



Sangeet Vikas Sabha, Pune

Presents

SVSE-Magazine

25th June 2016



Preface



From the Editor's Desk

Hello Friends and music enthusiasts

It is indeed an occasion of great celebration for all of us, that , SVS E-magazine...the musical e-magazine designed and compiled by members of Sangeet Vikas Sabha under the guidance of acclaimed vocalist and renowned musicologist , Dr Vikas Kashalkar, is being inaugurated on 25th of this month on the occasion of SWARAYADNYA 2016, as a platform to exchange views, share knowledge and interact on music.

Its inspiring for me to be a part of this pioneering endeavor as an editor under the guidance of Guruji Dr Vikas Kashalkar and support of able members of the editorial group. We need all your support to carry on successfully the responsibility entrusted upon us to execute , compile and implement the musical ventures through the E-magazine conceptualized by Guruji.

The month of June is the month of invoking the Rain-Gods as well to shower their benediction in the form of copious rains to usher in abundant crops and prosperity. This month is equally special musically too. The greenery and rain drenched nature around inspires musicians to enhance their creative endeavors. Malhar varieties of Ragas are sung to wipe off all drudgery and impurities from

minds just as rains wash away all the blemishes from nature.

This month is extra special for us, the disciples and followers of Guruji Dr Vikas Kashalkar, as its time for our annual assemble under one roof to pay our humble tribute to our Guruji's Guru , the great musician, vocalist and violin exponent of exceptional caliber , Pandit Gajanan Rao Joshi....through an elaborate musical extravaganza ...SWARAYADNYA.

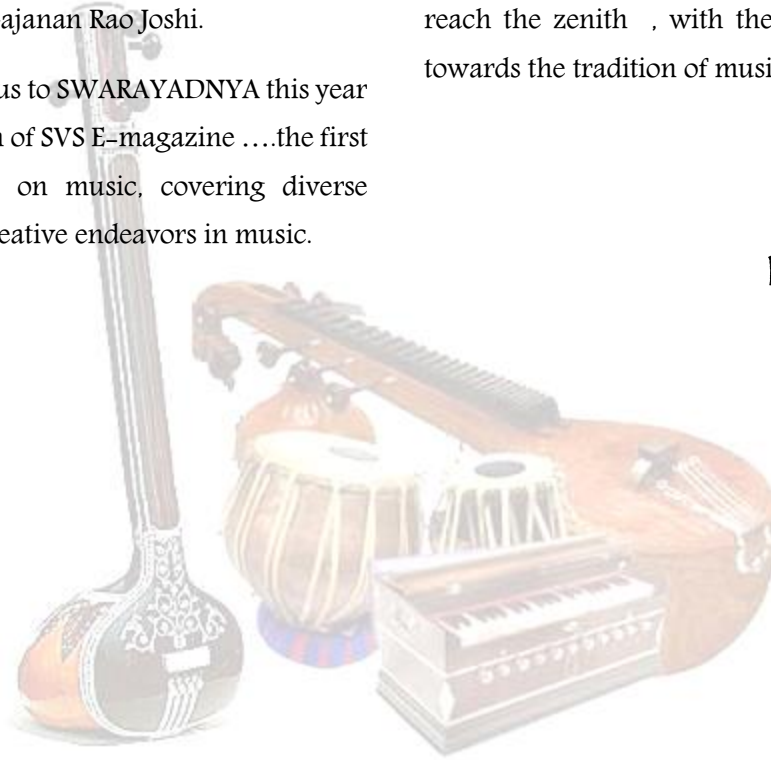
Commencing from June 2011 , SWARAYADNYA has been a continuous journey of musical evolution till date ,for students as well as music admirers under the able guidance of Guruji. Every annual event is a common platform for more than sixty artists from all over the globe to present a plethora of as many Ragas per as many artists , making the event a unique of its kind. A brief , crisp yet effective presentation unfolding the particular Raga presented per artist provides a wide spectrum of multihued extravaganza to be enjoyed by music lovers without the boredom of repetition. As students we get to have a rough idea of a number of ragas on a single platform. The performances are judged as a benchmark of progress by the co-artists themselves who are not mere connoisseurs but well informed on various

aspects of classical renditions. Guruji inspires all performers to give their best on stage while maintaining a healthy spirit of competition. Interactive learning and team spirit are the driving factors behind the entire endeavor...Guruji Dr Vikas Kashalkar being the guiding light to his disciples and SWARAYADNYA being the altar to pay homage to our age old musical legacy on the occasion of PUNYATITHI (death anniversary) of our Guruji's Guru ,the legendary Pandit Gajanan Rao Joshi.

And an added bonus to SWARAYADNYA this year is the inauguration of SVS E-magazine ...the first ever e-magazine on music, covering diverse topics exploring creative endeavors in music.

In retrospect, the SVS E-magazine is a part of the earnest efforts of Sangeet Vikas Sabha and disciples of Dr Vikas Kashalkar to bring forth amidst you all the various topics to be pondered upon related to music. The various sections incorporated in the magazine are informative and interactive and we aspire for your comments ,suggestions and feedback for improvement and encouragement. Let us join hands and make this e-magazine a collective endeavor, striving to reach the zenith , with the spirit of dedication towards the tradition of musical heritage.

Thank you
Pradipta Chaudhuri



Yadav Dynasty – The Cradle of Hindustani Music

The medieval period of India witnessed great changes in political arena. The advent of Turks, Arabs, Syrians, and Zoroastrians blemished the stability of the subcontinent. The weakened kingdoms felt prey to the foreign invasions and the feudatories revolted against the king declaring independent state for themselves. The Ghoris, Ghazinis and Ghulam dynasties took full opportunity of the commotion and ruled the north part of India till 10th century. The khiljis took over Delhi in medieval period and started expanding towards west and south. Though South India faced fewer invasions, the Hoysalas, Kakatakiyas, Cholas and Western Chalukyas battled amongst themselves for acquiring the kingdoms. In such political turmoil, the feudatory of Western Chalukya, Bhillam V took over the Chalukya capital Kalyani in 1190 C.E and laid down the foundation of Yadav dynasty. He shifted his capital to Devgiri (now Daulatabad) in Maharashtra.

According to the references in the literature of 13th century, Yadavas claimed themselves as the descendants of Lord Krishna. They were called as Dwarvatipuravaradhishvaras (masters of Dvaravati or Dwarka). But the historical evidences trace the lineage of the Yadavas till 9th century, when Dridhprahar, son of Subahu ruled the upper part of Maharashtra. Son of Dridhprahar,

Seunchandra, set up a new capital 'Seunpur' and ruled the region called Seunadesh (present day-Khandesh). The Seuna Yadavas were feudatory of western Chalukyas till 1173 C.E, when Bhillam V declared himself as the king and made Devgiri his capital.



Pic 1: Devgiri Fort

The Kings of this dynasty, Bhillam V, Jaitugi I, Singhana II, Kannara, Mahadeva, Amana, and Ramchandra were very powerful as well as lovers of Art. They not practiced art, but also patronized them. They encouraged Marathi culture and developed Maharashtra's social life.

In fine arts, music was one of the major art forms practiced in Yadav dynasty. A vivid description of musical scenario in the capital of Raja Ramdevrai Yadav by a foreign traveler Ibn Batuta notes

“In the midst of the market place would be a shamiyana decorated with valuable carpets. Every Thursday the main singer would come with its troupe and would perform a musical piece. From late afternoon till dusk many female singers would come and present their art to the learned scholars. The king also visited the show frequently and enjoyed it. At that time the main artist would perform before the king”.

All the Yadav Kings not only patronage music by donating lands to the artists, arranging discussions on music in court and honoring scholars, but brought the art to their homes. According to one of the inscriptions, ‘Kanho’, the son of Purushottam and grandson of Raja Singhanrai were called ‘Sangeet Gunanidhi’ Jethai, the princess of Raja Ramdevrai was a great Veena player. One can find the evidence in the book ‘Chitaivarta’. Raja Harpal, the son in law of Raja Ramdevrai was a famous musicologist. His book ‘Sangeet Sudhakar’ gives the first evidence of emergence of two musical streams in Indian music i.e. Carnatic and Hindustani. It quotes

**तदापि,द्विविधं ज्ञेयं दक्षिणोत्तर भेदतः |
कर्णाटकं दक्षिणेस्याधिदुस्तानि यथोत्तरे ||**

The musical terminologies and musical descriptions in ‘Rukmini Swayamvar’ composed by Kavi Narendra, the court poet of Raja Ramdevrai showed the elevation of art to a very high dignity. The deep appreciation of music in the society and the royal protection given by Yadav kings produced two gems that changed the path of Indian music. Their works turned as

milestones in the history of Indian music. They were Nissanka Sharangdev, the author of ‘Sangeet Ratnakar’ and Gopal Nayak, the great musician and scholar of Prabandh gayaki.

The ancestors of Sharangdev came down to Devgiri from Kashmir during the period of King Jaitugi Yadav. The prosperity in Devgiri and the patronage of the king for arts suited them. They settled down in capital Devgiri. Sharangdev grew up amongst the scholarly and musical environment, inheriting knowledge of different learning streams from his ancestors, father Sodhal and grandfather Bhaskar. He grew up as a multifaceted personality having excellence in streams of knowledge like Ayurveda, Mathematics, philosophy, Literature and most of all Music. He worked as a treasurer officer (Karnadhipati) in the court of Raja Singhanrai II. ‘Sodhalputra Sharangdev’ as he called himself had studied great musicologists of past like Bharat, Matanga, Abhinavgupta, Someshwar, Narad and Nanyadev. He was also well versed with the musical forms, styles, and ragas prevalent during and before his regime. He compiled them, naming ‘Purva raag’ and ‘Adhuna Prassidha raag’ in his treatise ‘Sangeet Ratnakar (1247 C.E). The book describes number of Prabandhas (prevalent music forms) categorizing them into ‘Sud’, ‘Aali’ and ‘Viprakirna’ Prabandh. The Taal and the Nartanadhyay in the treatise reveals the prevalent Vaadan and Nritya systems. The criticisms written on Sangeet Ratnakar by Kallinath and Singhbhupal showed its importance and popularity. The book has been a reference material for all the musicologists in India. Other

than Sangeet Ratnakar, 'Sangeet Samaysaar' written by Parshvadeva (1210 C.E) was one of the important books written on music. The specialty of the book was that it was written from critic's point of view. The use of terminologies in music were written in Bhandir language (local language) that gave a regional touch to the book.

The second outstanding personality in music in the Yadav period was Gopal Nayak. Originally from Vijaynagar Empire, he later became the court musician in Raja Ramdevrai's court in 12th century C.E. A musician of Prabandh gayaki of highest order, he mesmerized all the living beings. The myth of attracting the deer's while he sang and played Veena, very well expresses his musical genius. The story of Gopal Nayak carried in a Palanquin with sixteen hundred shishyas written by Faquirullah, in his book 'Raag Darpan' also understates the respectability of Gopal Nayak. Gopal Nayak was a 'Nayak', a scholar in both theoretical and Practical aspects of music. His reference for singing Raag 'kadamb' (a composition having 32 Raag woven Various Talas) and invention of Taal 'Kudukk' given by Shri Kallinath, a critic of the book 'Sangeet Ratnakar' throws light on his creativity. It is not surprising that Amir Khusro, a Persian poet musician and courts man of 'Allauddin Khilgi' the emperor of Delhi who was in search of a great musician took Gopal Nayak to Delhi in one of the conquests by the king, just to find out the essence of the divinity in Indian music. It is said that Amir Khusro, who had a photographic memory, copied the singing of Gopal Nayak in a Competition and reproduced it thus defeating him. Later Gopal Nayak and Amir

Khusro came together and churned out a new musical system called 'Chaturdandi Prakashika'. They together reformed the classification system of Raag system prevalent during that period. It was called Indraprasth mat, or Chaturdandi Sampradaya. Which explained the expansion of a Raag by four rules, a) Alap b) Sthaay c) Geet and Prabandh. **The new system had a long lasting, impact on Indian music. The seeds of Hindustani classical music were sown during this period and Gopal Nayak was the source in the process of formation.** It is also said that Gopal Nayak created a Raag called 'Dev giri Bilawal' in memory of his motherland 'Dev giri'. The reverence of Gopal Nayak was so powerful that Nayak Baiju, a famous musician in medieval period composed a dhrupad praising his exemplary art. He wrote –

विद्या सोई भली जौन साथी हरें लाल,
रंग महल में दोऊ जुरि बैठे, रीझी मृगन दईमाल,
सात गुपित, सात प्रकट चारौ डोंडी,
बोंधी आरे नारक गोपाल,
बैजू कहे, गारे ते भूलगरे सप्तसूर
पिघलौ पाहन बूडे ताल॥

Anjali Malkar

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QUOTE

“Khagah Bhrgm Patamgamascha Kurgamadyapi Jantavah |
Sarva Eva Pragayante Geetavyapti Digantare ||”

-Narada Samhita

Meaning

All creatures including the birds, the humming bees, the moths, and even the deer sing. The eternal melody pervades through the horizons.



In The Kingdom of Notes

- Anjali Dani

In the Kingdom of notes I strode
Visiting every field and every road
Its might spread all around
All of beauty and elegance profound

The gates of the realm then did open
Primordial Omkar revealed to enlighten
Soft early sunrays were witness
To Bhairav's serenity and grace

With Gandhar eloquently blooming
And Shadja was the bee humming
The deer graced the Tevra Madhyam in style
And the Pancham of todi descended with a smile

Weaving all major notes in a robe
Bilawal arrived calm and peaceful and full of hope
Asawari and Jaunpuri came hand in hand
While Sarang waited to make an entry grand

With some rest Multani made an appearance delicate
Puriya Dhanashree then with the soul did communicate
Then somewhere Marwa and Shadja had a discord
But Kalyan then pacified them to an accord

Bageshree came at night to search
Malkauns in its lofty perch
With surreal Bhairavi the night was spent
Back from the realm of notes content

- Anjali Dani

Payal Ki Jhanakar

Inauguration of Indo-Fusion CD by Dr. Veena Pol – Watwe

Innovative Creativity is the key to survival of a moving volatile art like music. And, Fusion as a concept is an instance of creative innovation in musical arena keeping pace with modern times. The word fusion literally derived from the Latin word “Fundere”, means melting of two or more components to form a distinct entity. Fusion in music comprises of mix and match of two or more genres of different flavors to give a new makeover to the existing genres. Indo –western fusion being one of its kind.

Fusion music is not at all a new concept but we find its links a few decades back in the musical connect of Indian Sitar legend **Pandit Ravi Shankar** and violin wizard **Yehudi Menuhin** from America. “**West meets East**”...a trilogy album by them created sensations globally and popularized the idea of fusion of Indo- western music. Following their footsteps many acclaimed musicians have been experimenting successfully on the concept of fusion till date.

Technology today, has made it easier to facilitate the interchange and fusion of music between different cultural backgrounds of East and West. Many new projects of fusion music are being undertaken and given shape with the help of modern electronic technology, and thereby bridging the gap of cross country cultures.



The event organized on **12th June 2016** at **SM Joshi Sabhagriha, Navi Peth, Pune** on the occasion of the inauguration of Indian fusion CD (**Payal ki Jhanakar**) by **Dr. Veena Pol Watwe** bears testimony to her sincere efforts to provide a contemporary new global appeal to the traditional Indian classical vocal compositions, fused with a Western rhythmic soundscape, aided by technical interventions.

The event commenced with felicitation of the artist's esteemed Guru and mentor, acclaimed vocalist and musicologist **Dr. Vikas Kashalkar**, and renowned danseuse **Pandita Sucheta Chapekar Bhide**, along with other invited dignitaries. This was followed by a personal interview session of Dr Veena, compered by Movie and TV star **Mrs. Ashwini Ekbote**, portraying the artist's musical journey in her own words, throwing light on her honest endeavors and innovative concept of fusion

of Indian classical music compositions and western instrumental music. Based in Houston USA, the multitasking multitalented charming lady accomplished an uphill task of implementing an innovative concept of fusion in Indian classical vocal and western instrumental music and presented it in the form of a CD to music lovers worldwide. Her efforts were applauded by all Rasikas (music patrons) and esteemed guests present at the inaugural function. She has compiled a collection of seven traditional compositions of medium and fast tempo in different Hindustani classical ragas in the form of a SANGEETIKA (Musical skit) which has been woven around a crisp love story scripted in the form of small poems penned down by **Mrs. Shweta Kulkarni**. Symphony produced by various western instruments have served as an appropriate backdrop for the entire presentation providing listeners with a fusion music of different taste, quite unique of its kind. This global makeover for the traditional bandishes has been aptly designed by **Mr. Nitish Kulkarni**, a Spain based sound production expert and composer, well educated in western music.

The CD was inaugurated by all the guests of honor and copies of the same were set for display to be purchased by interested listeners. The dignitaries appreciated Dr. Veena's efforts in their short speeches.

The added attraction to the event was a short live classical rendition of madhyalaya (medium tempo) traditional composition in raga Bihag ,”Lat uljhi suljha ja balam” by Dr. Veena as a demonstration from her album. She was supported by **Shri**

Pandurang Mukhre on tabla and **Shri Abhijit Pataskar** on harmonium. This live rendition served as an appropriate comparative parameter to the technically improvised and renovated renditions presented in the CD album by the artist.

Three dance recitals in kathak and Bharatnatyam style complementing three different numbers from the inaugurated album followed later, by disciples of **Smt. Shambhavi Dandekar** and Smt. Sucheta Chapekar Bhide...**Ms. Isha Phadke. Ms. Shruti Apte** and **Mrs. Arundhati Patwardhan** respectively.

The three vocal renditions flanked by western orchestra played to provide a glimpse of the contents of the CD, produced amazing sound effects, which captivated the audience when presented on stage as background scores for the dance recitals. Modern technology does work wonders in sound mixing to give a stunning effect to even mediocre renditions.

The initiative and efforts by Dr. Veena Pol Watwe to explore new horizons in music through fusion of ethnic Indian classical vocal music and western symphony entwined by an interesting script is commendable and may her CD on Indian Western fusion be a success amidst music lovers globally.

Event Review by
Pradipta Choudhuri

Current Indian Classical Music: Are we regressing from pure self-expression to mere skilled performance?

- Pt Vikas Kashalkar

It was a beautiful morning. Pt. Uday Bhawalkar was reciting Komal Rishabh Aasavari. Harmonious droning of two Tanpuras in the background and the smooth melody of Komal Rishabh, Nishad, Dhaivat and Gandhar filled the crisp air. Bhawalkar had selected Dhrupad in Komal Rishabh Aasavari. Solemn Aalap invoked a tranquil atmosphere. Beautiful Meend notes were creating glistening sculpture of raga in front of us! The surroundings were mystified by Komal Rishabh Asawari.

Another similar episode... in the twilight hours, sitting under a tree, Rajendra Kulkarni was invoking aggrieved notes of Raag Marwa. Music percolating from mellifluous notes of the flute had personified raag Marwa for a fortunate few of us who were witnessing those indescribable moments of joy. That Raag Marwa I heard decades ago has created an unforgettable memory in my heart.

Sometimes I hear Bade Ghulam Ali's Thumari titled "Ka Karu Sajani, Aaye Na Baalam" (What should I do my dear friend? My Beloved has not arrived still). As one of the lighter styles of Hindustani Classical Music, Thumari usually represents romantic emotions (Shringar Rasa). Bade Ghulam Ali has portrayed the emotion

behind the words in this composition in a manner oh so delicate that although its presentation is sensual and affectionate, it is not at all vulgar. His singing style and skill elevates romance to divinity, which I think is a glowing example of purity and self-expression in Raag based Indian Classical vocal Music.

Hindustani classical music owes its glorious status to the Musicians and Rasikas (avid listeners, connoisseurs) who have treated classical music with reverence for hundreds of years! It was the time when artists did not consider music as a technical exercise but as a tool to create limitless joy for themselves and their listeners. The Rasik Listeners reciprocated equally with selfless love and utmost respect towards the musicians while enjoying the divinity of Classical music!

Let me tell you about this episode. Few years ago, Pandit Shivkumar Sharma was playing a mesmerizing Aalap, Jod and Zala (slower paced melody performed on string instruments) in Raag Shree. He had created a soulful environment in the Mandap (Open air canopied auditorium). Then he started Gat (faster melody). The tabla player joined enthusiastically and vigorously played long pieces of percussion and

reached Sam (First beat of Taal) beautifully. The audience went wild! They could not stop applauding and all this while the artists were still in the middle of their ongoing performance! This kind of response from audience actually disturbed the soulful environment created by the artists...

This is just one of the examples that is signalling some changes in the world of Hindustani Classical Music! This situation makes one wonder,

Why are we seeing such a dramatic shift in the behaviour of audiences who want to enjoy classical music?

Is short term entertainment considered more important than long term joy?

Is memorized skilled presentation being considered superior to spontaneous creativity?

To what extent artists have contributed to this shift?

I think these questions deserve reflection from both, artist and music listeners.

Importance of Music Sadhana for an artist who wants to excel in classical music.

As we all know, initial step for beginner/ learner artist is practice (**Riyaz – to learn basic skills**).

The next step from Riyaz is **Sadhana** (Self Study / Contemplation).

Sadhana incrementally involves.

Shravan (Listening to masters),

Chintan (developing individual intellectual thought process) and finally

Gayan (Singing- performing in front of audience and getting feedback and verification from seasoned listeners/ masters about your skill and level of creativity).

Riyaz can certainly help a musician find various ways of entertaining the audience (**Ranjan**).

However Sadhana is necessary to **master the ability to invoke pure notes**. It is said that every Swar (musical note) in classical music is like a self-illuminated pearl!

(*Swayam Yo Rajate, Tasmadehsh Swarah* - {(A musical note) that is capable of sustaining its' own position is called Swara}).

When an enlightened musician invokes such notes, music transforms into a divine art and the artist experiences immense joy beyond words!. Only then he/she can hope to be able to create similar experience for the listeners. **Such effect extends beyond short term entertainment.**

Concept of Vishuddha Aalapi. (Purity of Aalapi)

The real personality of raag becomes more apparent at slower pace and through clear, solemn and concise presentation as well as **Bhav** expression (Emotion). Raag based Hindustani classical music relies heavily on Aalapi.

An artist tries to express his self-realization about a Raga through aalapi. Hence it is obvious that extent of raag expansion (Raag Vistar) depends on the depth of artist's intellectual thought process of a particular Raag. For a beginner artist, Raag appears as **Chanchal** (fast / quick) and **Sthool** (Broad, without minute details). On the other hand, a

seasoned artist has developed more awareness about the intricate details of Raag expression.

As an artist advances in one's self-realization about certain Raag, he /she is capable of expressing the same raag in many different forms. For example, take beloved Lord Krishna and multitude of his portrayals! We see him as a child playing with Gopis, a boy killing Kaliya (poisonous king snake hurting people), a prince who ended oppressive regimen of Kansa (King of Mathura), and as a mentor to warrior prince Arjuna on war field of Kurukshetra reciting Bhagavad Gita (sacred Hindu scripture). While artists can portray different personalities of Lord Krishna in different pictures, they know that underneath all those different presentations, Shri Krishna is the same divine entity! A musician can similarly present same raga in many different ways while staying true to its character!

In today's fast paced world, Novice artists and listeners are focussing more and more on merely skill based performance and in turn creating a culture of demand and supply of quick entertainment in the world of classical music.

Although there are many classical music connoisseurs who are well versed with intricacies of classical music presentations, not all listeners are as knowledgeable. They want to enjoy and appreciate music and look up to the musicians and artists to guide them. However when some artists themselves are not advanced enough and rely on some quick tactics to gain reputation without understanding above basic

concepts, it confuses listeners. Here are few examples:

1. Using "Sa" Empowerment as a technical exercise.

In Raag based Hindustani classical music, Shadja ("SA" -first note) is an important musical note that is used as a point of origin to communicate with other notes in Raag in radiating formation. (Utsarg **Bindu**). This communication format is called "**Empowering of SA**"

(Shadja **Bharane**). This process is displayed as a dialogue between SA and notes that are close to SA in Mandra (Lower octave) and Madhya saptak. (Middle Octave).

For example, Ni-SA, DHA-SA, PA- SA, MA-SA, GA-SA.

It is important to note that different Ragas have only few swars (musical notes) that can have a **meaningful dialogue** with SA depending on the personality of Raag. Hence if an artist tries to use all the notes a particular Raag to connect with SA, it becomes mere technical exercise and really a **waste of time without adding beauty to Raag expression.** .

A seasoned artist once mentioned that Raag roop (Raag imagery) can be created by a three note combination. To name a few, Ni-Re-Ga means Raag Yaman while Ga-Ma-Dha portrays raag Hameer and Sa- Re-Pa brings out raag Kamod. These types of 3 note combinations augment main notes of raag (Vadee and Samvadee AKA musical notes of first and second importance in a Raag). Of course, this was observed from an artist's own experiences and cannot be stated as scientific rules. It is helpful for an artist to

remember that one needs to use groupings of multiple notes while expanding on raag image and not rely on just one note to display raag expression / Image.

Obviously artist should use these features mindfully and help listeners understand how to appreciate the beauty.

2. Not realizing the Importance of Bandish in Raag Based Music.

Bandish is a unique way of combining different elements like words, musical notes and Taal (Specific measured beats) that can create an expression of Raag's image, personality and emotion in a structured manner. A script of composition that combines all the above elements is called "**Cheez**".

A Bandish may not necessarily have high poetic value. The main purpose of particular sequence / choice of words is to give the composition a flowing, advancing quality which helps in raag advancement during its presentation. Every Bandish composed by Ustad Aman Ali Khan decorated the respective Raags like a jeweled ornament.

Many artists fail to realize the importance of Bandish in a raag. It is really a pity that some tend to fill a Bandish with meaningless words because they cannot remember it completely. Some musicians do not sing the whole bandish or sing it softly because they are afraid that someone might steal it. In his book, "Aawaaz Ki Duniya" (Shuddha Sarang), renowned musician Keshavrao Bhole mentioned, "If someone is so concerned about

their bandish will be stolen, maybe they should pickle it in a jar"

Every Bandish tries to display a different image and emotion of the same Raga. In that sense, every Bandish is unique.

Reciting of complete Bandish helps listeners understand which Raga image and thought process will be presented by the musician as Raga Vistar progresses.

3. Random reciting of bol (words from Bandish) in an attempt to reach "Sum" and failing to understand Concepts of Aaghat tatava and Bol Firat.

Aaghat Tatva (Emphasizing certain words in Bandish to **break monotony of Taal**)

This brings flow and beauty to the raag presentation (**Talatmakata**).

It is an artist's special skill to showcase beauty of Laya (Speed) by creating various combinations of meaningful words in Bandish. Mogubai (Kurdikar) was a particularly known for this. She could beautifully recite words in Bandish on different laya (speed). She learned this skill from Ustad Haider Khan.

"Bol Firat / Firawavane" is an artistic form of reciting words of Bandish. It is done **differently in different gharanas (Singing styles)**. Jaipur Gharana artists create small ramifications on a single letter of word (Bol) in Bandish while other gharanas create sculptural effect on single word or group of words!

Random reciting of bol (words from Bandish) **in an attempt to reach “Sam”** (1st beat of Taal, most important beat) **does not seem creative but only forced and confuses inexperienced listeners.** Importance of **proper training of artist** in this skill cannot be overemphasized.

4... Excessive use / Overuse of Tihai. (Set of Triplicate word groupings in Bandish)

Tihai is important part in any raag presentation because Tihai brings attractiveness to the Performance. Tihai shows performer's skill in Laya, Taal and ability to land on Sum effortlessly. Spontaneous Tihai can show true creativity.

More importantly it **signals that presentation is nearing its end.**

Nowadays it appears that many artists are failing to understand what is the purpose of Tihai in the presentation of Raag and are using it superfluously..In fact, **Tihai is being considered same as Laykari.** (Using words of Bandish artistically in conjunction with different speeds of Taal). However **they are not the same** at all.

Also it is important to **take care not to distort the meaning of bandish by random word groupings while creating a Tihai...**

For example: Original **Mukhada** (first Line) of Bandish goes like: Daya Karo Ab Tum Ramaji (Bless me Now O Lord Rama, Raga Malkauns). Now look at the Tihai made by the artist from these words: Ab Tum Ra – Ab Tum Ra – AB Tum Ra”. While singing, it sounded as “Ab Tu Mara – Ab Tu Mara, – Ab Tu Mara (instead of “Now O

lord Rama”, the literal meaning of the words changed to “Now you are dead”). No wonder the audience could not stop laughing!

If one cannot fit words meaningfully in a Tihai, it is better not to force it!

5. Relying heavily on Memorizing Raag Vistar and shying away from spontaneity.

When a beginner artist learns a Raag, he is taught about rules of Raag Vistar in ascending and descending fashion. (Aavak – **Javak**, arrival and departure). Training and Practice give one an idea about Raag image / Emotion and rules of its presentation.

From that point on, an artist needs to reach beyond their training and practice to develop their own understanding and thought process about Raag. This helps artist perform a raag spontaneously without having to memorize different aalaps or taans.

In fact, Spontaneity (Utsurta **Tatva**) is the foundation of **“Guru Shishya Parampara”** (Teacher Disciple Lineage).

Newer Technology helps the artists memorize their presentation and perform it in a way that it appears quite flawless. Listeners certainly appreciate it!

Obviously, it is much **harder to be flawless while being spontaneous!** This is a skill that comes from thorough understanding of raag and taal. Ustad Alladiya Khan Saheb could start from any beat and would reach Sum spontaneously. It is a skill which needs to be learnt. Artists certainly should strive to achieve it.

Let me tell you about Rahimat Khan. He was famous for his spontaneity (**Utsfurtata**).

During a morning Mehfil, Rahimat Khan was presenting Raga Jeevanpuri. While singing he lost himself in singing and started using komal (Soft note) Rishabh instead of Shuddha Rishabh. From that point on he recited Komal Rishabh Asawari so beautifully that this whole experience mesmerized his equally talented listeners like Bhaskarbuwa Bakhale, Bal Gandharva and Govindrao Tembe who were sitting in the audience. Even the most rigid follower of rules of raga could not have done that more skillfully!.

Avid listeners knew that they would always hear something unexpected from him. Although such deviation did not pertain to raag rules at times, it was certainly pleasant and people crowded to listen to him and loved him for it!

Now, having said this, one needs to remember that not everyone is Rahimat Khan and an artist should not do such escapades over and over! That is what Spontaneity is all about!

Here is another example: During a performance, one artist was presenting Raag Bihag. He was singing Ni-Sa-Ga-Ma-Pa-DHA-Ni instead of Ni-Sa-Ga-Ma-Pa-Ni. In reality, Dha (Dhaivat note) is used rather sparingly in Bihag and it is not used in Aaroh (Ascending order) at all. (Varjya **swara** in Aaroh). However many enthusiastic listeners were applauding it as an example of spontaneity! Later it was declared that it was called Raag Sampurna (Complete) Bihag!

Do artists not realize that it is a deception to the listeners? Such singers erroneously place themselves in a league of stalwarts like Rahimat Khan and deceive themselves too!

6. Misunderstood Use of Murchhana in Raag based music.

Similar observations are noted about Murchchna. Old scriptures state that Murchana was created to endow entertaining facet to raag presentation. However Bharat Natyashastra has specified that use of Shruti, Gram and Murchchana **limit only to Veena recital (string based instruments)**. He has not stated that Murchchana can be sung as a part of Raga Vistar (Raaga expansion format).

It seems that many artists are singing melodies starting from Ga, Ma and call it Murchchana.

One cannot help but wonder if we have reached the limit of our exploration of Raag personality and looking for new ways to think about Raag image and its expansion.

7. Need to recognize time limitation!

It is important to know that one does not need to stretch every Raag over a long period. It is not an obligation or unwritten rule that an artist has to sing each raag at least for one hour! If a singer can present more raags in the same period artistically, more listeners will want to attend classical music performances!

8. Unnecessary emphasis on Sargam Skills and ignoring Thevraav.

Ustad Aamir khan used Sargam (singing musical notes instead of words of Bandish in different ways like meend, gamak) in his presentations in a very precise manner which conferred a new attractive facet to his raag recital skill. Previously some artists had used Sargam in their performance. They were not able to make it as attractive or entertaining as much as Ustad Aamir khan did. Today we see Sargam being used extensively in a sheer attempt to dazzle listeners and score applause! One cannot help but wonder if it is Raga Gayan or sargam Gayan? Also it is noted that while doing so, **correct placement of notes is ignored and the raag personality becomes distorted.**

Emphasis of slow/ short pauses on specific notes (Thehrav) is a principle aspect of Hindustani Classical music. It gets lost while an artist tries to perform a circus of notes.

9. Use of Swar Kaku and its appropriateness.

Swar Kaku (embellishment of a raga through 'modulation of voice and tone in such a way as to express a particular emotion or shade of feeling.) also need to be used appropriately. **Some artists try to sing notes in Raag Abhogi in Carnatic Classical Music style.** However unnecessary use of such gimmicks can come across as **satirical** towards carnatic singing style.

It is an artist's' responsibility that one maintains authenticity of their art.

10. Overuse of Taans, Jugalbandi and other Tactics to gain applause.

The new generation of artists seem to have mastered the skill to gain easy applause!

In reality, these artists are quite talented, they have worked very hard to attain the skill of reciting beautiful circular taans. Indeed a praiseworthy accomplishment that they should be proud of!

Reflection of moon can be seen undisturbed in calm waters, likewise raag gayan blooms in Aalapi. Overuse of Taan cannot replace Aalapi. Imagine Taans as the crown jewel to raag sculpture made of Aalapi.. Raga Vistar in alaaps and Taans (slow and fast permutations and combinations of specific raag notes) should enhance raag image. Taan recitals without intellectual thought disturbs raag personality.

Also artists need to **curb the urge to duet with any instrument (Jugalbandi) excessively and refrain from playing tunes of films songs in the midst of classical raag vistar** deliberately to gain applause. These practices as neither modernism nor an attempt at elevation of artistic values.

11. Change in taste of classical music listeners.

In last 5-10 yrs, it seems that everyone is crying out about decline in taste of audience towards classical music.

It is possible that many listeners assume that any instrument played in super-fast speed (Ati Jalad Laya) is the height of skilled performance. This is not entirely true. Humans are naturally attracted to speed. However, when one looks at a super-fast driver in awe, one forgets that he can very easily lose control of his vehicle and create a mishap! The same observation applies to Raag and Taal presentation, vocal or Instrumental!

Fast speed (jalad laya) can actually distort the personality of Raag if not done mindfully.

Nowadays I see some artists feel to the need to request the audience to refrain from clapping until the performance is over.

Indian classical music is an art form that is enjoyed best in a quiet and peaceful environment. If the listener is fidgety, the music will not bring joy to him/her. It is not only detrimental to the concentration of artists who are trying to create a complete art sculpture for audience but also disturbing to the other listeners who are trying to enjoy the whole performance in peace!

Conclusion.

Indian (Hindustani) Classical music is a spontaneous dialogue between the artist and music connoisseurs, it is not always meant to be a crowd pleaser! It is best enjoyed in quiet and peaceful environment.

It is a basic principle that instrumental and vocal classical music is performed per its rules because those rules are in place after extensive intellectual thought process and experimentation of its creators. Mechanical skill is necessary but not enough.

The science of music is about creating an entertaining sculpture of raga in its pure form that brings divine joy to their recipients. One can aspire to create true music only when an artist strives to find true self-reflection in the musical

notes that he creates. It is an intellectual exercise and continues lifelong.

It is understandable that artists strive for recognition from the audience. The correct way of achieving that would be to elevate the taste of listeners towards of classical music with finesse and to refrain from resorting to gimmicks and tactics to gain applause.

Raag based classical music advances from unsettled physicality to calm divinity.

An artist's duty towards their audience is to make the audience familiar with the purity of classical music in its art form and elevate their understanding of music.

Ages ago, Aristotle wrote: *“let the musicians practice such music that they are able to feel delight in noble melodies and rhythm, and not merely in that common part of music where everyone finds pleasure”*

I believe it still rings true!

Original Marathi article translated by

Dr Aarti Dixit

Bowing the Vocal Chords

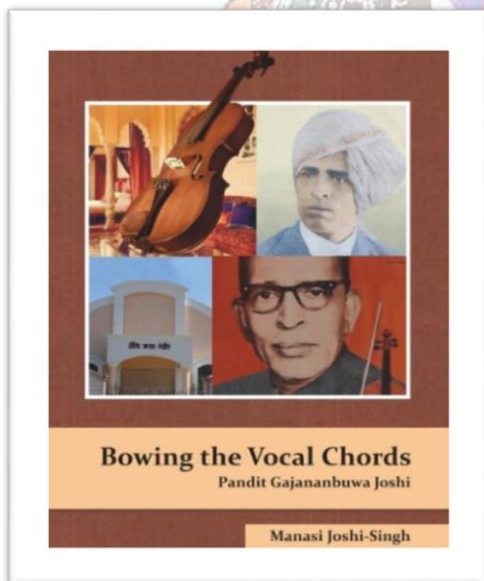
Authored by – Manasi Joshi - Singh
(Book review)

“Bowing the vocal chords “ is a book written in honor of veteran violinist of ingenious caliber and vocalist par excellence of Jaipur Agra Gwalior school of Hindustani classical music....Pandit Gajanan Rao Joshi ,who was born more than a century ago but whose exceptional contribution in the field of Hindustani classical music has carved a niche for him ,which is never to be erased for eons to come.The author has ably highlighted the various aspects of the stalwart’s unique persona and brought to center-stage his rather unsung but exceptional musical contribution through the various sections of the book.

The book is classified into seven sections. The first section titled as “The prodigious trailblazer” throws light on the grooming and emergence of Panditji as a vocalist who imbibed in himself the magnificent aspects of three different gharanas instead of limiting his gayaki to a single school. How the vocalist transformed into a violinist as eloquent as a vocalist and how the nectar of knowledge he acquired flowed amidst his able disciples and followers...are beautifully elaborated in this section.

The second section is about the parental heritage of Gajananbuwa and his initial Taleem and journey of getting established as a vocalist under the able guidance of reputed learned Gurus and guides.

The third section is about the moulding of the vocalist into a violinist .The author elaborately and interestingly tells the story of emergence of the Buwa as a violinist who brought to life the lifeless instrument through his vocal like playing of the Ragas on its strings and how he earned accolades from his admirers by catapulting the status of violin as an instrument for center-stage performance.



The fourth section illustrates the second innings of his musical career as a vociferous magnificent vocalist having a style unique and exceptional with tremendous command over layakari and perfection of sur and highlighting the gorgeous dimensions of Gwalior Agra Jaipur gayaki.

The fifth section explores the persona of the prodigious performer as a complete artist. The author accomplishes his expertise not only as an able vocalist and composer shining with intellect but also as a soulful musician who bowed the violin chords like vocal chords as an expression of his heart with equal ease.

The sixth section throws light on the unparalleled contribution of Buwa as the bestower of knowledge....the Guru. The author elaborately unfolds the multiple dimensions of Buwa's persona as a Guru and Vidya-Dani and shares a vivid proforma of his Taleem procedure.

The last section reveals the personal attributes of Buwa, peeling the layers of his Artistic existence. The author shares with the readers the lesser known facts about Buwa's family, his emotional persona, his spiritual views, and his professional life and familiarizes the readers with the Person within.

A beautiful photo-journey comprising of rare collection of photos is included in the book to illustrate Buwa's personal and musical life.

Panditji's illustrious musical legacy has also been shown in the book through a lineage tree ably compiled by the author.

A glossary at the end has been thoughtfully included for the assistance of readers.

In retrospect, the book is very informative and helpful to know Pandit Gajanan Buwa Joshi's multifaceted personality as a human-being, guru, artist, performer and pioneering musician. The book is beyond the concept of a mere biography and rather explores Buwa's philosophy of life with Music at the center-stage. Extensive study and research on Panditji by the author guided by her able Gurus is evident in every page of this book. It's a must read for all students, connoisseurs, performers and admirers of Hindustani classical music.

BOOK: BOWING THE VOCAL CHORDS

AUTHOR: MANASI JOSHI SINGH

PUBLISHER: UTKARSHA PRAKASHAN, PUNE

PRICE: Rs 100/-

Book Reviewed by
Pradipta Choudhuri

Raga Conversation

Often the Practical aspects of rendition of a Raga considerably differ from the theoretical aspects as laid down in prescribed texts. Again it is also a noted fact that nuances of rendition of the same raga vary from one artist to another to certain extent, though the basic structure remains the same. Even while rendering the same micronote or note in a raga, no two artists practice the same pattern.

For instance, we can refer to the famous Atikomal(extra flat) Gandhar (ga,minor third) of Raga Darbari Kanada. The Shruti of komal Gandhar is rendered differently by different learned artists of repute. Ustad Amir Khan performed this shruti in a style of somewhat sharp projection, descending from Madhyam (Ma) in a meandering curve touching Shuddha Gandhar in between. A somewhat straight rendition of the shruti of komal Gandhar is found in Darbari renditions of Pandit Bhimsen Joshi. But almost all the musicians prefer to use the rocking or undulating version of komal Gandhar in Darbari, in an ascending manner from Rishabh (re) to komal Gandhar(ga). This swinging rendition of extra flat Gandhar flanked by Rishabh in upward movement is a prominent feature of ascending notes or Arohi swara pattern of Darbari Kanada.

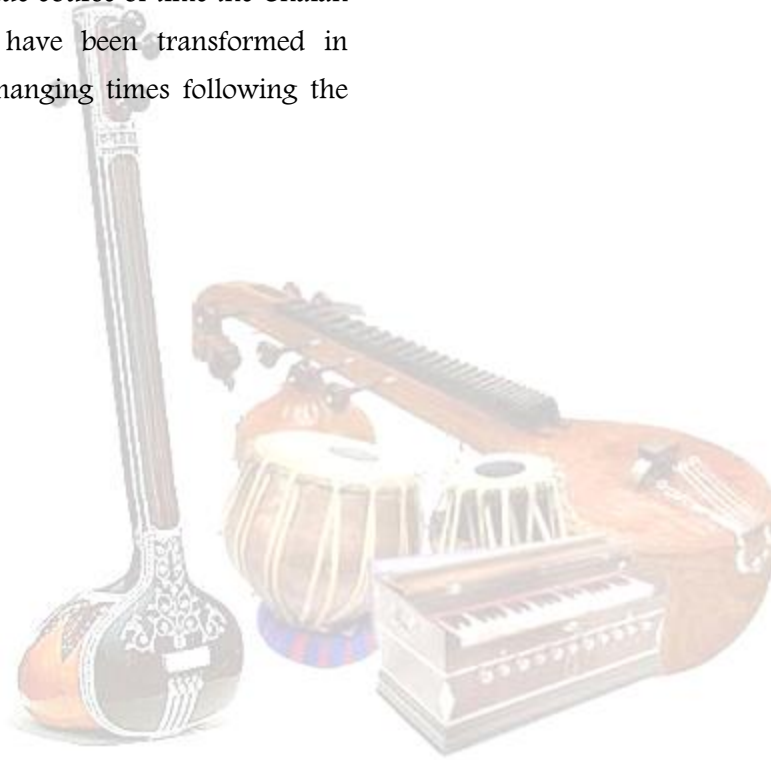
Now, in relevance with above discussion, an important point to be noted is that... according to Pandit Vishnu Narayan Bhatkhande's kramik pustak malika part 4, ascending Gandhar of Darbari is weakly rendered and rather abandoned in fast rendition of Tankari. But a controversy arises here from performance point of view. With due respect to Pandit Bhatkhande, can we raise a question about this mentioning of weak ascending Gandhar in his text, in contradiction with the rather prominent and strong rendition of undulating extra flat Gandhar in an ascending manner while performing Darbari Kanada, by almost all artists we hear either recorded or live, today?

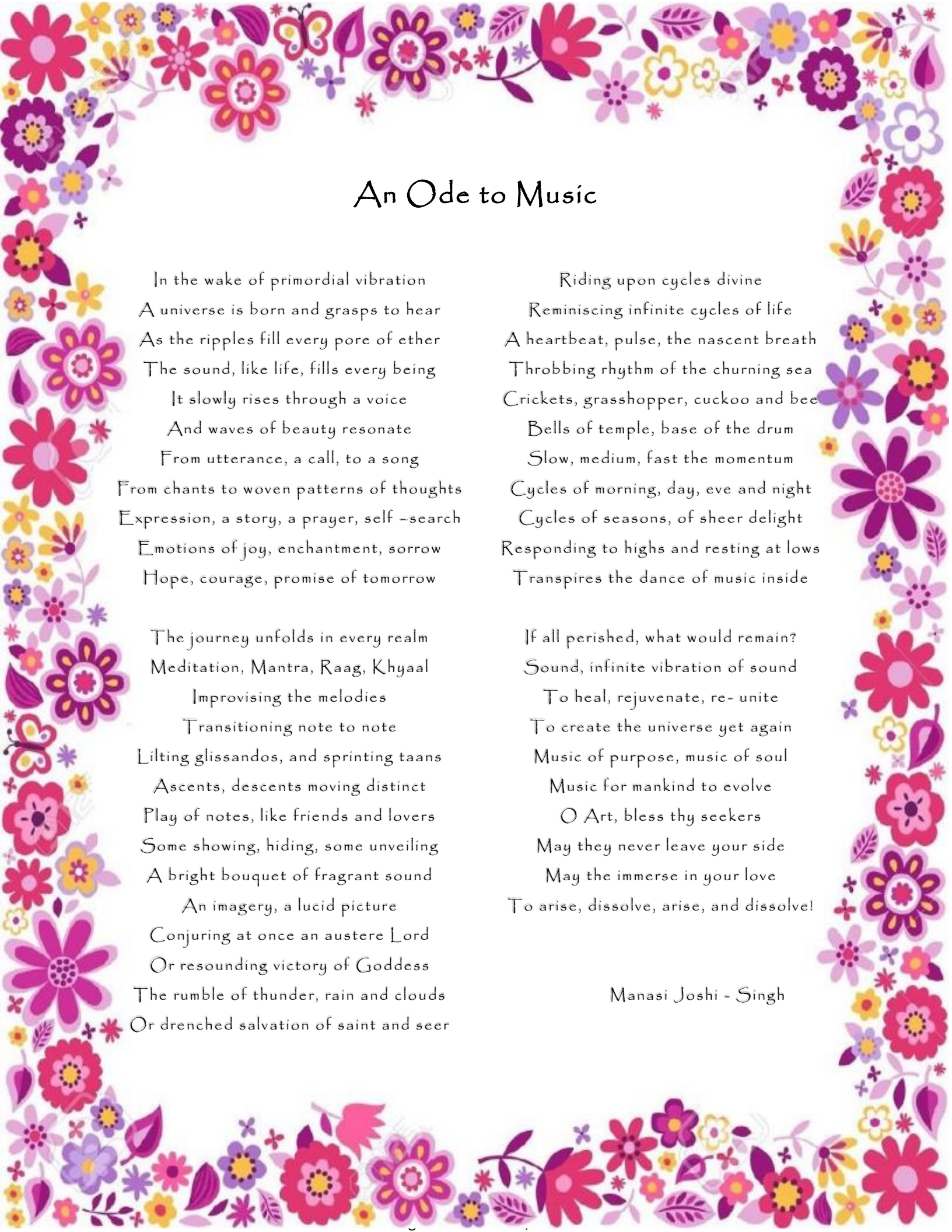
Continuing our discussion, we may arrive at the fact, that, Pandit Bhatkhande might be right from his own perspective, to mention about a weak or rather omitted Gandhar in Darbari Kanada in concept of renditions prevalent in his time. In those days, the artists might be rendering this Kanada variety, either with a weak ascending Gandhar or often discarding the Gandhar totally in Aroha(ascending order of notes), in the process of straightway descending from ascending Rishabh(re) back to Shadja(sa), through a twisted movement in descending pattern (Avarohi vakra chalan) uttering the phrase Ga Ma Re Sa...the signature

phrase of Kanada. The artists today ,on contrary , commonly render an undulating extra flat Gandhar ascending from Rishabh, using Re as a touching note(sparsha swar) and descend from Madhyam in a vector back to Rishabh and then to Shadja.

Anyways, we may conclude that, Raga rendition is more about the Chalan (specific note patterns or particular phrase of notes) than only the notes themselves. With due course of time the Chalan of various ragas have been transformed in adaptation with changing times following the

inevitable rules of transformation. This may be one of the reasons why we find anomalies while comparing the theoretical aspects of ragas as laid down in texts with the practical renditions on stage.





An Ode to Music

In the wake of primordial vibration
A universe is born and grasps to hear
As the ripples fill every pore of ether
The sound, like life, fills every being
It slowly rises through a voice
And waves of beauty resonate
From utterance, a call, to a song
From chants to woven patterns of thoughts
Expression, a story, a prayer, self-search
Emotions of joy, enchantment, sorrow
Hope, courage, promise of tomorrow

The journey unfolds in every realm
Meditation, Mantra, Raag, Khyaal
Improvising the melodies
Transitioning note to note
Lilting glissandos, and sprinting taans
Ascents, descents moving distinct
Play of notes, like friends and lovers
Some showing, hiding, some unveiling
A bright bouquet of fragrant sound
An imagery, a lucid picture
Conjuring at once an austere Lord
Or resounding victory of Goddess
The rumble of thunder, rain and clouds
Or drenched salvation of saint and seer

Riding upon cycles divine
Reminiscing infinite cycles of life
A heartbeat, pulse, the nascent breath
Throbbing rhythm of the churning sea
Crickets, grasshopper, cuckoo and bee
Bells of temple, base of the drum
Slow, medium, fast the momentum
Cycles of morning, day, eve and night
Cycles of seasons, of sheer delight
Responding to highs and resting at lows
Transpires the dance of music inside

If all perished, what would remain?
Sound, infinite vibration of sound
To heal, rejuvenate, re- unite
To create the universe yet again
Music of purpose, music of soul
Music for mankind to evolve
O Art, bless thy seekers
May they never leave your side
May they immerse in your love
To arise, dissolve, arise, and dissolve!

Manasi Joshi - Singh

FAQs about SVS E-magazine

1. What is the basic aim and purpose of this e magazine?

To discuss various research oriented, theoretical and practical aspects of classical, semi-classical and film music also to some extent.

2. Who are to be most benefitted from the magazine?

Though students of music would be the main beneficiaries of this venture, our earnest efforts will always be to make the e magazine equally informative and interesting for music enthusiasts from all strata.

3. Will there be any information provided on upcoming new books and recordings on music helpful to the readers?

Yes, in later editions we hope to provide information on new books and links to recordings.

4. Are articles and poems long with other informative write-ups on music be accepted from amidst the readers and beneficiaries?

Yes, but all articles are subjected to be scrutinized by the editorial committee of the magazine. Decision of the committee will be final in this respect.

5. Is there any scope for further discussion regarding the improvement and alteration of the contents of the magazine?

Yes, all whatever published in this magazine is not for final and left for further discussion.