vilayat Khan (sitar)

10. USTAD VILAYAT KHAN: SITAR
GAT EXCERPT IN RAGA DARBARI KANADA

One of India's greatest sitarists, Vilayat Khan is Imrat Khan's older brother. An excellent singer as well as instrumentalist, he often demonstrates the shape of a gat in concert by singing the vocal composition on which it is based. His original and distinctive sitar style is referred to as *gayaki ang*, literally: "vocal style," and it's easy to hear all the inflection and nuance of khyal singing in his art. Here, accompanied by tabla master Shankar Ghosh, he performs the first few minutes of a gat in raga Darbari Kanada (cf. the Dagar Brothers' excerpt, above). The sitar is probably the most popular instrument in North Indian music; someone like Vilayat Khan is a true celebrity and can command high fees and royal treatment.

**11A. PANDIT BUDDHADEV DASGUPTA: SAROD
ALAP EXCERPT IN RAGA KAUNSI KANADA**
11B. GAT EXCERPT IN RAGA KAUNSI KANADA

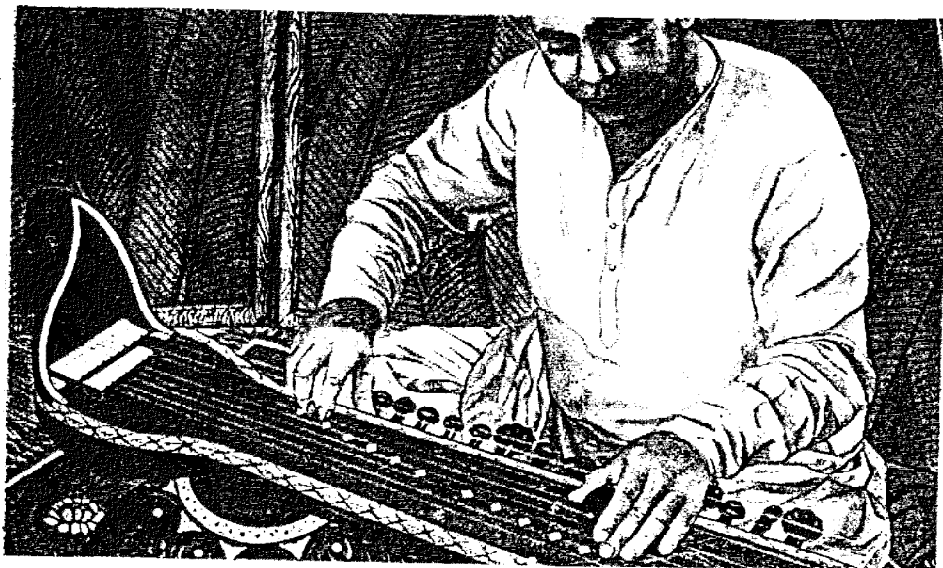
The sarod is descended from the ancient Persian rabab. Its polished metal fingerboard is ideally suited to Hindustani music's long slides and oscillations.



Buddhadev DasGupta is one of India's finest sarodiyas. More a "musician's musician" than a celebrity instrumentalist, he combines in his playing a solid traditional foundation and a wealth of original ideas that draw from all the major sarod styles. A disciple of another great artist, Pandit **Radhika Mohan Moitra**, his style is firmly based in the old rabab technique, but with a delicate lyricism that is all his own.

We first hear an excerpt from his alap in the rarely-heard evening raga **Kaunsi Kanada** (a combination of phrases from ragas **Malkauns** and **Darbari Kanada**). Then, accompanied on tabla by **Nayan Ghosh**, he plays the first few minutes of a gat in the slow 16-beat rhythm known as **teental**.

**12. PANDIT LALMANI MISRA: VICHITRA VEENA
DHUN IN RAGA ANANDA BHAIRAV**



The **Vichitra Veena** is India's version of the lap-steel guitar. On this rare instrument, the notes are stopped with an egg-shaped piece of glass, making a distinctive sound. **Lalmani Misra** was one of the few recognized **Vichitra Veena** players.

This excerpt presents the opening moments of a **dhun**, a piece deriving melodic material from folk music. Often the finales of instrumental concerts, dhuns allow the artist considerable freedom of expression — but are not suitable for lengthy exposition. They're considered "light," and are usually more enjoyed than respected in performance. In the hands of a master like **Lalmani Misra**, however, the dhun is a multi-dimensional piece with a wide variety of colors and levels of expression. This piece is based on a morning raga, **Anand Bhairav**; the meter is a 6-beat cycle, called **dadra**. Vocal pieces in this rhythm are often called **dadras** and are analogous to instrumental dhuns.

**13. PANDIT BRIJ BHUSHAN KABRA: SLIDE GUITAR
ALAP EXCERPT IN RAGA PURIYA**

In referring to the vichitra veena as "India's version of the lap-steel guitar" I neglected to mention the newly developed **slide guitar** style of **Brij Bhushan Kabra**. This versatile musician has achieved a truly remarkable adaptation of the western instrument to the requirements of Hindustani music. Adding drone strings, changing the action and rearranging the playing strings to accomodate lap-style playing, Kabra has created a new instrument sharing only basic body structure with the Western guitar. As is perhaps essential in such cases, the new instrument will never be accepted unless its exponent is a world-class performer — that's certainly the case here.



This excerpt from his alap in the lyrical evening raga Puriya demonstrates his exquisite technique and conception.

—BOWED STRINGED INSTRUMENTS—

**14. SULTAN KHAN: SARANGI
GAT EXCERPT IN RAGA CHARUKESHI**

The Sarangi is a bowed instrument, but one with so many special features it fits in a class by itself. At first a folk instrument, it became over the past two-hundred and fifty years the primary melodic accompaniment for vocal music (although it's now often replaced by the harmonium). It has betwen forty and fifty sympathetic strings, which give the instrument its shimmering, resonant tone quality. The technique calls for the player's fingers to touch the strings lightly on the side — not pressing down on the fingerboard. This is very difficult, but allows great melodic control.



Over the years the sarangi has developed as a solo instrument; this process has been slowed by social factors. To be specific, the sarangi has long been associated with the decadent courtesan culture of the Moghul empires, and the stigma of dancing girls and prostitutes has proved difficult to eradicate. For decades it seemed the instrument itself was in danger of extinction, but now it is less of an endangered species, due to the efforts of artists like Ram Narayan and Sultan Khan, along with younger musicians like Dhruba Ghosh. There are now numerous cassettes of sarangi solos available in Indian music stores.

A sensitive accompanist, Sultan Khan is highly regarded as a solo performer. This excerpt presents a gat in the evening raga Charukeshi, with Zakir Hussain on tabla.

14. N. RAJAM: VIOLIN INSTRUMENTAL RENDITION OF DEVOTIONAL SONG

The British introduced the violin to India, and it became very popular in Carnatic music. The use of violin by Hindustani musicians is a somewhat later development, only a little older than this century. While the instrument is virtually unchanged, the playing technique uses an extensive repertoire of slides, smears and finger motions that are not part of a Western player's standard vocabulary. It is held between the player's chest and heel; thus braced, the fingering hand has enormous freedom of motion.



N. Rajam was trained by the great vocalist Omkarnath Thakur and was one of his favorite accompanists for years; her style is extremely vocal in quality. In this excerpt from a concert in New Delhi, she plays a popular bhajan (devotional song) with extremely clear phrasing and marvellous intonation.

— WIND INSTRUMENTS —

16. USTAD BISMILLAH KHAN: SHEHNAI GAT EXCERPT IN RAGA MULTANI

The shehnai is Hindustani music's version of the oboe — a small double-reed instrument with six holes. Bismillah Khan is single-handedly responsible for introducing the shehnai to the concert platform; before he made it "respectable" it was considered good only for outdoor occasions, like weddings, parades and festivities. He is now in his seventies and still performing frequently.



Bismillah Khan comes from a family of hereditary musicians who for generations have played at one of the most important Hindu shrines in the city of Benares. A devout Muslim, he sees no contradiction; in interviews he has described his personal visions of Hindu deities (particularly Saraswati, goddess of learning and music). He is one of India's most popular artists; his lps and cassettes are steady sellers and his concerts are always well-attended.

This excerpt presents a section from a gat in the popular afternoon raga **Multani**; Khansaheb's virtuosity and expressiveness are easy to hear. There are several of his disciples playing in the background — some circular-breathing through special instruments set to only one pitch, others chiming in on the melody.

**17. PANDIT HARIPRASAD CHAURASIA: BANSURI
ALAP EXCERPT IN RAGA BASANT MUKHARI**

The Bansuri (bamboo flute) is an ancient instrument, but its introduction to Hindustani classical music is relatively recent. The flute is often depicted in the hands of Krishna, who used it as an instrument of seduction. Flute music conveys a strong romantic quality to Indian minds.

This excerpt was recorded at a morning concert in Pune, India. Listen in the background and you can hear the sounds of birds chirping as the day begins.

Hariprasad Chaurasia (the term "Pandit" is roughly equivalent to "Ustad," but refers exclusively to Hindu musicians.) is India's foremost bansuri player. Here he plays an alap in the raga Basant Mukhari, a beautiful but rarely heard morning melody.

Chaurasia is noted for his superb intonation and breath control. When you take into account that the Hindustani flute only has six holes, which must combine to produce all the scale tones, the accomplishment of Pandit Chaurasia (sometimes called "Hari-ji" — "admired Hari") becomes even more impressive.



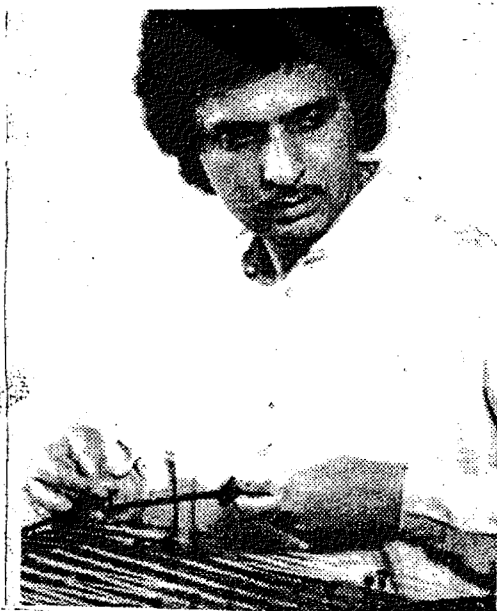
—MELODIC PERCUSSION INSTRUMENTS—

**18. CHINTAMANI JAIN: JALTARANG
ALAP & GAT IN RAGA GUNKALI**



The Jal Tarang is a rare instrument; it's used more as a source of incidental music for films than as a vehicle for soloists. Made from a set of 15 graduated china bowls filled with water, it's played with a set of tiny mallets. The word "Jal" means "water;" "Tarang" means "wave." Chintamani Jain is one of the few expert players of Jaltarang — we hear his introductory alap and the start of a gat in the morning raga Gunkali.

**19. SHIVKUMAR SHARMA: SANTOOR
DHUN IN RAGA MISRA PAHADI**



The Santoor is India's version of the hammered dulcimer. Originally from Kashmir, it has been brought to the concert stage by Pandit Shivkumar Sharma, who has developed many new techniques that bring new levels of expression to the instrument. A trapezoidal box with over a hundred strings stretched across in multiple courses, it's played with a pair of tiny mallets shaped like hockey sticks.

This excerpt shows Sharma's lyrical and expressive approach to an instrument one would not suspect of such subtlety — accompanied on this rendition of a dhun in the raga Pahadi by Zakir Hussain, he creates a wealth of delicate textures. The word "misra" ("mixed") means that phrases from other ragas can be performed if the artist wishes.

**19. KAMLESH MAITRA: TABLA TARANG
ALAP & GAT IN RAGA JAIT**

The Tabla Tarang is a set of tabla drums tuned in the notes of a selected raga scale — here the evening raga Jait. The player uses delicate hand motions to create an effect similar to the jaltarang. On this recording, part of an lp of ensemble music composed by Ravi Shankar, Kamlesh Maitra renders a brief alap and the first two lines of a gat before the entrance of the Indian orchestra.

—DRUMS: TABLA & PAKHAWAJ—

**21. ARJUN SHEJWAL: PAKHAWAJ
DHAMAR TALA**

The Pakhawaj is primarily used for accompanying dhrupad vocals, but it has an extensive solo repertoire. Drummers have few opportunities to show their skill — in some cases special concerts exclusively for percussion enthusiasts are given, and it takes a lot of detective work to find out about them! With the growth of the recording industry, however, performances by percussion soloists are commercially available. Here the Bombay-based pakhawaj master Arjun Shejwal plays the 14-beat dhamar cycle.

In the background we can hear a sarangi playing a melody over and over; this tune, called a lehra, articulates the subdivisions of the rhythm, giving the drummer "a sense of place." Shejwal plays composed sequences on the pakhawaj, frequently preceding them by "reciting" syllables corresponding to the drum strokes he is about to play.

22. ALLA RAKHA & ZAKIR HUSSAIN: TABLA DUET MATTI TALA

Tabla solo is more popular than pakhawaj, but is still considered the province of specialists — except for the internationally famous father-son duo of Alla Rakha and Zakir Hussain. These two have taken the vocabulary of tabla to new heights, and their palpable enjoyment of the music has made fans wherever they perform. Here, with lehra provided by Sultan Khan, they present material in the unusual 9-beat rhythm known as Matti Tala. Their dexterity is evident, as is their uncanny grasp of rhythmic subdivision.



HINDUSTANI MUSIC AS AN INTERACTIVE PROCESS

23. PT. SHREERAM G. DEVASTHALI: MUSIC LESSON IN RAGA GAUD MALHAR

The teacher-student relationship in Hindustani music is a very important one. When the teacher is committed to the student (and vice-versa) the give and take of ideas reaches incredible intensity. Musicians recall their teachers, saying things like "when he taught, he would become completely absorbed in exploring musical ideas, not knowing that many hours had passed." The singer Alladiya Khan had a favorite disciple, Bhaskar Bua Bakhle. Bakhle died in his fifties, and his guru was devastated, crying "Bhaskar is dead! For whom can I sing now?"



Pandit S.G.Devasthali was trained by several of the greatest musicians of contemporary Hindustani tradition, including Pt. Gajananrao Joshi, Pt. Anant Manohar Joshi and Ustad Mohammed Hussein Khan. He is my guru and the guru of my wife Vijaya — this brief excerpt shows his teaching process in action. First establishing a phrase, Pt. Devasthali extends it to cover a larger range. For a while we get his ideas perfectly, but then there is a mental stumble; we fail to reproduce his line exactly. He phrases it three or four different ways, then returns to the original version, which we now grasp clearly. After that, he ties the phrase to two shorter variants, creating a long phrase that first moves to the octave and down, then to the seventh and down, then to the sixth and down, before finally cadencing.

This excerpt shows the degree of INTERACTION necessary for Hindustani pedagogy to be successful. In fact, the guru-disciple relationship is the most intimate of several levels of interaction in Hindustani music, and it is closely tied to the relationship artists have with their accompanists. In many cases, a singer trains his or her accompanists, giving them insight into the nature of likely melodic sequences and improvisation.

**24. HUSSEINUDDIN DAGAR: ALAP IN RAGA TODI
WITH UNIDENTIFIED SARANGI ACCOMPANIMENT**

Husseinuddin Dagar reconverted to Hinduism, taking the original family name of Pandey. He was awarded the title Tansen by in one of the princely courts, and continued his career under the name Tansen Pandey. His relationship with the unidentified sarangi player is clearly very close; the two seem telepathically connected as he proceeds through a lengthy alap in the morning raga Todi.

**25. SULOCHENA BRAHASPATI: KHYAL IN RAGA YAMAN
WITH SARANGI BY SABRI KHAN**

Sulochena Brahaspati sings in the style of Rampur. Her deep, powerful voice makes a lasting impression, as does her enormous repertoire, much of which was composed by her late husband, the musicologist known as Acharya Brahaspati. Here she sings a khyal in the popular evening raga Yaman, with exceptionally sensitive accompaniment from Ustad Sabri Khan — a fine sarangi soloist who obviously has worked with this singer before. His rapid and accurate responses to her complex melodic lines would win him praise from audience members, despite the essentially subordinate role played by the instrument.



**26. RAVI SHANKAR & ALI AKBAR KHAN:
SITAR & SAROD DUET IN RAGA SINDHI BHAIRAVI**



Ravi Shankar & Ali Akbar Khan both studied with the great master of Indian instrumental tradition, Ustad Allaadin Khan. Under his tutelage they developed a coherent and artistic style of duet playing that (unlike many duet styles in India) represents a true meeting of equals. Both virtuosi, they easily trade leading and responsive roles. The two contrasting voices of their instruments make a rich listening experience. Over the years they have performed

together their mutual telepathy has grown; they share a vocabulary of rhythmic and melodic ideas that helps make them truly "two minds with but a single thought." Accompanied by the exceptionally sensitive tabla playing of Alla Rakha, they here present improvisations in a gat composed in the raga Sindhi Bhairavi.

27. **BHIMSEN JOSHI: ALAP IN THUMRI STYLE, RAGA
BHAIRAVI, WITH HARMONIUM ACCOMPANIMENT BY
PURUSHOTTAM WALLAWALKAR**

Bhimsen Joshi is one of India's most famous singers. His resonant voice and fantastically imaginative conception have made him a star vocalist; although he is now in his 70's his concerts remain very popular, and what his voice has lost in "bloom" his singing has gained in dignity and power.



In this excerpt he is "opening" a performance in the thumri style — singing freely, but anticipating the words "Babul Mora, Naihar Chhuto hi Ja" (Oh Father, my home is becoming foreign to me). Purushottam Wallawalkar, Bhimsen's accompanist, follows him carefully, duplicating his phrases with nuance and sensitivity (no easy task on a harmonium).

Simultaneously, another level of interaction is taking place: the listeners in the audience are responding to particularly beautiful phrases, and making their appreciation known. Thus a performer on stage may be getting musical responses from accompanists, and critical (albeit universally favorable) responses from the "chief listeners." These individuals are known as *rasikas* ("ones who grasp the essence"), and they often have extensive musical training themselves, along with decades of concert-going experience. Using a traditional vocabulary of phrases and comments, they show appreciation at appropriate moments, and provide the artist an absolutely necessary sense of feedback. Without them, the musician feels lost or uninspired. With them, there is a connectedness, a vital and palpable link with tradition, a sense of community as well as an isolated exploration of individual genius.

RECORDING INFORMATION

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|--|------------------------------------|
| 1.) Private Recording, Pune, India, 1987 | 14.) Concert, Pune 12/13/1985 |
| 2.) EMI lp ECSD 2490 | 15.) Concert, New Delhi, 11/1985 |
| 3.) Barenreiter Musicaphon lp BM30L 2006 | 16.) EMI LP EALP 1285 |
| 4.) EMI Odeon lp MOAE 135 | 17.) Concert, Pune, 7/6/1986 |
| 5.) Music Today Cassette A90001 | 18.) Vanguard LP SRV 73010 |
| 6.) Concert, Pune, India, 12/14/1985 | 19.) AKSA LP 14 |
| 7.) Concert, New York, 12/4/1977 | 20.) Dark Horse LP SP 22001 |
| 8.) Esperance LP ESP 165532 | 21.) HMV Cassette STCS 04B 7335 |
| 9.) India Archive CD 1005 | 22.) Music Today Cassette A 91013 |
| 10.) EMI LP EASD 1332 | 23.) Private Recording, Pune, 1991 |
| 11.) Magnasound Cassette C4H10283 | 24.) Concert, No info. available |
| 12.) Nonesuch LP H-72086 | 25.) Midas Cassette 7032 |
| 13.) OAO Celluloid LP 5012 | 26.) EMI LP ST 10497 |
| | 27.) Concert, Pune, 1/26/1986 |

I NSTRUMENTS

bansuri: side-blown bamboo flute

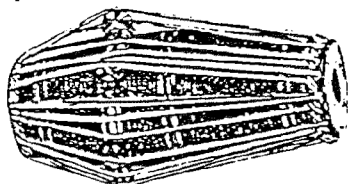
dholak: North Indian double-headed drum commonly used to accompany folk dances

ektal: one-string instrument, used to accompany songs of Bauls

ghatam: South Indian clay pot used as percussion instrument, played with fingers

harmonium: portable hand-pumped organ with Western-style 12-tone keyboard

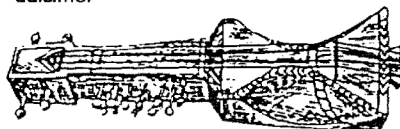
kanjira: Indian tambourine



mridangam: cylindrical, two-headed barrel drum; main South Indian percussion instrument

pakhawaj: similar to mridangam, two-headed North Indian cylindrical drum older than the tabla

santoor: North Indian cousin of hammered dulcimer



sarangi: North Indian upright bowed string instrument; main accompaniment with region's vocal music

sarod: stringed instrument with hollow goat-skin-covered soundbox, played with a pick

shehnai: oboelike horn used in classical music and religious festivals

sitar: most popular stringed instrument in India; long-necked combination of melodic and sympathetically resonating strings played with a pick

surbahar: bass sitar

surmandal: zither- or autoharp-like instrument

tabla: most popular North Indian hand drum; consists of two variable-pitch drums, the right-hand tabla and left-hand bayan

tamboura: unfretted, stringed drone instrument heard in background of classical music performance

veena: ancestor of the sitar, still main accompanying instrument in South India

INDIAN Music Glossary

By no means a comprehensive list, this glossary is provided as a starting point for those coming to grips with the term-heavy world of South Asian music.

MUSICAL STYLES and GENERAL TERMS

alap: beginning of the raga, during which the player explores the melodic structure through serene, free-form improvisation without rhythmic accompaniment

Bauls: wandering religious minstrels of Bengal

bhajan: popular devotional music

bhangra: percussive dance-pop with Punjabi roots, developed by the Indo-Pakistani youth of the U.K.

bhangramuffin: hybrid of dancehall reggae and bhangra developed by Apache Indian and others

bol: scatlike syllabic vocalization representing drum strokes on percussion instruments

Carnatic: also Karnatak; classical tradition of South India

dhrupad: ancient classical North Indian vocal style accompanied by pakhawaj

filmi: literally film music; most popular style in South Asia and the diaspora

gaines: wandering bards of Nepal

gat: third part of fixed composition of the raga, during which the drums enter and the tala is established

ghazal: musical love poems, with origins in ancient Persia

Hindustani: classical tradition of North India

Indipop: fusion of Indian music and Western pop championed by Sheila Chandra

jhala: final movement and climax of the raga, a speed- and rhythm-oriented section before introduction of the main composition

jor: second part of the raga, during which the rhythm is developed and the raga's theme elaborated

khyal: classical vocal music style of North India and Pakistan developed from dhrupad

kriti: most important devotional song form in South India; consists of three sections: *pallavi*, *anupallavi* and *caranam*

playback: film songs lip-synched by actors in Indian movies

qawwali: ecstatic religious music of the Sufi sect of Islam popularized by Nusrat Fateh Ali Khan, the Sabri Bros. and others

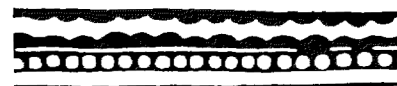
raga: literally "that which colors the mind;" the melodic form associated with definite time of day or season, on which classical player improvises his performance; there are tens of thousands of ragas in Indian music

rasa: main mood or sentiment of raga

sawal jabab: pyrotechnic interplay between sitar or other instrument and the tabla that takes place during the jhala

tala: fixed rhythmic cycles with regular pattern of beats and accents; there are hundreds of talas

thumri: light, romantic semiclassical vocal style, sometimes performed instrumentally



(Sources: Ali Akbar College of Music, the Music Circle of Southern California and Ira Landgarten. Thanks to Andy Krikun for his invaluable assistance and expertise.)

COMPILED BY TOM CHEYNEY