

THE WORLD OF RAGA

Indian Music Study Tapes

Exploring the Great Tradition with Warren Senders

No prior musical training required — only a deep interest in one of the world's most beautiful musical traditions. These tapes were developed over several years of teaching; each is designed to illuminate specific aspects of Hindustani music. Each 90-minute cassette presents performances excerpts from famous and lesser-known artists — along with anywhere from 8 to 25 pages of notes and commentary. These tapes are not for commercial sale, but are available to lovers of Indian music for close to cost.

Editor/compiler/commentator Warren Senders has over 18 years' experience as a Hindustani vocalist; his performances in India and America have been acclaimed by critics and audiences alike. A creative, resourceful teacher, he de-mystifies Indian music, illuminating the tradition with respect, humor and a multidimensional perspective.



1 — THE WORLD OF RAGA

AN OVERVIEW OF HINDUSTANI MUSIC. INCLUDES:

The primary styles of vocal music; The major instruments (and some rare ones too); How is Hindustani music taught?; Hindustani music as an interactive process; What is a Raga?; How is Hindustani music notated?; Does Hindustani music use "quarter-tones?"; and more.



N. Rajam (violin), Anindo Chatterjee (tabla)



Ramakant Paranjpe

2 — IMPROVISATION AND FORM

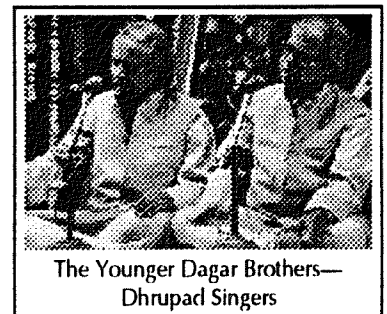
IMPROVISATION IN HINDUSTANI MUSIC MAY SEEM MYSTERIOUS,

but it's based on very clear aesthetic and structural principles. What shapes the development of a performance? How does a raga find expression in form? This tape presents a short performance by violinist Ramakant Paranjpe, with a transcription of the performance in both Western and Hindustani notation. Also included are short performances by Amir Khan, Ravi Shankar and others.

3 — THE STYLES OF VOCAL MUSIC

SINGING IS THE "SOURCE-POINT" FOR ALL HINDUSTANI MUSIC.

Among the most important traditions of vocal art are the styles of Dhrupad/Dhamar, Khyal, Tarana, and Thumri; our session goal will be instant recognition of these different forms. This tape features performances by the Dagar Brothers & Siya Ram Tewari (Dhrupad/Dhamar), D.V.Paluskar, Bhimsen Joshi, and Veena Sahasrabudhe (Khyal/Tarana), and several major singers of Thumri.



The Younger Dagar Brothers—
Dhrupad Singers



Tabla phenomenon Zakir Hussain

4 — HINDUSTANI RHYTHM (I)

THE LAWS OF TALA

*This tape presents over forty-five excerpts of vocal and instrumental performances in different rhythmic cycles. The accompanying notes provide the accepted **tabla** structures and some pointers on learning to spot important beats and recognize the different drum strokes. Included are eight major rhythmic cycles, including: Teental (16 beats); Ektal (12); Jhaptal (10); Rupak (7); Jhoomra (14); Dipchandi (14); Keherwa (8); Dadra (6).*

5 — SITAR, SURBAHAR & BEEN

An in-depth exploration of a major family of instruments. Although the Sitar is widely known, less attention is paid to its larger cousin, the Surbahar (bass Sitar). These contemporary instruments draw inspiration and repertoire from the profoundly expressive music of the ancient Rudra Veena, or Been. Includes Ravi Shankar, Nikhil Banerjee and Vilayat Khan; Imdad Khan, Imrat Khan and Chandrashekhar Naringrekar on Surbahar; Z.M. Dagar and Asad Ali Khan on Been.



Sitarist Nikhil Banerjee



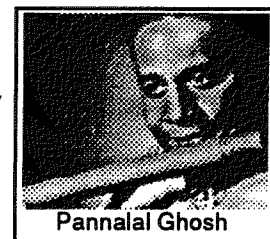
Ustad Amjad Ali Khan

6 — SAROD, SURSRINGAR & RABAB

The beautiful and expressive Sarod is derived from the Persian and Afghani **Rabab**. We'll hear performances spanning almost 70 years, including Ali Akbar Khan, Amjad Ali Khan, Radhika Mohan Moitra, Zarin Daruwalla, Allaudin Khan and Hafiz Ali Khan. In addition we'll hear field recordings of Rabab music from Kashmir, and a rare recording of the Sursringar (bass Sarod), played by Allaudin Khan (Ali Akbar Khan's father & teacher).

7 — INDIAN WIND INSTRUMENTS

Hindustani music has many beautiful wind instruments, including the **bansuri** (flute), the **shehnai** (oboe), and regional variants like the **sundari** of Maharashtra, a soprano oboe. We'll hear major flute players like Pannalal Ghosh and Hariprasad Chaurasia; shehnai artists like Bismillah Khan and Anant Lal — even a rare and beautiful performance of Hindustani style clarinet!



Pannalal Ghosh



Ustad Ahmed
Jan Thirakwa

8 — HINDUSTANI RHYTHM (II): DRUM SOLOS

The magical playing of **tabla** masters like Allah Rakha and Zakir Hussain has introduced audiences all over the world to the extraordinary power of North Indian solo drumming. We'll hear solos on **tabla** and **pakhawaj**, by artists like Ahmed Jan Thirakwa, Allah Rakha, Zakir Hussain, Sharda Sahai, Anokhey Lal, Suresh Talwalkar, ShankarRao Shinde and Raja Chhatrapati Singh. The notes include anecdotal material about famous percussionists, and a structural analysis of Thirakwa's famous solo in Teental.

AND MORE:

9 — ANATOMY OF A BANDISH: RAGA NAND. The "bandish" or vocal composition is crucial to performers and listeners. This tape is a real favorite. First listen to a **bandish** in the lyrical evening raga **Nand** being taught in the traditional manner, along with variations. Then hear excerpts from performances of the same piece by nine different artists representing different style traditions.

10 — A SINGER'S LIFE: THE MUSIC OF MALLIKARJAN MANSUR. Pandit Mallikarjan Mansur died in September 1992, at the age of 82. One of the great vocalists of Hindustani tradition, his career spanned over sixty years of great music. Born in 1911, Mansur began recording when he was in his teens. Hear music from the span of his career, from 78s made in the 1930's to a 1991 concert.

11 — THE MAGIC OF DHRUPAD. Dhrupad/Dhamar is a profound and ancient form of music, one that is barely known in India. Yet music-lovers in the West are drawn to its sombre, austere power and compelling rhythmic structures. Includes examples of the genre from members of the Dagar Family, the young Gundecha Brothers, and from singers like Ram Chatur Mallick, Tansen Pandey, and Siya Ram Tewari.

12 — ONE SCALE, TWO RAGAS. Raga **Todi** is performed in the morning, Raga **Multani** in the afternoon, and their moods and musical qualities are very different — even though they use the same notes! This tape features performances on a variety of instruments and in dhrupad and khyal vocal styles. The two ragas are very distinct from one another, so learning the distinctions isn't really all that hard. A must for composers!

13 — INDIAN BOWED INSTRUMENTS. Hindustani music has many bowed instruments, including the complex **sarangi** and its cousins the **esraj** and **dilruba**. Furthermore, there have been many outstanding performers on the Western violin. Hear performances by Ram Narayan, Gopal Misra, Sultan Khan, Ranadhir Roy, Shisharkana DharChaudhuri, N. Rajam, Gajananrao Joshi and others.

14 — THE OLD MASTERS. From the early 1900's, many great Hindustani artists were recorded on 78s. Some of these performances are legendary, both for their extraordinary artistry and the way the essence of a raga is fit into the 3-minute span of a 78 disc. Featuring great artists like Abdul Karim Khan, Fayaaz Khan, Mallikarjan Mansur, Narayanrao Vyas, Zohrabai, Kesarbai Kerkar, and others.

15 — FOUR GENERATIONS OF TRADITION. Abdul Karim Khan was a "founding father" of the Kirana vocal style; his main disciple was **Sawai Gandharva**; his main disciple was the contemporary singer **Bhimsen Joshi**, world-famous for his impassioned performances. Joshi's primary disciple is **Madhav Gudi**. Hear all four artists (sometimes rendering the same pieces), and experience the similarities and differences in their styles.

16 — SONGS OF THE STREETS AND THE FIELDS. India has a huge and vibrant tradition of folk music; we'll experience one thousandth of one percent of it! This tape includes field recordings of festival drumming, brass bands, Rajasthani weddings and more. Only by hearing a culture's folk music can we establish a context for its art music. A part of India Western ears rarely hear, it's musical, moving and fun.

17 — DEVOTIONAL MUSIC IN HINDUISM AND ISLAM. Music in India has always been deeply connected to the spirit. From the sacred recitations of the Vedas to the ecstatic rhythm of Qawwali singing, Indian devotional song moves through a tremendous range of expression and power. This tape provides an overview of Hindu and Muslim devotional music, including folk songs, Baul songs, classical and popular bhajans (including songs by Kabir and Mirabai), festival chants, Qawwals, and more.