Inter-relationship of Experimentation and Instrumental Music

Experimentation

Experimentation is a process, where the independent variables can be directly manipulated by experiment. The basic idea of ‘Experiment’ has come from experience, in other words you can say, ‘testing of an idea’ or ‘a search of knowledge’. Some basic references about Experimentation can be defined as follows:

- A preliminary experiment whose outcome can lead to a more extensive experiment
- The act of conducting a controlled test or investigation
- The act of subjecting to experimental test in order to determine how well something works

Mind has the accumulation of ideas and experiences stored in memory, as thoughts, to act, as total process of response, at time of need, when the body (possessing the mind) has to react to different situations encountered in day to day life. Since, thoughts and feelings are the functional aspects of the same material substrate, the brain and nervous system are mutually enriching. It is customary to attribute ‘feelings’ to the mind and ‘thoughts’ to the intellect. As a matter of fact, the mind ‘feels’ the sensory perceptions of the external objects through sound through ears. The information collected by the ear is passed on to the specific cortical areas of the brain via the different nerve pathways for further processing and storage to be retrieved as and when needed. The retrieved information is transmitted via efferent nerve pathways to express as the behavioral pattern through effectors that execute the directed task (here, Music). Music is an emotional presentation of sounds or succession of sounds or tones - an emotional symbolism of man’s inner depth. The movements of the material body are
exercised due to the reflex action, corresponding to the modifications of the mind. A Raga is an emotional product or emotive manifestation of the mental attitudes, and so it expresses the aesthetic feelings of love, devotion, anger, hatred, egoism, etc. the intuitive artists saw in their ecstatic vision the emotional forms of the Ragas and the poets composed their composition (dhyanas) corresponding to specific colours, movements and sentiments. Since the most important attribute of life is ‘experiencing’ (anubhava dhaara) which is the basic constituent to understand first and then make up itself to explore skill of knowledge and generates his ability to find the problems and getting solutions in the form of ideas. The process of experimentation cannot occur without ‘mind’. Since the most important attribute of life is ‘experiencing’ (anubhava dhaara) which cannot occur without ‘mind’. Mind itself search the problems in a system and then starts to give best of best ideas to solve the problem, on the behalf of experience this process give birth to new Experiments.

Music may be defined as “the art of expressing, stirring, directing or deviating emotion by melodious and harmonious combinations of aesthetically communicated vocal, instrumental and dance signals”, implying auditory and visual perceptions. Instrumental Music is a cultural phenomenon as Musical instruments are inseparable part of our culture. It is, in fact, a path leading to the light of creativity.

While experimentation has a long tradition in psychology, culture, arts and education which drives principals and laws, Indian Music has passed through various changing faces in terms of its quality and quantity both which are the basic of Experimentation. Change is inevitable and one has only to take care that this change does not destroy the pristine, contemplative and creative quality of our Music but enhances these qualities and assimilates new ones by carefully sifting and choosing only the good ideas to make a composite and harmonious whole.
The scope of experimentation in Indian Instrumental Music can be described in two aspects mainly i.e. **Performing Aspect** and **Manufacturing Aspect**. Both the aspects are equally relative by nature. For instance, Instrumental Music is incomplete without Musical instruments and Musical instruments are just a dummy if they are not able to generate a melodic execution. For example, formation of new instruments has given a new vision to Indian Instrumental Music.

As mentioned in the beginning of the first chapter that Indian Music includes various categories in the form of Indian Classical Music, Indian Semi-Classical Music, and Folk Music etc. It is necessary to mention that this study limits itself to **Performing and Manufacturing Aspects of Hindustani Classical Instrumental Music** while discussing experimentation.

**Experimentation in Hindustani Classical Instrumental Music**

Hindustani Classical Music has one of the most complex and complete systems ever developed. It is one of the two main traditions of Classical Music i.e. North Indian Classical Music and South Indian Classical Music. Hindustani Classical Instrumental Music has been found in the Northern and Central parts of India. In different time intervals many Musicians have done creative experiments in **Performing Aspect** as well as in **Manufacturing Aspect** to enrich Hindustani Classical Instrumental Music.

**Performing Aspect of Hindustani Classical Instrumental Music**

The Musical instruments are supreme medium for performing instrumental Music. Music which is played via Musical instruments according to the rules of the Classical Ragas in the field notes (swaras), rhythm (Tala) and tempo (laya) is called Classical instrumental Music. Hindustani Classical Music is known as ‘*Ragdaari-Sangeet*’. ‘Raga’ is a unique feature of Indian Music.
‘Raga’ in Sanskrit is known as ‘Ranja’ which means to please, to colour. Raga essentially has content of pleasure in it. One of the oldest definitions of Raga, found in the Sanskrit treatises, is “Ranajayati-iti-Raga”, which means that a ‘Raga’ is, what pleases, excites, entertains and elevates. Raga is distinctive feature of Indian Music, thus in all its forms and manifestations Hindustani Classical Instrumental Music is also expressed or performed in terms of ‘Ragas’.

There were two ways to present Ragas in ancient times i.e. ‘Anibaddha’ (unstructured) and ‘Nibaddha’ (pre-structured). The Anibaddha aspect finds its expression in the form of ‘Alapti’ and Nibaddha in the form of ‘Composition’. The word Anibaddha means ‘not bound’. That is, the Music which is not set within the limitations of a framework likes a song or composition. It has no rhythmic structure or defined sectional arrangements. While Nibaddha means bound or set within a frame. A song or an instrumental piece with definite parts set to a Tala and having a defined beginning and end is a Nibaddha form. Another word generally used for a closed form, particularly a song is Prabandha - that which is well bound; is also known as composition. Both the types of Nibaddha and Anibaddha Music are characteristic of Hindustani Music. The traditional art of Music has been handed down to us in the form of ‘Geya Pada’ i.e. Musical compositions of older types gradually underwent modifications under the names like Prabandha, Vastu and Rupak.

Both forms namely, Nibadha and Anibaddha had reached a very high level of development in the time of Sarangdeva, the author of Sangita Ratnakara (13th century). Anibaddha mostly consists of Alapti, which is free from such structural limitations as i.e. naturally involved in a compositional pattern. Anibaddha and Alapti are often used as synonyms (Sarangdeva has used the word Alapnam for Alapti in the definitions as: Ragalapnalpital Pratikarnamatam). Alapa, Alapti and Alapnam have the same meaning. Term ‘Alapa’ has taken place of Alapti in current trend. Anibaddha is the free extempore development of a Raga. This sort
of development is known as Alapa. As a matter of fact, Alapa is the most sensitive and fundamental part of Raga development in Hindustani Classical instrumental Music. The method Alapa makes a Raga fully manifests with its aesthetic beauty and emotional appeal.

For example, in Hindustani Classical Instrumental Music, a string instrumentalist follows up the alap with a faster movement called ‘jode’. Musical phrases follow one another in fairly quick succession and are more intricate. There is no Tala in these certain set of notes. The jode is succeeded by jhala which again is devoid of Tala. Here both the main string of the instrument and the drone strings (chikari) are used. They are played alternatively, varying in strokes and patterns, generally in a fast tempo. Though unattached to Tala, jode and jhala have an obvious rhythmic character which easily distinguishes them from jhala. Fast phrases are called tanas. All these are Anibaddha in the sense that they are open structures, that is, they have no strictly determined beginning or end; neither do they have sections following one another in a preconceived design with formal Tala. In other words, they are not ‘compositions’. Thus alapa, jode, tana and jhala whenever played in the form of Anibaddha are not bound by a composition so their structures are not predetermined.

Nibaddha Sangeet is one, in which there are meaningful words or set tunes to a definite rhythm. In other words, it is a composition with predetermined beginning and end. Nibaddha is structured on the same pattern that endows with more or less a definite compositional form. Nibaddha has three names viz. Prabandha, Vatu and Rupak.¹

Out of these three, Prabandha is similar to the ‘Bandish’ or ‘Composition’ of modern Hindustani Classical Music. Rupak emphasizes the dramatic element of Musical composition while the Vatu seems to imply the organic whole in

¹ Sangeet. Ratnakara. Vol. 11, ch 4, p. 204
which the parts viz. dhatu, angs etc are included. In instrumental Music, bandish
or so called compositions are also known as Gats. Gats are set to definite Ragas
and Talas have sthai and antra as in Khayal. The Musical structure, as far as Raga
and Tala rules are concerned, is also the same.

The difference lies in exploiting the possibilities of the instrument. In a
plucked instrument, for instance, all the advantages of plucked strokes, deflection
of strings, finger pressure, and glides and so on are the elements which go to
make the characteristics of instrumental gat and technique. Naturally the tonal
qualities and range of the instrument will have much to say this. Compositions for
bowed instruments will be slightly of a different make up. Many other attempts
have also been made by scholars or Music lovers who likes to do experiments.
For instance, the seven-fold tests of an excellent Musical instrument as suggested
by Dr. Barton are successfully applicable to Sarangi. These tests are for range and
pitch of the instrument; inter-relation of possible notes; the power and delicacy of
tones producible; change of intensity of the sound while they last; quality of
sound and capability of simultaneously producing more than one note. By any
yardstick or test Sarangi appears outstanding. Somehow, Sarangi sound is very
close to human voice. Sarangi player is capable of accompanying to the nearest
point of accuracy; it may be any style dhrupad, Khayal, thumri, intricate styles
like tappa etc. Rare tonal qualities, range, scope, fast oscillation or Gamak,
usually difficult for bowing instruments, unbound potentiality of producing
intricate permutations, combinations and shades of notes, have elevated the
instrument to the highest pedestal of honor in Hindustani Classical Music despite
the earlier stigma.

This study will now proceed towards the Aesthetic Appeal in Hindustani
Classical Instrumental Music.
Aesthetic Appeal

Aesthetic Appeal is main feature in performing aspect of Hindustani Classical Instrumental Music. Form is inseparable part of Hindustani Music. In general ‘Form’ is meant to be simple arrangement or order, in this case the form signifies the unique internal structure of the composition, whether instrumental Music or vocal Music. We do know various forms of Hindustani Music such as khayal, dhruvapada etc. But these forms are not fundamental, in so far as firstly, they restrict directly to the vocal Music, and secondly they are all themselves set in the forms of Raga and Tala, and therefore, can only be said to be “forms within forms”. It is hence essential to focus on truly basic forms of Raga and Tala, of these two; however Raga may be said to be more fundamental because though some Classical Music, such as alapa, may well be possible without Tala but Raga cannot be avoided by any form of our Classical Music. This concept may therefore be taken to limit including aesthetical appeal via Raga and Tala in instrumental Music.

Aesthetics is related to perception by the senses, generally relating to possessing or pretending to, a sense of beauty, artistic or affecting to be artistic. (20\textsuperscript{th} century Chamber’s Dictionary)

The term “aesthetics” is to be taken to include all studies of the arts and related types of experience from philosophical, scientific or other theoretical standpoints including those of psychology, sociology, anthropology, cultural history, art criticism and education. The term “the arts” shall include all branches of art, both of fine art and of practical arts.\textsuperscript{2}

Music appeared at the early stages of social development when its role was primarily utilitarian; a tune was suggested by the rhythm of work more productive, so rhythm united people in a single process. Music consolidates and

\textsuperscript{2} Journal of Aesthetics and Art criticism
develops the function of sound communication through human speech. At first Music developed in close association with literature. A poetic work was intoned with melody, it was sung. Music formed a similar synthesis with dance. Music also includes onomatopoeia and representational elements, but neither of it is inherent feature. The Musical image lacks the visual impact of painting and the concrete sense of the world. It does not convey precise concepts nor does it create visually tangible pictures or pictures or recount events. Music not so much portrays the world of objects as reflects human feelings and thought. And thoughts become international in order to be expressible in sound. Music is inherently dynamic. It consists not only of a special kind of sound but also of the movement of these sounds, their flow in time expressing the whole gamut of human emotions. It is “the poetry of sound”. Music expresses the essential process of life through its sound images. Music, being the most complex type of art whose images do not have a pronounced representational function, provides the basis for intuitivist aesthetic conceptions. The key elements and expressive means of the Musical idiom are the melodic intonation structure, composition, harmony, Orchestration, rhythm, timber and dynamics. Aesthetics of Music in India like the total aesthetic thought is embedded in the philosophical and spiritual traditions, against the background of the Vedanta and the Upanishad philosophy. For – instance, Nada- Brahma- Vada or philosophy of Music was supreme conceived. The primordial being or the ultimate reality which is recognized as the Absolute is called the Brahman. At the highest level of human experience, this absolute or the Brahman is self-revealed as Sat or Asti (pure existence or being), Chit or Bhati (pure consciousness) and Ananda or Priyam (pure bliss). For that cardinal substance of the Absolute which is the cause of Ananda, the Upanishads use the word, rasa. It is the attainment of rasa that leads to blissfulness. Thus, the rasa is considered the root cause of the supreme bliss or ananda and as such rasa is the core-(essence) of as the source, sustainer and repose of all creation. In all manifestation of creativity the cause is the ananda, the
creation is ananda and the resultant bliss is also ananda. In fact our thinkers believe that the Divine is the greatest artist and the entire universe is His art creation. The supreme Lord having painted the world-picture with His own-self as canvas and His own-self as brush, Himself looks upon it with the delight of an artist as if to assess it objectively and exclaims: “Oh! How beautifully and delightfully has it come out.” This idea symbolizes with clarity and lucidity the entire process of art creation and its appreciation, its essence being supreme delight. From the divine level it descends to the level of human creativity. It is as a reflection of the divine luminosity that the human creativity manifests itself and shines forth; essentially partaking the nature of the divine, although in an extremely limited measure. It is in this sense that the human creative and artistic faculty or the pratibha responsible for the creation of art is described in the Shaiva traditions without philosophical postulates accepting the rasa as the core essence of ananda the crowning aspect of the Brahman. The rasa and the ananda become the central point of Indian Aesthetical traditions.³

Rasa, Raga and Tala in the form of Aesthetical Appeal

Concept of Rasa

The basic concept in Indian Aesthetics is Rasa. A remarkable feature of the Indian aesthetic theory is the basic importance attached to the analysis of the interaction of performer and audience. It is fact that beauty of a composition (whether it is vocal or instrumental) is only seen unless there is an audience which can grasp its beauty. The listeners should be sensitive, or devotee to Music, can also be called as Rasika who able to enjoy or feel rasa. There is a wide range of writings on the subject of Rasa in Sanskrit, Hindi, and English and in many other languages. The term Rasa has many shades of meaning, Bharta, however, seems

³ Music Aesthetics, p-10 -11, by Dr. Manorma Sharma
to be the first who used to denote aesthetic pleasure or thrill invariably accompanied with joy that the audience experience.

Famous Rasa-Sutra of Bharata has been interpreted in different ways by later writers in the light of philosophies they believe in, such as view of Bhatta Lollata, Shankuka, Bhatta Nayaka, Abhinavgupta, Ananda Vardhana etc. All of these philosophers must had experiences first regarding Rasanubhuti or you may say Aesthetical Experiences and then experiments in the form of application of these experiences.

Rasa refers to the precise emotional state that any artistic enterprise draws out, communicates, or imitates. A Musician maximizes the possibility of obtaining the target emotional response from his audiences through any Raga. The tradition has understood a correspondence between a Raga (a melodic structure) and its rasa (emotional content) based on experience and general acceptance.

The experience also suggests that each Raga has the highest probability of eliciting the candidate emotional response during the certain hours of the day/night or during certain seasons of the year. Thus has evolved a performing tradition, which assumes, broadly, a three-way correspondence between melodic patterns (Raga), emotional states (rasas) and environmental and climatic variables.

Music scholars have done various researches to relate Music with a different subject physiology. There are a lot of hypothesis regarding the subject, like the hypothesis is that our bodily and emotional states respond constantly to changes in the quality of sunlight, and climatic factors such as humidity and temperature. If this proposition has any merit, it is reasonable that there should also be specific environmental conditions most conducive to different categories of emotional experience. Our performing tradition has attempted to stabilize its understanding of these probabilities with the benefit of centuries of trial and error.
This configuration of ideas came closer to “scientific” respectability in the first quarter of the twentieth century, when the pioneering Musicologist, V.N.Bhatkhande observed a relationship between Raga scales and their time-specific prescriptions. Since then, other scholars and Musicians have identified additional patterns, which provide some support for the time-theory of Ragas as an evolved parameter in the classification matrix.

The theory, as understood so far, falls short of being a comprehensive and fully organized system of relationships. Some psychometric experiments have been conducted to verify the association of melodic patterns with timeslots in the audience mind. The results are, so far, tentative in their affirmation. It is impossible to predict whether a more ambitious enquiry will ever be attempted, or will even be conclusive.4

Concept of Raga with Aesthetic Elements

Raga is a unique feature of Hindustani Music. The definition given by Pt. Sarangdeva in *Sangeet Ratnakara* covers both the structural as well as aesthetic aspect:

“Yoyam Dhwanivisheshastu Swaranvibhusiteh :!
Ranjko Janchittanam Sa Rag : Kathito Budhaiyee”:!!

A peculiar arrangement or organization of Musical sound adorned with Musical notes and their varied movements and having the quality of delighting the heart of men is called Raga. This charm of enchanting quality is the aesthetic element in the concept of Raga. The aesthetical elements have been dealt with comprehensively and brilliantly by the Indian Musicologists.

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4 Hindustani Music Today, Deepak S.Raja, with a Foreword by Arvind Parikh, p. 12
In this process of free elaboration of Raga, Alapti is the central feature and the soul; of Musical expressiveness, bringing out its ethos and aesthetical beauty. Endowed and enriched with Varnas and Alankaras, which is beautified and variegated with gamakas and sthayas and is full of expressiveness of charming shades and placements of Musical sounds.

Varna literally means colour, caste or syllable. In the context of Music the word is used in the sense of a particular manner and order in which svaras are applied. In the context of Hindustani Music, Varna includes all the possible movements of Music which explain the Raga. There are four kinds of Varna namely-Sthayi, Arohi, Avrohi and Sanchari.

Alankar literally means ornamentation. In Music this stood for various types of tonal embellishments. According to Sarangdeva, a specific arrangement of tone patterns is called Alankar.

Gamaka is defined as-

“Swarasya Kampo Gamakah: Shrotytrachittsukhaveh”:

The word Gamaka is derived from the root Gam to go or to move. Sarangdeva has defined Gamaka as the oscillation or shaking of a note which pleases the listener is called Gamaka, Gamaka is a collective term for various melodic graces though they are all alike required to be pleasing. According to Shri S.N.Ratanjankar, the term ‘gamaka’ is in modern Hindustani Music, applied only to sort of forceful accent on a note or a passage of Raga containing a number of notes.

The varieties of Gamaka are innumerable. Sarangdeva has told fifteen types of Gamaks in Sangeet Ratnakara i.e. Tiripa, Sphurita, Kampita, Lina, S.N.Ratanjankar-‘Gamakas in Hindustani Music’- Journal of the Madras Music Academy, Vol. XXXI, p. 100
Andolita, Vali, Tribhinna, Khrula, Ahata, Ullasita, Plavita, Gumphita, Mudrita, Namita, and Misrita.  

Some varieties of Gamaka are undoubtedly in practice even today although the term used for these have changed to some extent. The word itself today understood in a restricted sense, i.e. as merely a heavy shakes of notes. Thus, as we all know, the phrase “Gamak ki tana” is used only for a powerful pattern, executed with a heavy oscillation and aspirate of notes.

A number of technical terms referring respectively to the various graces of Music are used by the Hindustani Musicians. They are Meend, Khatka, Zamzama, Soonth, Murki, Gitkidi, Bahlava, Dharan, Muran, Laga, Dant, Lagava and Tana.

A few terms are especially in instrumental Music, such as: Ghaseet, Kritan, Thonk, Jhala, Ladi and Lad Guthava.

Gamak is a shake or oscillation of a note which is pleasing to the listener is. Another aesthetically significant, wider and also subtler aspect of the concept of Gamaka is the statement that the process in which a note moving away from the complexion of its original location, moves towards and reaches the complexion or shade of another Shruti is called Gamaka. However, the culmination and the fulfillment of the purpose and of Alapti as the unfolding and elaboration of a Raga is Sthaya. Sthaya gets associated with the idea of stability, constancy, getting established and so on. Sthaya also means a receptacle. With these imports together with its technical import the term Sthaya emerges as the core essence of Raga, as a melodic entity as an organic structure with an individuality and ethos. Indeed, Sthaya becomes the very life-breath of the

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6 Sangeet Ratnakar, Vol,II, Ch. III, p.169
7 Ibid
The aesthetics of Raga is closely associated with the Time Theory of Ragas. From ancient days Ragas have been classified into Day-Time Ragas and Night-Time Ragas, and not only that, Ragas have been classified according to the different hours of day and night. These dictums are not merely convections. This is an aesthetic problem. When science suggests that there is no casual nexus between the Sunrise and the Raga Bhairav, or between the Sunset and Raga Purbi, our mind revolts. But a sensitive mind will find a sense of awakening in Raga Bhairav and a sense of submissive retirement in Raga Purbi.

Likewise, Raga Darbari suggests dazzling approach by using komal gandhar, komal nishad and dhaivat in a different manner. A well versed executant cannot fail to suggest this and a well informed sensitive listener can easily derive the ethos. Therein has the proper aesthetics of Raga Darbari.

Another important discussion is about seasonal Ragas. Raga Megh and Malhar are the melodies of our rainy season. That does not mean that these Ragas should represent the sound of thunder storm, rainfall or the cry of frogs. Gross representation is not function of our Ragas and raginis. But a lover of these melodies can easily understand that these are essentially associated with the rainy season. Yet there is a difference between the atmosphere of Raga Megha and that of Raga Malhar. While, Raga-Mega creates the atmosphere of sonic gravity of the rainy season, Raga-Malhar is more closely associated with the un-restful atmosphere of torrential rains.. Pure gold is precious but of no use. It requires combination of other metals for making ornaments. Similarly, Musical motion is assuredly accompanied by aesthetic emotion.

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8 Significance of compositional forms in Hindustani Classical Music, Dr. Manjushree Tyagi, p.94
An essential quality of a Raga is that every time it is played or sung it makes a new effect of attention. This attention renewed each time, discovers new words within the known world and opens windows to the sun. Raga’s possibilities are infinite and yet it always remains unfinished.

Concept of Tala

It is true that Music is commonly regarded as ‘an art form consisting of sequences of sounds in time, especially tones of definite pitch organized melodically, harmonically, rhythmically and according to tone colour’. Here, the word *rhythmically* refers to *Rhythm* or *Tala*. The formal relations without whom Music cannot exist are first of all rhythmic. A single sound can be Musical, but it cannot be [the art of] Music; and for a succession of sounds to be heard as Music, they must be connected by a perceptible temporal pattern of duration and stress—in other words, by a rhythmic form. The aesthetic aspect of Tala in Hindustani Music is very dynamic. Raga has its aesthetic emotion. When set to Tala, that emotion gets its measured and regulated motion. There are various Talas, such as of equal beats, of uneven complex beats and divisions, of spontaneous structure, etc. each Tala again, can have different tempos or laya, such as extra slow (Ati Vilambit), slow (Vilambit), moderate (Madhya), fast (Drut) and too fast (ati drut). Hindustani Musical sensitivity differently responds to these varieties of rhythm rotations. In various songs (compositions) the rhythm or Tala is intrinsic or inherent. Even without percussive accompaniment the Tala is felt. Therein lies the application of percussive strokes, be it by Pakhawaj or Tabla, the Tala becomes prominent. It takes its individual entity and identity. Solo Tabla or Pakhawaj has become very much popular item of present day concerts. Delicate patterns, intricate divisions, complicated movements and all such fineries come into existence through this independent status of the art of Tala, played in

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Pakhawaj, Tabla etc. the role of Music becomes secondary then. Only a little piece holds the laya or tempo.\textsuperscript{10}

Talas played on Tabla or other percussion instruments like Pakhawaj etc., are able to produce many rasas. The table below gives an overview regarding:

<table>
<thead>
<tr>
<th>Rasa</th>
<th>Tala</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shringar</td>
<td>Three, seven and eight beats Talas such as Dadra, Rupak, Keharwa and TeenTala</td>
<td>Slow, soft and delicate speed</td>
</tr>
<tr>
<td>Karuna</td>
<td>Seven beats Talas such as Rupak, Tivra</td>
<td>Slow and sad</td>
</tr>
<tr>
<td>Veer</td>
<td>Ten, twelve and fourteen beats Talas like SulTala, ChauTala and Ada Chautal</td>
<td>Fast tempo with brave austere and graceful</td>
</tr>
<tr>
<td>Bhayanak</td>
<td>Twelve and fourteen beats Talas like Chautal, Dhamar</td>
<td>Medium tempo having fear and dreadful</td>
</tr>
<tr>
<td>Hasya</td>
<td>Four or five beats Tala such as ancient EkTala, ChakraTala and Kehrawa fast</td>
<td>Uneven and maddening</td>
</tr>
<tr>
<td>Raudra</td>
<td>Twelve and fourteen beats Tala like</td>
<td>Very fast and high</td>
</tr>
</tbody>
</table>

\textsuperscript{10} Hindustani Music and Aesthetics Today, p. 107, S.K.Saxena
<table>
<thead>
<tr>
<th>Rasa</th>
<th>Tala</th>
<th>Tempo</th>
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<tbody>
<tr>
<td></td>
<td>Chautal and Dhamar</td>
<td>velocity</td>
</tr>
<tr>
<td>Vibhatsa</td>
<td>Any Tala of uneven divisions and</td>
<td>Unbalanced and uneven</td>
</tr>
<tr>
<td></td>
<td>beats</td>
<td></td>
</tr>
<tr>
<td>Adbhta</td>
<td>Eleven, fifteen and sixteen beats</td>
<td>Uncontrolled and astonishing</td>
</tr>
<tr>
<td></td>
<td>Twelve and fourteen beats</td>
<td>Even. Balanced and</td>
</tr>
<tr>
<td></td>
<td>Talas such as EkTala and Jhumra</td>
<td>peaceful</td>
</tr>
</tbody>
</table>

Table 4.1: Relationship of Rasa, Tala and Tempo

**Experimentation in Performing Aspect**

The present trend and prospect of experimentation in performing aspect of Hindustani Classical Instrumental Music is very encouraging and bright in every respect. Experimentation in Hindustani Instrumental Music in reference to performing aspect can be seen in the emergence of Orchestra and Fusion Music.

**Orchestra**

The term Orchestra has been derived from the Greek term *Orcheomai* meaning 'Dance'. In ancient Greek theatres, it stood for the space, allotted to the chorus of dancers. In modern theatres, the part of the building assigned to the instrumentalists; and in the modern concert rooms, the place occupied by the instrumental & vocal performers. Orchestra is the general name for an ensemble of instruments and players of several different kinds under the direction of a
single leader or conductor. It is distinguished from the chamber-ensemble by the variety of its constituents and by the fact that is same parts more than a single player is usually included.

Orchestra is known as "Vadya-Vrinda" in Indian Instrumental Music. In other word we can say- "Vadya-Vrinda" is the noun given to the ensemble of instruments playing Music collectively in an 'India form'. The word 'Vadya-Vrinda' consists of two words- Vadya and Vrinda.

Vadya is made up of a dhatu vad which means ‘to speak’ and vadan means 'to make it speak'! 'Vrind' means 'collection' (Samuha). Hence the word Vadya-Vrinda means the collective playing of Musical instruments. In general, it means that the different kinds of Musical instruments are given to play different parts of a Musical composition.

Since ancient times, Music is known as a strong medium to express the human emotions. Different types of sounds express different emotion and Musical instruments were originated to create these different sounds. The group of instruments sounded together creates liveliness and gives a meaning to the whole Musical expression. The experiments to assimilate different instruments together started centuries back. In Indian Music, reference to Vadya-Vrinda is available in ancient literature. In India, it existed for religious and socio-cultural purposes. Also, Vadya-Vrinda used to accompany the dances prevalent during those times. There are same pictorial as well as literary evidences which tell us about the instrumental ensembles. Hence, it is a misconception that the concept of Vadya-Vrinda has come from the west.

References:

1. The root of Orchestra's birth is the pre-historic "Devalaya-Sangeet". In the 'Devalaya-Sangeet', people were used to play Dhol, Shankha or conch,
Ghanta, Ghanti, Damru, Thali, Manjira, Jhanjh, Veena, Mridanaga, Muraj, Nagar, Shehna, and Ghariyal etc. named various Musical instruments in a proper tempo. Later on with the addition of Natya-Sangita & Nritya-Natika (drama), the Orchestra Music got develop day by day.

2. Bharata has introduced Orchestra as 'Kutup' in the Aatodya Prakrana in Natyashastra literature. He also mentioned that Orchestra was in used during the time of festivals, wars, ritual celebrations etc. The director of Orchestra was known as 'Lisjotava' who was will experienced in playing Musical instrument as well as knowledge in use of Musical instruments. Besides kutupas, we find mention of different religious, royal and domestic.

Orchestra was known as "Turya" in Padini period & the Musicians who wish to join the 'Turya' were called 'Turyanga'.

3. Bharata has divided kutup (Orchestra) in three different genres i.e. Tata-kutup, Avnaddha-kutup & Natya-Kutup.

4. Orchestra was known as 'Navbat' in Mughal period. Later on Orchestra was called 'Vadya-Bhand'.

5. We find references in the Vedic literature that lute (Veena) and drum (Puskara) and other Musical instruments were known as Musical concerts or simple Orchestras

6. The sculptures of early eras supply palpable evidences of group recital of Musical instruments (Vrinda Vadana) and group singing or chorus as prescribed in ancient India.

7. We can find a lot of evidence in Ajanta Caves (2nd-7th Century A.D.), Barhut Stupa (2nd Century), Bagh caves (4th-6th Century A.D.), grills temple

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12 Ibid p.90
of kapileswar (6th-7th century AD) at Bhubaneswar, Parmeshwara temple (6th-7th Century AD) prescribed dramatic stages, dancing postures, a band of players of Musical instruments as if engaged in keeping rhythms of dance. Usually the Orchestra or Musical concert consisted of some harp-shaped lutes (veenas), drums (pushkaras) and cymbals.

8. In different inscriptions, especially of the Mogadhian and Mourya -Seythian periods, we find references of group-dance, group-singing, concert and Orchestra.

9. The Orchestra- party and the dance motive of a dancing girl (nats) as depicted in the Pawaya at Gwalior of the 11th Century AD, is also very significant in this context. The Orchestra as depicted here, consists of a Sarod like Veena, Flutes, Drums and Cymbals.

10. Sarangdeva has given an elaborate description of Kutupa (Orchestra) in Prakirna Chapter (vide III). According to him Vrinda was known as Kutup and was really the natya kutupa and only used in dramatic performances. The drum, Puskara was the principal Musical instrument in the Orchestra.

"Kutupa travanaadhosya mukhyo mardange Kastatah"

He has also given the names of drums e.g. Panava, dardura, dhakka, mandidhakha, dakkuli, Pataha, Karata etc. were used in the Kutupa.

He has elaborated the Natyakutupa i.e. combination of Musical instrument. This Kutupa was dived into three classes according to their qualities. These categories were Uttama, Madhyama and Adhama.

Simhabupala has employed the term Vrinda and Sanchita or Samighata to mean 'collection'.

11. Buddhism and Jainism had attained great progress which facilitated adequate development in progress of Music. In this period the tradition of collective
instrumentation was at its peak. Orchestra was referred to as 'Torya'. In collective instrumentation Mridang, Veena, Dundubhi and Dhap were used. 'Nanditoor' includes performance of p-Musical instruments together. In a fiction captioned as 'Pitra-Putra Samagame' it is stated that on the birth of Lord Budh, an Orchestra of as many as 500 Musical instruments was used.

12. The prevalence of Orchestra during Mughal period has been described as 'Naubat' (literally nine performers in an old institution of Indian Music). They used to sit in the balconies over the getaway of cities, palaces, mansions, or in other special place and perform at scheduled hours of the day & night. The place where they used to sit and perform is called the Naubat Khana. Nine performers of Naubat includes 2 shehnai player, 2 drummer (Nakkarchis), 1 bell ringer (Jhanj), 1 karnai player, 1 drum-beater (Damama), 1 baridar (Attendant to Warm the drums and fills the hukas for the party) and 1 Jamadar (conductor and leader of the band).

13. "Roshan Chouki" band was played on the festive occasions would proceed the bridegroom in a marriage procession or would go in advance of a noble man" cartage. This band comprised of two UNs players, one drummer who would beat on the champ, and one bell-ringer who would shake the Jhun-Jhuna in rhythm.

14. In the British period, Orchestra was needed for the publicity and extension of Drama. Drama companies were organized and the shape of Orchestration became clearly available. In this period, number of Western instruments were more in Orchestra e.g. clarinet, trumpet, Violin which were used in combination with Indian Instruments. Some Indian kings and Nawabs tried to understand and feel foreign Music. Some of them invited Indian Musicians to organize Indian Orchestra. For settlement of an independent system of

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13 The story of Indian and its instruments, Ethel Rosenthal.
14 The archive is now with the 'Delhi Symphony Society' which has come to it as a donation.
Orchestra, the Nawabs of Rampur, Maharaja of Maihar and Maharaja of Barod were prominent. Khetra Mohan and Habbu Dutt first organized Orchestral group late in the 19th century. But that melody prominent system of Orchestra at best is simple amateurish group. With the new change, the Vadya-Vrinda (Orchestra) was influenced by addition of some Western Music instruments in Orchestra like - Clarinet, Harmonium Trumpet, and Violin etc and as a result the compositions became more independent of Ragas and the Western harmony was also being used. In Bengal the experiment on the new system of Orchestration were carried out about 100 years before. The first independent performance of Vadya-Vrinda is known to have taken place in Bengal, which was lead by E.M. Goswami in 1959, who was assisted by SM Tagore and Jatinder Mohan.

**Role of legends in Orchestra**

1. Main person behind establishing independent Vadya-Vrinda among masses were Nawab Rampur Maihar, Maharaja Baroda and Nawab Bahadur Ali Khan and Raja Hussain Khan.

2. The pioneer efforts were made by Ustad Allaudin Khan. He tried to enrich and broaden contemporary Music by joining some Western instruments and worked upon the clarinet and the Violin in Calcutta Vadya-Vrinda. Also he had the opportunity of taking tenor of Western from the famous Vadya-Vrinda composer Habitat and the Band Master Lobo. He himself had the opportunity to perform independently 'Vadya-Vrinda' or Orchestra in synch with his emotions. Apart from the Classical compositions, he also used the folk-tunes for his compositions. This Vadya-Vrinda was known as "Maihar-Band" The first public performance of this band was in 1924 at Kesar Bagh, Lucknow. After this memorable performance, he performed successfully at
various other cities such as Allahabad, Calcutta, Benaras, Rampur, Ayodhya, Rajgarh, Delhi etc. Though his Vadya-Vrinda was influenced by the Western Orchestra, he exhibited a unique style by using melody.

"Ustad Allaudin Khan incorporated the violon and cello into his ensemble along with a contraption. He named Naltarang, made by gun barrels. He also introduced a Banjo Sitar which too, together with Sitar, Harmonium, sarod and Violin, produced some lively Music.

Some of the Orchestral compositions of Maihar Band were based upon Raag Tilak Kamod, Bihag, Chhayanat and Hindol.

3. An another famous band was the Baroda Vadya-Vrinda. One of the famous performances by this band was given in third all India Music Conference held in Benaras 1919. The instruments included were: flutes, Sitars, Surbehar.

4. Mastero Uday Shankar was not satisfied with the Indian Music played by Western Orchestra. He realized the urge for Indian Musical Instrument to convey authenticity and rhythmic variation to his dancing. He also formed his own Orchestra with the help of Ustad Allaudin Khan brother Ravi Shankar, Vishnu Dass Shirali, Lalmani Mishra and the talented Musicians which conveyed the emotion Indian dance part.

5. One of the disciples of Ustad Allaudin Khan named Timir Baran did significant experiments in Indian Orchestra. He studied a lot of compositions of Ustad Allaudin, as a result of which he acquired the proficiency in playing and compassing Orchestra the extended & presented the Maihar Bands proficiency in Orchestra and introduced a new Orchestra so Uday Shankar appointed him as a director of the Ballet Music group. He directed famous work of Legend Ravindranath Tagore's Hungry Stone, Megh Malhar of Bibhooti Bhushan, Peace symphony, Alladin and his wonderful lamp, blackout in the Middle East, Aprajita, Lalita Gouri, Shishutrih Man Bhajan
etc. as well as he conducted the best dance dramas like Indira Gandharv, Marvari Dulhan.

6. Another 'Nizam Symphony Orchestra' came to known in the period 1940-48. It was introduced by the Nizam of Hyderabad. Nizam symphony Orchestra has a permanent German conductor. Though the state rulers of Mysore, Darbhanga, Patiala and Kapurthala also conducted symphony Orchestras yet Nizam's Orchestra was the best Musical group and the envy of all princely states. The main significance of this Orchestra was that it hired foreigners as an expression of superiority. Nizam’s Orchestra included known foreign Musicians of their time and its Music represented all the important works prevalent at that time.

7. Pt. Ravi Shankar brought Indian Orchestral Music to the concert platform by successfully founding the 'National Orchestra' of All India Radio in Feb. 1949. Subsequently he composed and conducted Music for it. According to him, Indian Music has never been static and it has always enriched itself by new experiments. His Orchestration's main significance was that it did not corrupt the set traditional styles of Indian Music but only added to the rich variety of our arts. Pt. Ravi Shankar emphasized that the spirit of Indian Music should be maintained. He said that while using Indian Ragas in Orchestra, the composer must have complete knowledge of the Musical tradition and should be able to draw the mood of Raga. He employed Sitar, Veena, Sarod, Sarangi, Vichitra Veena, Bansuri, Jaltrang, Tabla, Dholak, Drum, Jhanj and few other instruments in his Orchestra.

Different kinds of Orchestras were composed by Pt. Ravi Shankar i.e. pure Classical, semi Classical, folk styled. Pt. Ravi Shankar also performed with Zubin Mehta, the famous Western composer, in many Indian festivals. He also played with Japanese Musicians in 'East Creates East'. In 1958 a famous composition, 'Melody and Rhythm' was conducted by Pt. Ravi Shankar in
Triveni Kala Sangam which presented India Music Panorama. This program was heard by Pt. Nehru and well appreciated by him.

8. Attempts have been made by Ustad Ali Akbar Khan, Pannalal Gosh, T.K. Jayaram Ayyer, P. Sambamorthy, Emani Senkara Sastrı, Anil Biswas, D. Amel, Vijay Raghav Rao, Raghunath Seth etc.

9. Some other significant effects have been made on Indian Orchestra by some Western artists e.g. Waiter Coffman conducted dexterous experiments in Indian Orchestra from AIR Bombay. He conducted his compositions by containing one Raga and that Raga as a basis concept for all the movements. He used both Indian and Western instruments. In another Orchestra he also used nine Ragas for a basic composition. So we can say that he composed the Orchestra in such different way that we can easily find the different varieties in his various Orchestral compositions.

**Characteristics of Orchestra**

Indian Classical Music is based on the Ragas ("colors"), which are scales and melodies that provide the foundation for a performance. Unlike Western Classical Music, that is deterministic, Indian Classical Music allows for a much greater degree of "personalization" of the performance, almost to the level of jazz-like improvisation. Thus, each performance of a Raga is different. The goal of the Raga is to create a trance state, to broadcast a mood of ecstasy. The main difference with Western Classical Music is that the Indian Ragas are not "composed" by a composer, but were created via a lengthy evolutionary process over the centuries. Thus they do not represent mind of the composer but a universal idea of the world. They transmit not personal but impersonal emotion. Another difference is that Indian Music is monadic, not polyphonic. Hindustani (North Indian) Ragas are assigned to specific times of the day (or night) and to specific seasons. Many Ragas share the same scale, and many Ragas share the
same melodic theme. There are thousands of Ragas, but six are considered fundamental: Bhairav, Malkauns, Hindol, Deepak, Megh and Shree. A Raga is not necessarily instrumental, and, if vocal, it is not necessarily accompanied. But when it is accompanied by percussion (such as Tablas), the rhythm is often rather intricate because it is constructed from a combination of fundamental rhythmic patterns (or Talas). In Orchestral compositions, it is very difficult to maintain the basic character of Indian Music which is mainly based on experimentation. Awasthy wrote, “An Orchestral composition normally meant an ensemble of a number of instruments playing in unisons.” Similar views are of S.P.Jain, the writer of the “Art of Broadcasting”. According to him, “The Orchestra does not offer any room for individual improvisation. It calls for absolute team spirit and discipline. The selection of an instrument or a group of instruments is to be made judiciously. In an Indian Orchestra, the use of stringed bowed instruments is quite prominent, perhaps because it lends a kind of melodic fullness in the Orchestral piece and it is the mainstay of an Orchestra.”

People who eagerly want for new invention in the Music, whether he is a layman or a master in the art, whether belonging to the younger generation, who will immediately accept any change or elderly people who will slowly but surely welcome any new change, whether it is village folk or city dweller, whether residing in the East, West, North or South of the world, everybody will like the new experiments as it attracts everybody and as artists in difficult fields will show their talents in their respective instruments and it gives an opportunity to the people to know about the performance of the other instruments which they have not hitherto come into contact with. Thus, one should know the main characteristics explained here as features and techniques of experimentation for inventing experimental Music:
Features of Orchestra

1. Raga and Melody

Indian Orchestra are generally based on Raga, it may be one Raga or mixed with another too. Raga is an artistic and pleasing combination of notes and not a mere melody. The very soul of all Indian Music can be said to be Raga which creates passion. While melody is natural flow, Indian Music is generally melodic. A succession of single Musical sound, the factors which determines the character and effect of a melody are its mode, its rhythm and its design in relation to pitch which may for convenience be referred to as its contour. In some Musical compositions melody is combined with harmony. A melody performed by the Orchestra, and the signers, separately or in Unison is enriched by infinite rhythmic and harmonic patterns. In Orchestral works a melody is usually introduced by one instrument while the remainder of the orchestral composition undergoes many changes both in pitch and tempo. In India generally conjunct melodies are used. Indian melodies have a fixed meaning to each note.

2. Poly Phony

In Indian Orchestra, Poly Phony is reflected at times. Polyphony is a case of plural melody having an independent interest. In polyphonic music, the note heard at any one single moment need not necessarily relate as the notes of a chord. It is interesting to observe that the listener can never hear all the melodic lines at once as separate lines. The separate lines must differ enough to be clearly distinguishable, and at the same time blend enough to be accepted side by side. To differ rhythmically they may contract in note values and perhaps even in meter. To differ in phrasing they must divide into phrases of varying lengths that overlap rather than coincide. To differ in timber the lines may be performed by instruments or voices of contrasting
tone colours. And to differ in range the lines may, of course, be written in different registers of the pitch compass. The force of dissonance in polyphonic is often enhanced by the ornaments.

Thus, we can say that polyphonic words they very important factor in formation of an Indian Orchestra.

3. Rhythm

Rhythm is also major component of Orchestra. It has a very important role in the formation of Orchestra. It is a wide subject which demands an elaborate exposition. But in brief, we may say that, through a logical and systematic method, Rhythm is the main object of Indian Tala.

Tala is derived from the combination of the syllables 'Ta' and 'La' from Tandava, the cosmic dance of Siva and La from Lasya, the dance of Parvati, (Siva's feminine counterpart)\(^\text{15}\).

4. Musical Notation

It is a visual record of heard or imagined sound. It also functions as visual instruction for performance of Music. It generally implies written or printed form. It is used for memory or as a communication function. It should communicate with the best possible oral tradition. It serves as a means of preserving Music over long periods of time.

It is difficult to assemble all the basic elements of Musical sound (such as pitch, interval or distance between notes, location on scale, duration containing Rhythm, meter, tempo, Timber, Volume etc.) in a notation. Thus many use single pattern with melody and use rhythm with several patterns.

\(^{15}\) Music Memory, Ravi Shankar and Penelope Estavrook, p.5.
In brief Pt. Bhatkhande’s swarlipi has been popular and has been mostly adopted in North Indian Music and Pt. Vishna Digambar Paluskar's swarlipi has been adopted in South Indian Music.

5. Score Reading

Score reading is the facility for alternating the essential feature of the melodic and Harmonic structure in Orchestral score. In Indian Music the score scheme is applied for some Orchestral works these days. Indian score is depicted through notation in divisional manner because it is difficult for Indian Music to appear on staff with so many delicate embellishment and complex time patterns.

6. Arrangement

Arrangement is the adaption of a composition for instruments other than those for which it was originally written. In Indian Orchestral context, this word has been used for properly systemized form of instruments being used in Orchestra to portray required tonal colour.

7. Conducting

Conducting is also an important element for formation of an Orchestra. In simple words, we can say that conducting means the direction of a number of performers in a unified Musical effort by means of manual and bodily motions facial expressions etc. In Indian Orchestra the players generally play after so many retrials that they memorise their pieces and play. Sometimes conductors are there for time keeping but conductor less Orchestra are also in a vogue. Thus, the conducting part is more important in Western Music.

Orchestration is a manifestation of the increasing wish for group activities and participation. That's why the loss of harmony is legitimate. That is the reason eastern and Western Music employ harmony in Music form. Indian
Music should adopt it as a fusion of same Western element but not give up its own melodic technique. Orchestra should develop with the mass appeal to denote the tradition of India Music. Music has been a very controversial point for a number of years. The connoisseurs of Music, both Indian and Western tend to consider all the modern attempts at harmonizing Indian Music at best possible level. The lay man has got used to orchestral accompaniment for songs and seem to have taken some liking for it.

**Techniques of Orchestra**

Music is the least material of all the fine Arts. It offers infinite freedom to the fancy of the artist and it is therefore called the Art of all Arts. But this does not mean that the freedom is absolute, for Music must necessarily employ the medium of sound for its expression and before being able to discharge its higher function as an art, must first obey the laws which make sound Musical.

To elaborate techniques of Indian Orchestra, I would like to give reference of Vishnu Dass Shirali, who introduced Indian Orchestral composition under the following categories:

1. Thematic compositions on the beauty of nature, portraying a story or a poem, where one or more simple 'Raga' or melody can be used.

2. Elaborate compositions in a Raga in a traditional way, in which selection of Ragas to be made with a particular idea of using shrutis. This could be of non-thematic or abstract motifs in Classical style.

3. Compositions built entirely on folk-arts to suit the popular demand where Classical Music is not employed. These can be of a thematic or non-thematic motif.

4. Compositions of purely rhythmic motif built on drums and percussion variety.
5. Compositions for choral Orchestras with or without instrument can be included in the above four categories with thematic or non-thematic motif. There can be subjective or abstract emotional or romantic.

All the elements play an important role in construction the fiber of Indian Orchestration. Orchestration of Ragas that is in Classical Music could be possible and to a certain extent can be permissible. The instrumental sounds of various timbre and tones blended in characteristic combination to produce of variety of tone colour. It is possible to have this aspect in Indian Classical instrumental Music by forming a sort of counterpoint through superimposition of melodic passage with different groups of Musical instruments. In addition to the parent melody a number of minor melodies could be placed in the composition as it were having all the characteristic of the parent melody which is still possessing a distinctly individual quality of their own.

While forming an Orchestra, the Classical Music should remain intact and untouched by any modern external Musical influences. The Orchestration and Orchestral Music should be treated as an independent media of expression and to grow along without traditional aspect.

Kama Sastri believed that the initial phrases of Orchestral compositions are the most important for its proper and attractive development. The composer would run through many ideas in his head and might be so preoccupied for three or four days before translating his ideas into sounds.

An Orchestrator must have some qualities like a good aural imagination, practical common sense, clear well ordered style, alert mind for point of interest, showmanship and a sense of the drama.
Orchestral Experimentations

Indian government invited many Western Orchestras under different cultural exchange programs. It affected the public taste by way of appreciating Western Music's harmony and chord system. The Musicians experimented to give Vadya-Vrinda a colorful and non-traditional look.

For instance, London Symphony Orchestra steps down on the shores of India in 1948. The performance was very well appreciated by Pt. Jawaharlal Lal Nehru who himself was leading the list of VIP's. The performance was well complimented as a seal of acceptability for Western Classical Music in Independent India. Delhi Music Society (DMS) was established to promote Western Orchestra. Through the establishment of DMS, Western Orchestra was promoted as institutional outlook.

With the break-up of the Patiala Orchestra maintained by the Maharaja of Patiala in 1952, an opportunity came to the newly established management of Ashoka Hotel in New Delhi to re-assemble this Orchestra with additional inputs of talents and thus the Ashoka Hotel Concert Orchestra was created in 1955-56. The Prime-mover of this idea was Ms. Daulat Nanawati who was the Head of the Department of Western Music in AIR Delhi. She collected the volunteer members of this disbanded Patiala Orchestra and selected Musicians from Bombay and also recruited some European Musicians, to establish the hotel Orchestra consisting of 22 members. The Orchestra led by S.N. Gulati was helped by the management of Ashok Hotel to go to Holland to be trained in composition and conducting. He remained with this Orchestra as its leader and conductor until 1979, when the Orchestra was disbanded, because by now public tastes for Music in Delhi were becoming populist to AIR.¹⁶

¹⁶ Courtesy: The Hindustan Times, Saturday Magazine, Nov. 26, 1994
The Orchestral Music is purely, the idea emerged from the organization called All India Radio, although it was a new experiment, the popularity of Orchestra and orchestral compositions started growing due to AIR and it also had a pioneering contribution as regards exploring new dimensions in this field. During the British period in India, in medieval times, many Orchestra bands came to the fore under the patronage of kings. But after independence and with the abolishment of Raj system, their Orchestras were disbanded. During this period, such efforts were made to bring Indian and Western Music closer. Attempts were also made by few Indian Musicians to compose Orchestral Music and to propagate Orchestra. However, efforts continued till the formation of ‘National Orchestra’. Two separate orchestral units were established in the external services division of AIR and functional independently under Pt. Ravi Shankar and T.K. Jayarama Iyer. The initial steps towards the setting up of an AIR Orchestra go back to the year 1949. The Vadya-Vrinda, however, came into existence in 1952, with 27 instruments. In 1952 two separate units were combined and taken over by the Delhi Station of AIR. This individual unit was named as "National Orchestra or AIR" or "Vadya Vrinda" in which only selected compositions were broadcast. Pannalal Ghosh, Emani Shankar Sahstrai, T.K. Jayarama and Ravi Shankar had also excellent compositions to their credit. Its Hindustani section was under Pt. Ravishanker though later Late Pannalal Ghosh looked after the section. Karnataka section was supervised by T.K. Jayaraman Iyer. This was the first real step taken by AIR in experimentation in the history of broadcasting Classical Music. Its strength varies from about 22 to 28 members according to the requirement of composition. Satyadev Pawar has also directed the Vadya-Vrinda of AIR for many years in Delhi. Mostly, these compositions were thematic and based on Classical style. Every AIR station had an Orchestra of its own, like Delhi Radio Orchestra, A.I.R Voice Orchestra and such others. The broadcast recitals were based on different Ragas like Hans-Narayani, Alhaiya-Bilawal,
Gunkali; Shukla-Bilawal etc. these performances were also included in the special audience programmes to popularize Classical Music.  

**Orchestra to Fusion Music**

The Indian Musicians tried to revive the art of Orchestra. They experimented with harmony, chord and Musical instruments. The earlier experiments were quite simple. For example, the method for composing was to take a Raga, treating it with as much Classical purity as possible. The ensemble played the whole alap and jor movements followed by a piece within a Tala-framework. There were no counter-points or harmony in these pieces nor did all the instruments play together all the time. The effect was altogether new. Slowly there came a change in the attitude of the Indian Musicians. They realized that Western instruments, Violin and its family could portray Indian Music beautifully. They also found that in an Orchestra piece, where a certain bass quality is required, the cello and double-bass add richness of tone. After this awareness, they started using all the members of Violin family as well as the other types of instruments, especially reed instruments. The Indian Musicians also influenced the Western world with the traditional Indian Music of model character. With both sides appreciating each other's Music, they tried to insert new ideas to create a new concept in Vadya-Vrinda called "Fusion Music". It was not only the fusion of Musical instruments but a fusion of different minds. It was a Music which originated and developed in line with the desires of people of various nativities and civilizations. The fusion of minds between the artists leads to the effective fusion of Music which even resulted in the unity of mind between the artists and the public.

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17 Development of Hindustani Classical Music; p.343; Rama Saraf
Indian Fusion Music

Fusion Music is related to the advanced culture of Indian Music. In many walks of life, Indian traditions have been cumulative result of the inter-relationship between indigenous and new cultures. On account of its long history and accessibility, India has proved to be an ideal ground for many cultures to strike roots in the land. In each historical period, an interface emerged between indigenous Indian culture on the one hand, and one or more new/incoming culture(s) on the other. It is easy to understand that in each successive phase the indigenous culture that participated in the process tends to include in it the new culture(s) of the earlier period. As a consequence, fusion Music has become a hold-all term that attempts to accommodate Music-related ventures of all sorts, too dissimilar to be considered, together as subsumable members of the same category or class.

The new age music audience has been especially receptive to this trend, welcoming the opportunity to extend their psychological experience beyond western Cultural paradigms and immerse themselves in the musical ideas and emotions of other works. From pop to classical, Cross-Cultural influences are an important aspect of virtually all areas of progressive Contemporary Music.  

Alain Danielou 19 said about ICCR in a music conference that “The present promiscuity in culture trends to create hybrid, low-standard by-products. We have today a sort of universal pie- music, universal pie-painting, universal pie-architecture. Yet, we all know national by-products of modern communications donot represent any particular culture which will develop in centuries to come, but we donot know the future”.

18 Adhunik Antrashtriyakaran Mein Bhartiya Shastriya Sangeet Ki Bhumika, Neelam Bala Mahendru, P. 236.

19 Alain Daniélou (4 October 1907 – 27 January 1994) was a French historian, intellectual, musicologist.
Characteristics of Indian Fusion Music

Fusion music is considered as an experiment with music. It does not manifest any form of cultural expression. World music as ‘Fusion’ or ‘Cross-Culture Music’ is nothing other than a blend of different traditions. This is where we see the really ground-breaking role of Music today. This is where musicians move beyond their personal historical and cultural limitations and together with other musicians from other cultural backgrounds, creates new ways of being together, for themselves as well as for the listeners. World music does not mean traditional or folk music. It may refer to indigenous classical form of various regions of the world, as to modern cutting edge; pop-music styles as well. Succinctly, it can be described as local music form out there. World music is, most generally all the music in the world. Music from around the world exerts wide cross-cultural influences as styles naturally influence one another and in recent years, world music has also been marketed as a successful genre in itself. Academic study of world music, as well as the musical genres and individual artists with it has been associated, can be found in such disciplines as anthropology, folkloristic, performance studies and enthomusicology.

Mark Philips writes in his book ‘GCSE Music’: We are able to listen and analyse different styles and flavours of music from every corner of the globe through the world-wide web, radio and digitally recorded sounds. It is far easier for us to gain an appreciation and an understanding of music from different cultures, where composer of one culture have listened music from another culture and have then incorporated music from that other culture into their own composite style. This multi influenced music is known as fusion music.20

Fusion Music is a blend of different traditions. It is also known as cross-culture Music. This is where we see the really ground-breaking role of Music

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20 Adhunik Antrashriyakaran Mein Bhartiya Shastriya Sangeet Ki Bhumika, Neelam Bala Mahendru, P. 238.
today. This is where Musicians move beyond their personal historical and cultural limitations and join together with other Musicians from other cultural backgrounds, creating new ways of being together for themselves as well as for the listener. Fusions have been happening for centuries through the medium of travel, as Musicians have moved around the planet. However, 20th century radio and recording technologies stimulated an exponential acceleration of the process. The new age Music audience has been especially receptive to this trend, welcoming the opportunity to extend their psychological experience beyond Western cultural paradigms and immerse themselves in the Musical ideas and emotions of other worlds. From pop to Classical, cross-cultural influences are an important aspect of virtually all areas of progressive contemporary Music. The main characteristics of fusion genres are variations in tempo, rhythm. Sometimes the use of long Musical "journeys" can be divided into smaller parts, each with their own dynamics, style and tempo.

In Indian Music contexts it can be generalized that fusion Music has mostly flowed in three main streams: Indo-British, Indo-American, and Indo-Caribbean. Other combinations are of course being added to this stream, but the three identified above are still the major ones. In this regard, Hariharan and Leslie Lewis team up under the name of ‘Colonial Cousins’ is not surprising. Similarly, Zakir Hussain’s efforts can easily be identified as Indo-American. In such efforts, the inter-cultural aspect is often sought to be emphasised in every possible way. An interesting instance is of performers with names such as Malkit Singh (a Punjabi folk singer), Stephan Cheshire Cat (a British rap performer), and Bally Sagoo (a bhangra remix artiste) representing East-West cultures coming together, to present bhangra in fusion category. Depending on the depth and rigor of Music-

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21 Music: Cross-Cultural Perception, Preface, by Praveen Patnaik
maker efforts, fusion Music may or may not prove to be a step towards confluence Music.\textsuperscript{22}

**Fusion Experimentations**

Fusion is not a very old trend in Indian Music. Fusion trend is said to have begun with Ali Akbar Khan's 1955 performance in the United States. Interest in Indian Music (until then largely unknown in the west) was triggered by Bangladesh-born sarod player Ali Akbar Khan's 1955 concert in New York. Eventually, Western curiosity for Indian Music wed the hippy ethos and (thanks mainly to the Byrds' *Eight Miles High*) "Raga-rock" became a sonic emblem of the Sixties. His album *Music of India - Morning and Evening Ragas* (1955), containing two side-long Ragas (the traditional *Rag Sindhu Bhairavi* and his own *Rag Pilu Baroowa*), was the first Indian Classical recording to appear in the West, and the first recording of Ragas. Another disciple of Ali Akbar Khan's father Allaudin Khan, Sitar player Ravi Shankar, would become the star of Indian Music. He first toured the west in 1956, when he was already a veteran and made friends among pop stars (George Harrison of the Beatles became his student in 1966). Among his historical performances are his masterpiece *Raga Jog*, from *Three Ragas* (1961), the *Raga Rageshri*, on *Improvisations* (1962), and the *Ragas and Talas* (1964), containing the Raga Jogiya and the Raga Madhu Kauns.

It is said that Indian fusion Music came into being with rock and roll fusions with Indian Music in the 1960s and 1970s. But it was limited to Europe and North America. For some time the stage of Indian fusion Music was taken by Pt Ravi Shankar, the Sitar maestro. In the 1960s, Classical Indian Music entered a new phase when leading Indian Musicians like Pandit Ravi Shankar and Ustad Ali Akbar Khan began to give performances abroad and started teaching instrumental Music to Western students. The renowned Indian filmmaker, Satyajit Ray, also

\textsuperscript{22} Perspectives on Music: Ideas and Theories, p-74, by: Ashok Da. D. Ranade
brought Classical Indian Music to the attention of Westerners through the Music scores of some of his early films, which were composed by Ravi Shankar and Vilayat Khan. In the course of time collaborations ensued between Indian Musicians and Western Musicians and a new kind of experimentation on fusion Music began. Pandit Ravi Shankar was one of the earliest Musicians to have collaborated with Western Musicians. He joined hands with the renowned Violinist Yehudi Menuhin and produced a number of East-West albums.

Pt. Ravi Shankar experimented new kind of Music so called fusion between the East and the West. One such matured concert of fusion was conducted by Zubin Mehta in 1989 in which 130 young Musicians took part. In the stringed section, the main instruments were Violin, Cello and Double bass along with Sitar. Flute, oboe etc. were in wind section and imprecision section kettle drums, Drums-sets, drum, Tabla etc. were included. The Orchestra played compositions by Beethoven, John straws and Tchaikovsky. Immediately after this Ravi Shankar started 'Raga Mala' on Sitar. Violin, Harp and other stringed instruments were used to give counter points. Then there was a dialogue between different percussion instruments and Tabla. It was a brilliant composition having the fusion of the Indian and the Western Music. Ravi Shankar, also experimented by creating a fusion between Hindustani and Carnatic Music. For example, he presented 'Tala - Kacheri'. The main attraction of Tala-Kacheri was the 'Tala' of Carnatic Music system and the 'Raga' of Hindustani; Music system. The instruments were Mridanga, Ghatam, Ganjira, Tabla, Sitar, Sarod, Shehnai and Violin.

India (1964), The Soul of Indian Music (1965), Sarod (1965), Two Ragas for Sarod (1967), etc. In 1967, Khan founded the Ali Akbar College of Music in the San Francisco Bay Area, to provide education in the Classical Music of North India. Among his later performances, there are still impressive ones such as Raga Basant Mukhari, off Artistic Sound of Sarod (1985). He remained faithful to his roots longer than other Indian performers, eventually experimenting with synthesizers on Journey (1991) and with instruments of the Western symphonic Orchestra on Garden of Dreams (1994), basically a Raga symphony for a chamber Orchestra.

Pt. Ravi Shankar frequently performed with Tabla player Ustad Alla Rakha. In addition to working with Ravi Shankar throughout the 1960s and ‘70s, Ustad Alla Rakha collaborated with Sitarist Vilayat Khan and American drummer Buddy Rich, with whom he recorded the East-meets-West album Rich A La Rakha.23

Ustad Zakir Hussain (son of Alla Rakha), also a virtuoso of the Tablas, came to the USA and went on to star in two of the most progressive projects of world-Music, Mickey Hart's Diga Rhythm Band: Diga (and jazz guitarist John McLaughlin's Shakti. Hussain's Making Music, featuring Hariprasad Chaurasia on bansuri, Jan Garbarek on saxophone and John McLaughlin on guitar, was a milestone in jazz-Indian fusion

Pt. Ravi Shankar began fusing jazz with Indian traditions along with Bud Shank, a jazz Musician. Soon the trend was imitated by many popular European and American Music exponents. In the year 1965, George Harrison played the song, "Norwegian wood" on the Sitar. Another famous Jazz expert, Miles Davis recorded and performed with the likes of Khalil Bal Krishna, Bihari Sharma, and Badal Roy. Some other prominent Western artists like the Grateful Dead,

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23 Music.com/artist/alla-rakha-p172
Incredible String Band, the Rolling Stones, the Move and Traffic soon integrated Indian influences and instruments and developed the trend of fusion.

The Mahavishnu Orchestra of John McLaughlin pursued fusion with great integrity and authenticity in the mid-1970s. In the process John joined forces with L. Shankar, Zakir Hussain and others. The trend of fusion took over the Indian-British artists in the late 1980s, which fused Indian and Western traditions. In the new millennium, a new trend of fusing Indian Film and Bhangra Music has started in America. Many of the mainstream artists have taken inspiration from Bollywood movies and have worked with Indian artists.

Eventually, Trilok Gurtu, a world class, virtuoso percussionist, the son of vocalist Shobha Gurtu, who had already played with Don Cherry and with Oregon, traveled to Europe, joining up with trumpeter Don Cherry (father of Neneh and Eagle Eye) for two years. In 1988 Trilok Gurtu performed with his own group, finally being able to present his compositions on the debut album “Usfret” which many Musicians claim as an important influence; young Asian Musicians from London like Talvin Singh, Asian Dub Foundation and Nitin Sawhney see him as a mentor and so Trilok’s work finds its way onto the turntables at dance clubs years later. But back in 1988 Trilok met The Mahavishnu Orchestra and its leader, John McLaughlin and for the next four years played an integral part in The John McLaughlin Trio.

Recently, a renowned Indian Tabla maestro Talvin Singh has bagged UK’s prestigious Technics Mercury Music Prize for his album OK, which represents a fusion of Indian Classical Music and contemporary British dance rhythms. Talvin has also played with starts like Madonna and Bjork. Talvin has planned two more Music albums: Sounds of the Asian Underground and Sounds of the Asian Overground. In the vocal Music, the fusion album The Colonial Cousins of Hariharan and Lindsey Leive became an instant hit in India and abroad. The Music wizard, A.R.Rahman, who had produced an album along with late Nusrat
Fateh Ali Khan, came up with an album *Ekam Satyam* with Late Michael Jackson in 1999. In the new millennium, Rahman released another album *Bombay Dreams*, which is a Musical *Jugalbandi* with Andrew Lloyd Weber.  

In recent years, Pandit Ravi Shankar has collaborated with the American minimalist composer, Philip Glass, on Passages. Ravi Shankar was also present at the Music extravaganza known as "Woodstock". Pandit Hari Prasad Chaurasia brought out an experimental album called the Eternity, which incorporates many Western elements alongside North Indian Classical.

Debashish Bhattacharya reinvented the Hawaiian slide guitar as a Raga instrument by adding resonating strings and droning strings and developing the lightning-speed three-finger picking technique displayed on recordings such as Raga Ahir Bhairav.

Instrumental masters (Ustad) of other instruments included Bansuri (bamboo flute) player Hariprasad Chaurasia, particularly the Rag Ahir Bhairav and the 69-minute performance of his Rag Lalit and Violinist Lakshminarayana Subramaniam, devoted to jazz-Indian fusion on Garland and Spanish Wave.

The Grammy Award winner and creator of the *Mohan Veena*, Vishwa Mohan Bhatt, did a historic *Jugalbandi* with a Chinese Erhu Player, Jei Bing Chen to become the first ever Indian to strike a *Jugalbandi* with a Chinese artiste in the thousands of years of history of India and China. Vishwa also combined with the ace American Dobro guitar player Jerry Douglas, with the American country Music singer Taj Mahal and a rare combination with the Arabian Oudh player Simon Shaheen. Other successful collaborations over the years have been between Ustad Sultan Khan (on the Sarangi) and Marco Guinar (on the Spanish guitar) and Roy Cooder and L. Shankar and L. Subramaniam (both Violinists).

24 www.culturopedia.com/Music/fusion_Music.html
The growing popularity of Fusion Music, both vocal and instrumental, indicates that multiculturalism and globalisation are influencing tastes and creativity in Music worldwide. National boundaries or limitations of their own Music and culture no longer circumscribe Musicians, who are keen to experiment and explore new horizons. In the recent times, the Indian mandolin virtuoso, U. Srinivasan, produced an album called *Dream*, in collaboration with the Canadian guitarist Michael Brook.

Like Fusion Music, the modern artists are also going forward for Collaboration in Instrumental Music. Here below an example of Music Collaboration is given;

**Name of Collaboration: Evolution**

**Concept of Collaboration:**

The opening section of the performance is known as Alap. It is an unmetered, improvised and unaccompanied exposition of the Raga played initially at a slow, meditative tempo. To the backdrop of the tanpura drone, the notes of the Raga are sequentially and systematically revealed as the character of the Raga is magically unfolded. The alap evolves into the jhor and jhalla sections (track 2) where a rhythmic pulse is introduced underpinning the improvised phrases. Here, the full tonal range of the Raga is explored by both Musicians as the playing becomes more expansive and lively. The main composition (track 3), accompanied by both the North Indian Tabla and the South Indian Mridangam, is set to Raga Hansadhwani, a popular Raga rooted in the Carnatic Music tradition. It is one of several South Indian Ragas, like Kirvani and Charukeshi, now commonly performed by North Indian Musicians. It is a pentatonic Raga symbolising the song of the swan. The Sanskrit word for swan is hamsa or hansa, the vehicle of several Hindu deities, like Saraswati, the goddess of Music and learning. Hansadhwani is joyful and uplifting in mood.
The theme is an instrumental adaptation of a South Indian vocal composition (or kriti) by Muthuswami Diks hitar, one of the trinity of legendary Carnatic composers, along with Tyagaraja and Shyama Sastri. It has a devotional theme in praise of Lord Ganesh. The theme is improvised on by both Musicians around an 8 beat rhythm known as Addha taal. Without any break in the rhythm the two Musicians switch from Raga Hansadhwni to Raga Pilu, a Raga common to both North and South, but commonly associated with the romantic Hindustani vocal style of thumri. Raga Pilu has great scope for improvisation employing all twelve notes of the scale. The performance concludes with a breathtaking percussion solo, during which the Tabla and mridangam trade intricate and often complex rhythmic phrases with the help of the Morsing.

An exciting and rare collaboration between the traditions of South Indian Sax Maestro Kadri Gopalnath and North Indian Bansuri master Ronu Majumdar with a red hot percussion section.

This Sense World recording brings together two highly accomplished Indian Musicians who have never shied away from exploring new creative territory throughout their respective careers. This unique collaboration sees North Indian flautist Ronu Majumdar team up with South Indian Saxophonist Kadri Gopalnath to play in duet, or jugalbandi, for the first time. Jugalbandi (literally "tied together") is a traditional Indian art form where two Musicians with different instruments or styles perform together. It features two instruments with contrasting evolutionary paths in the world of Indian Music. The Flute or Bansuri was the chosen instrument of the ancient Hindu god Krishna, while the Saxophone, born out of Western band Music in the nineteenth century, is a most recent addition to the Indian Music stage.

Furthermore, the recording also brings together two distinct Music traditions of India. The Hindustani Music of the North has been born out of a
cultural synthesis, influenced by Persian Music introduced by the Mughals in the thirteenth century. The indigenous Carnatic Music of the South with a history stretching back 2500 years is considered to be divine in origin.

Ronu Majumdar, born in Varanasi in 1965, represents the third generation of flautists in his family. He was initiated into the art of playing by his father, Dr. Bhanu Majumdar and received singing lessons from Pandit Laxman Prasad Jaipurwale, an invaluable skill in an art form rooted in vocal Music. It was Pandit Vijay Raghav Rao, a scholar and a well-respected performer, who groomed Ronu as a concert flautist. Expert guidance, hard work, and natural talent enabled Ronu to establish himself as one of the most accomplished exponents of his instrument and subsequently a popular concert performer. His playing style is firmly rooted in the established tradition of the Maihar gharana, which has produced such luminaries as Maestro Pandit Ravi Shankar and Ustad Ali Akbar Khan. As well as scores of personal achievements and awards including the 'Kumar Gandharva Award for 2006', Ronu has a history of outstanding collaborative successes with significant contributions to "Passages" with his 'grand guru' Pandit Ravi Shankar and composer Philip Glass. He also performed on Ravi Shankar's inspirational "Chants of India" and toured with him in 1988. He has recorded with legends including Beatle George Harrison who championed Indian Music to young people in the West, guitarist Ry. Cooder and Zakir Hussain, the world's number one Tabla exponent. He enjoyed a ten year association with the illustrious Indian film composer R. D. Burman, performing on the popular Bollywood film score "1942-A Love Story".

Kadri Gopalnath was born in Dakshina Kannada district, Karnataka. He acquired a taste for Music from his father Thaniappa, an accomplished Nadhaswaram player. Kadri first experienced the Saxophone being played in a big band in Mysore palace and was hooked straight away. He saw possibilities in the Saxophone, which were not contemplated in India at that time. His fascination led
him to seek technical tips from the bandleader to set him on his way. From then on, he worked tirelessly over a period of twenty years adapting the instrument to Indian Music tastes before taking to the stage. Over this period he has made several modifications to the conventional alto sax. Kadri served his initial Musical apprenticeship under the guidance of Gopalkrishna Iyer of Kalaniketana, Mangalore. Later, in Madras, he came into contact with Mridangist T.V. Gopalkrishnan who identified the youngster's potential and tutored him. Bombay Jazz festival 1980 was a turning point for Gopalnath. John Handy, a jazz Musician from California happened to be present at the festival. Hearing Gopalnath play, Handy asked if he could go on stage and perform alongside with him. So well did the two combine, that the mix of improvised Jazz and Carnatic Music became an instant hit with the audience. Renowned in India for his disciplined lifestyle and devotion to a rigorous daily practice, Kadri Gopalnath has participated in major Jazz Festivals in Prague, Paris and Berlin, and performed in the BBC Promenade concert in 1994 at London. In 2004, he was awarded the Padma Shri, one of the highest awards available to Indian Musicians. Patri Satish Kumar is one of the most sought after Mridangam accompanists on the circuit. His gurus are some of the great Mridangam players of the modern era including Andhra, Sri Ramachandramurthy, V. A. Swami and V. Narasimhan. From childhood, Satish was inspired into the world of Percussion by his mother Padmavathy, a renowned Violinist. He played his first concert at the young age of seven. He is an adaptable player equally at ease with Classical, Fusion or Jazz styles. He is a regular accompanist of Flautist Shashank and Violinists Ganesh and Kumaresh.Rajashekar is a reputed name in the world of Morsing and South Indian Classical Music. Morsing is the South Indian Jewish harp, a common feature of South Indian Percussion ensembles. He represented India in the World Jewish Harp Festival in Spain 2005. Abhijit Banerjee, considered among the front ranking Tabla players from India, has crafted a unique style and a creative approach which has brought him accolades and awards from all over the world.
He is regarded as one of pioneering disciples of the illustrious guru, the late Jnan Prakash Ghosh. His crossover work has included collaborations with Musicians such as Ry Cooder, Larry Coryell and Trilok Gurtu.

**Tracks:** Raga Hansadhwani
1. Alap 18.14
2. Jhor/Jhalla 6.34
3. Hansadhani / Pilu Gat in Addha Taal 25.09
4. Percussion solo featuring Tabla, Mridangam and Morsing 17.16

It is a matter of pride that Musical instruments of India are used in worldwide by Indian artists as well as by other countries artists. Here below is the list given about some worldwide famous bands who has adapted Indian Musical instruments.

**World Music: Fusion with Indian Instruments**

<table>
<thead>
<tr>
<th>Spoken Hand Percussion Orchestra</th>
<th>Spoken Hand unifies the drumming traditions of North Indian Tabla, Afro-Cuban, Brazilian samba and West African instruments in a contemporary format.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KASP - The Fusion Experience</td>
<td>KASP is an Instrumental Fusion Band from India that performs an amazing Fusion of Indian &amp; Western Music. Their Music ranges from Strong Original Fusion Compositions to awesome Instrumental Covers and Themes that offer a wonderful blend of Indian, Western, Jazz, Rock, Blues and a variety of other genres.</td>
</tr>
<tr>
<td><strong>Sangeet.se - Indian Music made in Sweden</strong></td>
<td>The official website of Tablaplayer and percussionist Sebastian Åberg</td>
</tr>
<tr>
<td><strong>Taaliqa</strong></td>
<td>multi instrumental Indo Arabic fusion duo</td>
</tr>
<tr>
<td><strong>EthnoSuperLounge</strong></td>
<td>Indian Classical and world Music network based in Australia, Japan and India, organised by Tabla player Shen Flindell.</td>
</tr>
<tr>
<td><strong>Chandrakantha</strong></td>
<td>International Musik-Links (WorldMusic, Fusion a.s.o.)</td>
</tr>
<tr>
<td><strong>Geocities</strong></td>
<td>&quot;Indus Creed&quot; - award winning band from India.</td>
</tr>
<tr>
<td><strong>Nadaka</strong></td>
<td>Nadaka - Jazz Fusion/Classical Indisch/Sakral Music.</td>
</tr>
<tr>
<td><strong>Navrangradio</strong></td>
<td>Indian Music: Classical, Fusion, Rock on CD's. And Videos direkt from India. Soundclips for listening.</td>
</tr>
</tbody>
</table>

Table 4.2: World Music: Fusion with Indian Instruments

**Manufacturing Aspect of Hindustani Classical Music**

A Musical instrument is a device created, manufactured or adapted for the purpose of making Musical sounds. In principle, any object that produces sound can serve as a Musical instrument - it is through purpose that the object becomes a Musical instrument. The history of Musical instruments dates back to the beginnings of human culture. The purpose of earlier Musical instruments was for ritual, hunting and entertainment proposes. Later, the processes of composing and performing melodies for entertainment were developed. Thus Musical instruments evolved in step with changing applications.
Most of the Indian Musical instruments have evolved over centuries. Each instrument has its own history behind its evolution. Like any other culture's evolution. In a culture's early stages, artifacts, Musical Instruments, and lifestyles are simple and basic in nature. Example: all tribal instruments were basic rhythm instruments. As a society progresses, the demands made on Musical instruments rise. Thus, most Indian instruments - although having started in simple forms because of a long period of evolution - have now become exquisite instruments capable of producing a varied pitch and range. Example: Tabla must have started just as a plain drum.

Later on Music got structured in various categories like Classical, Semi-Classical, Folk etc. That’s why the scope of experimentation in manufacturing aspect also took place widely. Manufacturing of Instrument is the main aspect while talking about Instrumental Music now-a-days. It becomes essential to do various experiments with Instruments and emergence of new Instrument in the field of Music.

**Experimentation in Manufacturing Aspect**

Musical instruments have played a predominant role in the evolution and development of Indian Music. The power of instrumental Music is such that it helps listener to memorize for hours without the help of any other art. The most important factor which highlights the importance of instruments in instrumental Music is its use in the emergence and progression of new Musical instruments.

**Emergence of New Musical Instruments**

Instruments help to make Music and hence their importance in the development of Music during any period of the history of the mankind cannot be overlooked. Human throat is considered as first Musical instrument. It is the human sound that stimulates the human mind to experiment with other material. It
experiments with all possibilities and the results are astounding. Bhoomi-Dundubhi was used during Vedic period and ever since this percussion instrument made out of red-ox hide was created umpteen instruments of all types have evolved. Experimentation has also influenced the making or invention of new Musical instruments, as a result we are having a lot of variety of latest Musical instrument of 21st century. With perfection of Sitar, it seemed that inventions and modifications might rest for some time but emergence of new instruments such as Mohan Veena and Shankar Guitar have proved that innovations in Indian Music are as alive as the Music itself. Here below is the introduction of latest Musical instruments, which come in existence due to experiments in the basic earlier instruments.

**Mohan Veena**

Indian string instruments have undergone many changes throughout history. Many Western Musical instruments like Violin, Harmonium, Mandolin, Arch top guitar and Electric guitar have come to be accepted in Indian Classical Music. Pandit Vishwa Mohan Bhatt developed and named this hybrid slide guitar as Mohan Veena and has been added to the list of Indian Classical Instrument.

Mohan Veena name is derived from its inventor Pandit Vishwa Mohan Bhatt. The instrument is actually a modified arch top guitar and consists of 20 strings viz. three melody strings, five drone strings, and twelve sympathetic strings strung to the tuners mounted on the side of the neck. A gourd (or the *tumba*) is screwed into the back of the neck for improved sound quality and vibration. It is held in the lap like a slide guitar. The Mohan Veena remains under tremendous tension; the total strings pull to be in excess of five hundred pounds. It is due to this high tension the tone tunes incredible with the sympathetic ringing
out and strengthening each note played. This is a loud instrument made to cut through with low amplification. Some of the popular performers include its inventor Pandit Vishwa Mohan Bhatt, fusion artist Harry Manx and Pandit Satish Khanwalkar.²⁵

**Shankar Guitar (Shankar Veena)**

Shankar Guitar or Shankar Veena is an amalgamation of Sitar and guitar. The basic shape is like a guitar and the body including the neck is hollow and is made from well-seasoned cedar wood. It is played with a slide and the tone is close to the sound of veena. It is made from a single block of wood, with thicker walls and no sound hole. It has four melody strings, four chikari (rhythm strings) and 12 taraf (sympathetic strings). Shankar, who was born at Thanjavur, was brought up in the rich Musical environs of Varanasi. Initiated into Music at the age of six, Shankar later trained under the renowned vocalist Chanoolal Mishra before she decided to try her hand at playing the guitar.

The Shankar Guitar, a new version of the Hawaiian guitar, has a compact shape and design. The Shankar Guitar has a fully hollow body made of one single piece of solid wood, unlike the plywood, which is generally used for the making of other guitars. It does not have a sound hole of the main board, but this does not in any way diminish the tonal quality of the instrument, which are as good as the other Indian string instruments. Another feature of Shankar Veena is that since it has a flat base, playing it in a sitting posture makes it very comfortable. Again it is made of one-piece, the tuning will hold longer and is resistant to minute jerks and mishandling. Like most of the string instruments, the original six-string guitar had the problem of being unable to create the *meend* or the smooth, uninterrupted

²⁵ Mohanveena.com and Vishwanmohanbhatt.com
glide from one note to another. Innovations by masters such as Brij Bhushan Kabra and Vishwa Mohan Bhatt solved this defect of the guitar.

"Yet I found that it still had a metallic sound. This was what prompted me to try out this new design. It was made for us by Rikhi Ram, famous New Delhi-based manufacturers of Musical instruments. And the effect of the new creation was stunning," Shankar says.  

Zitar

Zitar is a unique instrument. It is a combination of Sitar and guitar. Niladri Kumar, born in 1973, is an Indian Classical and Fusion Musician. He is son of a Sitar player Kartick Kumar, a disciple of Ravi Shankar. He performed on the Sitar from a young age and toured and released albums as an adult. He created a unique instrument, a modified Sitar, which he named Zitar. He is considered a child prodigy. He started learning Sitar under his father at the age of four. Niladri gave his first public performance at the age of six at Sri Aurobindo Ashram in Pondicherry.

The concept initiated from a traveling Sitar, which was modified by Niladri Kumar to create rock guitar sound out of it. Niladri reduced the number of strings on the instrument from 20 to five. He also added an electric pickup inside the instrument so that it would sound more like a guitar. His first full album composed using the instrument, titled Zitar, and was released in 2008. Niladri wrote the first track for the album Priority in 2003. Over the next five years he improved the track and subsequent track by gauging audience reaction during live performance.

26 www.youtube.com
performances. He improvised the tracks adding components from various genres such as rock, electronic and lounge.  

**Hans Veena**

The Hans Veena was created in consultation with Pandit Ravi Shankar by Pandit Barun Kumar Pal. The Monoj Kumar Sardar and Bros. (MKS)\(^{28}\) is one of the few renowned makers of this instrument. Hansa Veena is a concert model instrument made of the finest available wood and carved in the Garland style on the tabli. It has a wide tabli, and has decoration wood carving on the tabli in the garland style. It is very responsive instrument with excellent sound. The tarab (sympathetic) strings sing out and respond well. This instrument is shaped like a Veena, but the whole body including the neck is hollow for top quality sound. The base of the acoustic box is flat. It is made from well-seasoned cedar wood. There are fret markings same as a usual guitar which makes it easier for the player to slide the right notes. There are seven to eight main strings and eleven sympathetic strings. Pandit Barun Pal is the most renowned artist for playing Hans Veena.

**Electric Sitar**

It is a new innovation by Pt. Bishan Dass and his son Shri Ajay Sharma of Rikhi Ram and Sons, Delhi. A flat base, all wooden Sitar fitted with machine head screws for easy and stable tuning of the main strings and traditional wooden pegs for tarab. The Sitar is fully decorated with very fine inlay work and fitted with all new hum bucking pick-up, especially designed by Ajay for amplification of

\(^{27}\) [www.wiklopeadia.com](http://www.wiklopeadia.com)

\(^{28}\) MKS is a well known Kolkata Musical instrument manufacturer
electric Sitar, without any kind of humming & not sacrificing the tonal quality of an original Sitar sound. It is easier to handle, travel and amplify and has six main strings and eleven sympathetic strings. This is best for studio works and jamming with loud Western Musical instruments and can be tuned from C#, D, D# and even to E, if required. The dimensions of Sitar are: Length: 42", Height: 5", Width of Tabli: 12". It has a thermo fibre case. Reiki Ram and sons has also manufactured variety of string instruments, for instance: the Electronic Sitar (style 1 and 2), Red Electronic Sitar (style 3), Gitanjali Sitar, Ovation Surbahar, and Swar Jhankar.

Impact of Experimentation on Performing and Manufacturing Aspects

Experimentation is inseparable process for all fields. We can easily make out the experiments, wherever there is possibility of improvisations and development. Music scholars have done various experiments on the basis of their experiences and researches. These experiments have also affected the Hindustani Instrumental Music. Here below are some illustrations regarding the changes due to these experimentations:

a) Modification in Compositions and Musical Instruments

The traditional Music of India has undergone certain changes. In the days of Prabandha, composition had so many minute variations and delicate details of performing procedure that restrict the performer for any kind of change. As, the scope for development as an outcome of experimentation in instrumental Music was very less, so it was difficult to maintain the rules of Nibaddha at the time of performance. In course of the time, these restrictions were relaxed and new forms evolved, namely Dhrupad, Khayal, Thumri, Tappa etc. Hindustani Instrumental Music also get influenced with the advancement of these new forms, for instance, we can easily see the compositions for instrumental Music based on Dhrupad
Anga before in the medieval time but today, instrumental compositions are influenced by Khayal, thumri and Tappa also.

The Dhrupad form of Hindustani Classical Music enjoyed great popularity from the 15th to 18th century. But, Dhrupad probably declined in popularity because of its resistance to change, restrictions on individual creativity, and its failure to accommodate changing audience tastes. Been (Rudra Veena) Music is inseparably linked to the Dhrupad genre of Classical Music. Dhrupad and Been started losing ground by the late eighteenth century. During the reign of Emperor Mohammad Shah “Rangile” (reign: 1718-48), eminent Been players developed the idiom of the Sitar with their experimental experiences. Also the heavy physical structure is one cause for Been Music’s infamy. Thus, the legacy of the Been emerged as the source of both the major modern plucked lutes- Sarod and Sitar. Experts has also tried to re-construct Been to make it suitable in present conditions. For instance, traditionally, the stem was made of bamboo, which tended to split in a couple of years. Re-fastening the gourds to a new stem was a highly skilled task. Bamboo was later replaced with shisham wood, which lasted six to eight years. Stems are now made from teakwood, which has a useful life of twenty years. Incidentally, wooden stems also deliver a more microphone friendly sound than bamboo stems. Once the wooden stem was developed, it could be equipped with multiple sockets for detachable gourds. The Musician can now screw in the gourds according to his dimensions and convenience. This innovation has removed the necessity of having a tailor-made instrument. Incidentally, this has also made the instrument eminently portable- a great advantage considering that today’s been players are much busier abroad than in India29.

The instrument Sitar developed an idiom of its own, inspired initially by Rudra Veena (Been), but responding progressively to changing aesthetic values. The earlier compositional style specifically for Sitar was evolved in mid-

29 Hindustani Music Today, p. 51, Deepak S. Raja
eighteenth century by Firoz Khan. Probably because of the difficulty of executing them on the long-necked Sitar, Firoz Khani Compositions found greater favour with performers on the Rabab. Firoz Khani Compositions are no longer heard on the Sitar but remain a part of the Sarod Music. In the early 19th century, Firoz Khan’s son, Maseet Khan, composed stroke-formats for the Sitar in all major Talas, but his stroke pattern for TriTala turned out to be most popular. The Masit Khani pattern in TriTala is, till today, the standard slow-tempo format for Sitar as well as Sarod compositions. In the early 19th century Ghulam Raza Khan of Lucknow created another most significant stroke pattern for Sitar compositions. Ghulam Raza’s inspiration for his medium-to-fast tempo compositions in TriTala came from the lively Bandish-ki-Thumri genre of vocal Music, performed as accompaniment to Kathak dance. In the early years, the Masit Khani and Raza Khani stroke-based formats were dominant because the Sitar was still an unrefined acoustic machine, requiring high-frequency plucking.

The re-engineering gathered force in the early part of the 20th century, encouraged greatly by the emerging acoustic environment. The arrival of the new sound technology, the microphone and recording technologies enabled faithful delivery of the finest nuances in Musicial expression, thus encouraging Sitarists to seek a wider variety of stylistic options. As a result, the Sitar today is more able to render various melodic and rhythmic compositions.

Earlier the primary Tala for Sitar playing was TriTala or Teen Tala which was of 16 beats. With the diversification Sitar Music it can be seen that the recitals are also performed in other Talas- e.g. JhapaTala (10 beats), Rupak (7 beats), EkTala (12 beats), Deepchandi, Ada ChauTala, and Dhamar (14 beat). Another instrument, is the Surbahar. It was designed by Ghulam Mohammed (a prominent Sitarist ) around the 18th century. As Sitar was not able to deliver the Been style alap, Ghulam Mohammad felt the need to invent a new instrument with some experimentation which combined the handling convenience of the
Sitar with the melodic potential and acoustic richness of the Rudra Veena. Ghulam Mohammad (the originator), Imdad Khan (disciple of famous Beenkar Bande Ali Khan) and Tagore family were the main Surbahar players in the very beginning. Up to middle of the 20th century Allaudin Khan (founder of Maiher Gharana), his daughter Annapurna Devi, Mushtaq Ali Khan, Zia Mohiuddin Dagar, father of Imdad Khan- Sahebdad Khan, sons of Imdad Khan – Enayat Khan (father of Vilayat Khan) and Waheed Khan, Vilayat Khan, Debu Chaudhuri have also preserved the art of Surbahar. Surbahar-Sitar duets began soon after the Surbahar developed. In the mid-1960s, the first attempt were made by Annapurna Devi and Ravi Shankar who briefly performed duets. The second duet for the same Surbahar and Sitar came with the recording of a duet (A Night at the Taj: EMI: EALP:1323) by Vilayat Khan on Sitar and Imrat Khan on Surbahar. Another duet was done by Vilayat Khan not merely with his brother Imrat Khan (EMI:ASD:4980), but also his son Shujaat Khan on the Surbahar (Navras:NRCC:0533). Like Been, the Surbahar is not easily portable instrument because of its wide body structure. The Rudra Veena had a similar problem, which its craftsmen solved rather cleverly by introducing detachable gourds. Surbahar does not lend itself to a similar solution because of its construction.

The idea of Sarod has come from the arrival of Persian instrument Rabab in India. Rabab was an unstable instrument because of its wooden body, skin clad chamber, and catgut strings. Sarod adopted the present day metallic fingerboard and metal strings probably from Surshingar. The earliest significant Sarodist in history is Ghulam Ali Khan Bangash in 19th century. Considerable re-engineering of the Sarod took place by legendary Guru Allaudin Khan, and his brother Ayet Ali Khan, who was a Surbahar exponent and also an expert craftsman. Firoz Khani compositional style was adopted first by Rabab players and onwards by the Sarod players in medium tempo. Like Sitar, the Sarod also adopted the Masit Khani and Raza Khani patterns for slow-tempo and fast-tempo TriTala compositions respectively. Sarod Music is still the subject of considerable
experimentation and innovation amongst younger Musicians. For instance Ali Akbar Khan performed in Talas of six and half, nine and half, eleven and half created by him. Amjad Ali Khan has also experimented with various Talas in various tempos and also with various Western musicians.

In the mid-1960s, the Hawaiian guitar exploded upon the Hindustani Music scene through the pioneering Musicianship of Brij Bhushan Kabra. In 1968, Kabra recorded the album “Call of the Valley” with Shivkumar Sharma (Santoor) and Hari Prasad Chaurasia (Flute), which won a Platinum Disc. In 1994, another guitarist, Vishwa Mohan Bhatt won a Grammy award for his collaborative ventures with Ryland Coober, the American guitarist. Kabra’s disciple Debashish Bhattacharya is trotting the globe, stunning the Music world with Indian wizardry. The speed with which the Hawaiian slide-Guitar has transformed itself into the Indian Classical guitar is phenomenal. The Indian Classical Music Guitar is an adaptation of the Hawaiian Guitar. Being a new entrant to Hindustani Music, the Hawaiian slide-Guitar is still the subject of considerable experimentation and divergence in terms of acoustic design, technique and indeed, Musical idiom and style.

The most unique instrument in Hindustani Music is Santoor. Its main feature which distinguishes it from all other string instrument is its sound which is neither plucked nor blown like other string instruments. Its sound gives impact as a percussive hammering. Shiv Kumar Sharma is renowned Santoor player. In the Kashmir Valley, The Santoor is commonly used as an accompanist for vocal rendition of Sufiana Mausiqui (chants of the Sufi Sects), and is accompanied by Tabla. The name Santoor, is, in all likelihood, of Sanskrit, or Persian origin. The original Sanskrit name for the instrument is “Shatatantri, (which contains 100 tantr) while the Persian name now popular is Santoor (which contain 100 strings). It was really a difficult task to deliver contemporary Raga-based Music from Santoor with struggle. It has got its limits in handling of melodic nuances.
Shiv Kumar Sharma re-engineered the instrument in all important aspects, modified the placement, posture and tuning, and also developed a new stroke-craft system for the Music he wanted to play on it. With these innovations, the instrument acquired a satisfactory output for the contemporary acoustic environment, while also defining a distinctive Musical experience. As a result of Sharma’s experiments, now Santoor is an independent instrument. Now a day’s Bhajan Sopori is also giving his contribution to promote the Santoor Music. He has done some experiments also in playing Alap with a different technique of deep meend, which is really very hard to develop from the instrument.

The present day Tanpura represents a maturation of two streams of evolution. One is folk stream like Ektara and second is Tambura that came from Persia. By the early 17th century, two types of Tambour, similar in structure, were being used- a fretted one on which melody could be played and a fretless one which played no melody. The fretted one took the structure of Sitar etc while the fretless remained as Tanpura. Sir C.V.Raman has long been intrigued by the Tanpura’s acoustic qualities, and has invested a great deal of experimental effort into it. With the growing travel needs of Musicians, the search began for portable and convenient alternatives. As a result, smaller tanpuras so called Tanpuries came in vogue. Now with technological developments electronic Tanpuras have taken place.

In recent years Sarangi has also attempted to create a solo status for itself though in addition, Sarangi has been the most favoured accompaniment to Vocal Music. Sarangi is related to the Pinaki Veena and Ravanahastha, two ancient instruments. Its emergence is traced to folk traditions, but it became accompanying instrument to Classical Music most probably from 17th century. The credit for the emergence of the Sarangi as a solo instrument goes to Bundu Khan (1920) who also has recordings of 78rpm discs of his solo performances. In the later years, many other Sarangi players also brought out solo recordings.
Ramnarain, Sultan Khan, Dhruva Ghosh amongst others became well known soloists for playing Sarangi.

The Violin came to India with European colonists - the French in Pondicherry, the Portuguese in Goa and the British in Bengal. It was introduced to Indian Classical Music by Baluswamy Dikshitar (1786-1858) in Carnatic. The instrument entered in Hindustani Music in 1930s through the initiatives of Allaudin Khan (Baba), Vishnu Digambar Paluskar, S.N. Ratanjankar, and Gajananrao Joshi. N.Rajam is credited with bringing the Hindustani Violin idiom. Although she has taken training for Violin in Carnatic, yet she no longer performs the Carnatic style as of now. D.L Subhramanium is another reputed artist who is at equal ease playing both Hindustani and Carnatic styles on his Violin. The overview suggests that the Violin started in Hindustani Music as an exponent of the vocal idiom (Gajananrao Joshi and Parsekar), was tempted –like the Flute and the Sarangi- to venture into the Tantrakar idiom (D.K.Datar and N.Rajam). Pt.V.G Jog was also another reputed Violin player. N.Rajam’s daughter, Sangeeta Shankar and her niece, Kala Ramnath both are good violinists. Kala Ramnath became disciple of Pt. Jasraj later. Still, the Hindustani tradition has not adopted Violin as standard accompaniment to Vocal Music. As concert quality Violin is more expensive as compared to other most popular and easier available instruments like Sarod, Sitar etc. which discourages Violinists to stay in Violin culture sometimes.

The development of Bansuri (the Bamboo Flute) was credited to Pannalal Ghosh (1911-60). During Akbar’s period, the Bansuri received a huge impetus from Bhakti movements and folk traditions. It was really a challenge for Pannalal Ghosh to tackle and experiment with a folk instrument with limited melodic capability to re-engineer it. He experimented with a variety of materials – steel, brass, chrome, wood, bamboo and even polymers. He finally settled a bamboo from India’s north-east for its acoustic properties. He then enhanced the length
of the Flute substantially, with corresponding enlargement of the diameter. He also increased the total number of holes on the tube five to eight. This gave him range of two-and-a-half octaves. For deep lower octave melody, he designed a bass Flute, larger and wider than the regular instrument. To manage these innovations, he also had to devise a new fingering technique. The pair of flutes he designed is now virtually the industry standard.

He made Flute very much comfortable for Hindustani Music. He introduced alap-jod-jhala like Sitar in Flute and explored other forms of Hindustani Music like Khayal, Thumri and Folk Music. His disciples Murdheshwar and Vijay Shankar Rao (disciple of Ravi Shankar) were the leading flautists of the country. This trend continued with Raguhnath Seth and Hariprasad Chaurasia. Hariprasad Chaurasia got the training from Annapurna Devi and established Flute Music throughout the world wide giving it is a global concert platform.

Shehnai Music was on peak in northern India, two hundred years back. It has been an integral part of tribal, folk, religious and ceremony Music. Shehnai Music is drawn from the vocal genres of Music. In 20th century, Bismillah Khan (1919-2006) is credited to groom Shehnai Music world-wide. Bismillah Khan gave unforgettable contribution to explore shehnai Music in the traditional Khayal format. The semi-Classical style of the Purab (Eastern UP) region such as Bolbanao Thumri and Kajri, Chaiti, Hori, Jhoola, Phagun, Sawan, Lawni etc. also were in trend in recent years but the scope of music has changed dramatically in last quarter of the 20th century. Contemporary audiences may not relate to the Khayal format on Shehnai as comfortably as they did earlier. Today, the taste of audience is demanding with flavored instrumental Music. As a result Shehnai and Sarangi both have drifted towards non-Khayal styles in recent times. The Shehnai was designed as an outdoor instrument. Its sound was so shrill and pierced. It had been used for collecting people at the commencement of
ceremonies thus the sound was so loud. With the advancement of technologies experts made various experiments to make its voice sweet and pleasant. Thus it has been acoustically modified for a microphone-friendly delivery of Music.

Up to 18th century, the Pakhawaj (originally known as Mridang) was the dominant rhythmic accompaniment for Classical Music. But, today, its presence is largely limited to Dhrupad genre. Tabla came into prominence during the last 15th century when the Khayal format came in trend. With the change in audience taste Khayal, Thumri, Tappa came in prominence, also the Rudra Veena left the ground for Sitar. Thus, Hindustani Music required adapting a percussion partner of great agility, delicate playing technique and softer output. As a result, Tabla replaced the role of Pakhawaj in 18th century and modern genre of Hindustani Music started preferring Tabla. In present times, many Tabla players are doing experimentations in performing instrumental Music with cross-culture genre like fusion, Orchestra etc. Zakir Hussain and Bickram Ghosh are giving their contribution for experimental Music in Tabla in India and abroad.

The Harmonium began replacing the Sarangi and Violin towards the end of 19th century. The role of Harmonium is controversial in Hindustani Music. AIR banned it for several years. It has to face rejection by Carnatic Musicians and also the ignorance of Dhrupad and rigid Khayal vocalists. Still the instrument holds its place in not only Hindustani Music but in all forms of northern Indian Music. Harmonium belongs to the Keyboard family. The instrument came to India with Christian missionaries and was probably heard in the churches. It entered in Indian Music in the 1880s through the regional Marathi theatre, where it became sensation. The design of the Harmonium was patented by a Frenchman, Alexander Dubain in 1840. His design, as it came to India, has the Keyboard and reed-panel mounted on a pedestal, primed by foot-pedals for activating the bellows. The instrument was originally played much like a piano with all ten fingers, and with the player sitting on a chair. The concert platform of Indian
Music was not willing to accept the way of sitting-a level above to vocalist as a disregarded. The problem was solved around 1890 in consultation with the patent-holders and Indian Musicians. With few experiments the instrument got compact and portable structure with its bellows mounted at the rear. The experiment made Harmonium player to be seated on floor as in Indian style. With this change, Harmonium took special place in northern Indian Music. By 1910, the Harmonium had reached the remotest corner of India and entered all segments of north Indian Music – folk, devotional, semi-Classical and popular. Harmonium came in use in Hindustani Classical Music genre with the contribution of Bhaiyya Ganpatrao (1852-1923) who was a versatile artist of Dhrupad, Khayal and the Rudra Veena but special expertise of Thumri genre. He was an expert for accompanying with Harmonium and helped in grooming of various artists. Later on, Govindrao Tembe (1881-1955), IN 20th century Gyan Prakash Ghosh (in BANGAL), and P.L.Deshpande (in Maharashtra) gave their contribution to the art. Recently Mehmood Dhaulpuri gave his contribution to explore the instrument with vocal genres of Hindustani Classical Music. Now-a-days, Harmonium is used for almost all students to take training of pitch perfection in the beginning of Classical Music training until the adoption of Tanpura. Thus, Harmonium is really a very good instrument for making base in Hindustani Music.

According to Pt. Debu Chaudhuri, the playing technique of instrumentalists is diverse today as compared to the medieval times. Medieval scholars were used to give importance to the Bandish. They were used to emphasis on Raga in the Bandish through Alap, but today, an artist wants to give neither much time to improvise nor the audience wants to listen any artist for hours. Also the stroke pattern has been changed as compared to past. Artists were very much rigid about their stroke patterns in earlier times. But today, many artists have changed or modified introducing new stroke patterns according to their convenience and taste of composition. In Senia’s, while playing the Maseetkhani Gat, the playing of Tihais was not in trend, but now-a-days, due to the fact that the audience likes
the Tihai patterns, the artist is bound to play it for the tastes of listeners. This is also a change in the traditional form but this change does maintain the purity of Raga so it is relevant\textsuperscript{30}.

b) Changes in Tala System

The trade-off Raga-Tala-Prabandha is the matrix of Indian Music. Tala is a vitally important aspect of Indian Classical instrumental Music and can be considered to be the very basic pulse of Music.

The ancient Tala system as mentioned in ‘Sangeet Ratnakara’ seems to have gone out of vogue long ago. We can find the name of various Talas, such as, Ektali, AddaTala or AdiTala (more popularly known as AthaTala), SamarTala, JhumarTala, KamalmanthaTala, JhapaTala or Jhampa, ChaturTala, triyaTala etc. Out of these Talas, only JhapaTala is used in present times with changed characteristics, others are not in use due to rare availability of compositions and performers.

Modern Hindustani Classical Music has a complete Tala system. Though, names and technical terms have undergone changes but the roots can be referred in the ancient literature. For example, ‘Nishabda’ and ‘Sashabda’ kriyas are now known as ‘Khali’ and ‘Thali’ respectively, the word ‘Patakshara’ has been replaced by ‘Bol’, many of the syllabus not found in the ancient literature are used in the modern ‘Theka’ and ‘Tala’ elaboration and few others as in ancient literature have disappeared altogether.

Usually, we can find compositions in not more than eleven to twelve Talas, such as, ChauTala, EkTala, JhapaTala, SulTala, Dhamar, Tivra, Rupak, Tilwada, Jhoomra, TeenTala etc. AdachauTala and GhajajhampaTala are rarely heard. According to Pt. Debu Chaudhuri, most of traditional compositions in

\textsuperscript{30} Interview
instrumental Music are available in teen Tala only. However, in modern times, for sake of variety some compositions are performed in other Talas also other then teen Tala viz. EkTala, JhapaTala, Rupak etc.

According to Pt. Debu Chaudhuri, The role of Tabla playing has changed tremendously in last few years. Traditionally, Tabla players have followed the lead of the main artist, let their instrument be a counterpoint to the melody, and then played short solo passages. Recently, solo Tabla concerts have come into vogue, and, even when accompanying the main artist, their instrument is more predominating in many respects including the sound. These changes have fundamentally transformed Indian Music, and it will be left to the reader to decide whether this change is for the good or not.  

Also the accompanist Tabla player is getting ambitious; they raise their hand for more sound amplification and as a result sometimes the main artist’s performance gets effected. The changes are also visible in presentation of Classical Music. In the past, Classical Music concerts were held in a sophisticated environment and gathering was limited approximately 50-60 people but generally the wise audience consisting of mainly the Music scholars would attend the program. The audience expressed its appreciation to the musical nuances by saying Wah! by expression. Nowadays, the sound technology has developed, with the use of loudspeakers, the number of audience has increased, acoustic halls are available for gatherings with the new developments and experiments but the number of Music scholars present in audience has decreased. Music lovers come and nowadays clap to show appreciation. It does not seem decent as Classical Music is not monkey’s act for which claps are required. Advancement by experimentation is good but one has to control over the unaesthetic manners. Sound technology is good but Musicians should remember few things regarding this. Each instrument requires different frequency and levels while amplifying the

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Interview : 3rd March, 2012
sound when balancing the sounds. Some instruments sound very loud without using amplification while some not so loud. For instance the voice of Shehnai is audible from far; likewise if the flute is of good quality it can also be heard from a distance and sometimes the requirement of amplification is less. On the other hand, the sound of some specific instruments like Sitar is very delicate and it really needs to have a proper balance for the nuances to be audible properly. An artist should therefore learn to use properly the technology available to use it properly.\footnote{Interview : 3rd March, 2012}

c) Development in Performing Aspect of Instrumental Music

During the 20th century, Indian Classical Music has achieved new dimensions. The changes which can be seen are quite radical. The element of improvisation has reached its zenith during the present period. Music has achieved highly intellectual and imaginative applications. This is a great departure from the earlier periods, when it was based on fairly rigid and recomposed expressions. The term "improvisation" practically contains the word "improve." According to Padamabhushan Pt. Debu Chaudhuri, Improvisation is a part of Experimentation. Improvisation is an extremely useful skill. In a phrase, "Improvisation is the art of spontaneous composition". It is a performing phenomenon mainly identifiable because of its two functions: one immediate and the other, rather contingently, later. The immediate function is liberation of the performer and the performance from a habitual, rigidly grooved, predictable and perhaps a common or vagarious act of expression. In the final analysis, Improvisation is not a mere last minutes or forced/unforced deviation from a pre-planned actualization of a Musical idea. It is a qualitative, experience-enriching, open-ended, and considerably methodical movement away from the performing action initially conceived or planned. Also, we can say that Improvisation is the practice of making and creating, in the moment and in response to the stimulus of
one's immediate environment and inner feelings. This invention cycle occurs most effectively when the practitioner has a thorough intuitive and technical understanding of the necessary skills and concerns within the improvised domain. The skills of improvisation can apply to many different abilities or forms of communication, expression and also imaginations across all artistic and manufacturing aspect of Music art. A lot of experiments are based on common sense of imaginations, improvisations, experiences and new ideas, but sometimes common sense is not the best approach and sometimes there are conflicting theories about what the best is or what works in a particular situation. In the case of Instrumental Music every new invention in the form of improvisation, imagination and extension has bought revolutionary changes in the fine art and society. For instance, a recent change according to Pt. Debu Chaudhuri is that the gaps between the Matras or beats are now filled with chikari strokes, which was not the case during the earlier years. Even though the Gats performed today are based almost on the same principles as those of the last century, factors such as Tempo, Tala, and Gat- Vistaar have changed so much that many prominent Musicians prefer to classify Gats according to Laya, Tala or Style of rendition. Another change which can be seen in recent times is that the value of composition has decreased considerably over the years and lesser attention is being paid to it. Some artists just play the Sthai and don’t play the Maanjh and Antra sections. Nowadays these compositions are less complicated, which is the practice of the day and this also has been accepted by the lovers of Music. Some of these Gats starts from Khali or off-beat and have a rhythm which is completely individualistic and distinct. Another new trend seen in recent times is the use of Sawal-Jawab. These are Musical question answer sessions with the Tabla. This innovation has been done to add variety to the Music being played and also to attract the audience.

As we all know, the essence of Indian Classical Music is the Raga. Compositions are the basic medium to present a Raga. According to late Ustad
Mushtaq Ali Khan, a composition presents the basic nature or you may say ‘shakal’ in a compact manner. Good compositions consists of three aspects: (1) Technical, (2) Musical and (3) Aesthetical. Some years ago instrumental Music compositions had a flavor of Dhrupad ang, therefore a special care was taken while presenting any composition. Compositions had a very strong melodic structure. The artists were very particular about the strokes and weightage given to the strokes or ‘Bol’ in a composition. For the sound modulation, application of the stroke in a particular note was very calculative in stress that it helped in bringing out the ethos of Raga. For instance, in Sitar Music, the artist might replay any stroke again and again on some notes for the strokes like Da dir da, da –r, da, pattern wherein the third da was taken with so much of care and so temperamentally used, that it brought out the color and picture of the particular Raga being played so vividly in front of all. On the other hand, in the music being played nowadays, we see, Vocal Khayals are being played in to the instrumental Music. In addition, Drut gats are played and composed with Tanas woven into their Sthai or Antara portions or even both the portions in some case as is the case in Khayals.

One particular trend of the modern age is the search for the new, the varied, the old, the foreign, the lost, and the off-beat. The new generation artists are singing and playing new compositions in Ragas. To the collection of about 150 Ragas (about 60 common and rest uncommon or less known) more than 100 new Ragas have been added. Here it is necessity to mention some of ‘new Ragas’ found by eminent scholars while performing due to experimentation, namely, Amrit-Varshini, Arabhi, Ashakali, Ahir-Lalit, Bairagi, Bhuparangjani, Champakali, Chandramauli, Chandrananadan, Charukeshi, Devarangani, Devakansa, Deva-Mukhari, Gauranjani, Gauri-Manjari, Gavati, Gandhi-Malhar, Gauri Shankar, Girija, Gambhir Vasant, Gaumati, Govardhan, Gaurimanjari, Hansamanjari, Hansant, Hansanarayani, Hem-Behag, Hemant-Bhairav, Hemvati, Janaranjani, Janasammohini, Jayakansa, Kamal Manohari, Kamal Ranjani, Lalit
Kesar, Lagan Gandhar, Lajwanti, Lalit Kali, Latika, Manohari, Madhuranjani, Malarani, Malayamarutam, Modashri, Madhavi, Manjari, Kirwani, Madhuvanti, Shivranjani etc.\(^{33}\)

Only a few amongst these have gained wider acceptance and currency among Musicians of repute; one reason is that the higher grade Musicians of today, vocalists or instrumentalists, were tutored in the Raga and composition of yore, and novelty without creativity is sought in the unfolding or presentation of a Raga or bandish. Some of these Ragas also have lack character expected of a ‘Raga’ in Hindustani Music, the ‘rupa’ and ‘lavanya’ of which are the harvest of the inter play of Vadi, Samvadi, Nyasa, Apanyasa, Melody phrase, internal balance, etc. Listeners, resistance is another reason, which may be due to unfamiliarity as well as aesthetic non-satisfaction. New Ragas will require to be ‘settled’ in the ears of the listeners and much will depend upon their frequent and aesthetic presentation by the more acknowledged artists of the day. While excellence in Music has never depended on the number of Ragas and compositions known to an artiste, there is always appreciation for a new Raga having distinct character and a new composition with a structure of its own and not just a new garb in the form of a new set of words for an old body of the tune.

Glimpse on Famous Musicians and Experiments

A glimpse of some well known Musicians and their innovative works as an example of experimentation in Instrumental Music is covered below:

1. Ustad Baba Allauddin Khan

Ustad Baba Allauddin Khan (1862-1972) is a legendary figure in Indian Music. He developed a thirst for Music and Musical knowledge from a very young age that eventually led to one of the most incredible Musical journeys of this century. He mastered many instruments including Tabla, Violin, Sursringar and Surbahar but finally turned to the Sarod and became a student of the Sarod wizard Ahmed Ali Khan. The great Wazir Khan of Rampur, scion of the Seni Beenkar Gharana taught him for 12 years. He himself remained a student of Music till the age of 70 completely mastering the Dhrupad and instrumental compositions of the Seni Gharana and adding innumerable new compositions and many new Ragas, such as Hemant, Shobhavati and Durgeshwari. His eventual contributions are so outstanding that today this Gharana is known as the Seni Baba Allauddin Gharana. Among his large number of disciples, the most famous are his son the
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supreme Sarodist Ustad Ali Akbar Khan and his son-in-law the Sitar Maestro Pandit Ravi Shankar.

2. Pandit Pannalal Ghosh

Amulya Jyoti (nicknamed Pannalal) Ghosh (1911-1960) was a famous flautist, who was in a family of Musicians in Barisal, East Bengal (now in Bangladesh). His grandfather, Hari Kumar Ghosh, was a famous Dhrupad artist and his father, Akshay Kumar Ghosh, was a famous Sitar player. Pannalal Ghosh was a child prodigy, who inherited his love of Music and the bamboo flute (bansuri) from his father and grandfather. In 1938 he visited a number of foreign countries with a group named Sarai-Kala-Nrtya. After returning from abroad, he became the disciple of Girija Sankar Chakraborty. His final rigorous training came in 1947 under the guidance of Ustad Baba Allaudin Khan. Pannalal Ghosh is credited with the raising the bansuri, which was hitherto used only as a folk instrument, to the level of a concert instrument in Classical Music. One of his peculiarities was his use of three kinds of flute alternately for different 'Saptakas'. He could produce any human sound with his flute. He worked extensively for many Indian films, initially under the well known Music director Anil Biswas. Later he worked as the composer of the national Orchestra for the All India Radio.
3. **Ustad Ali Akbar Khan**

Ustad Ali Akbar Khan (b.1922), popularly known as the "Indian Johann Sebastian Bach", is considered a "National Living Treasure" in India. He is one of the greatest Sarod players of all times. He is also adept in other instruments like the Pakhawaj and Tabla. He also mastered different forms of Music like dhrupad, dhammar and khayal from his father Ustad Allauddin Khan. Ali Akbar Khan gave his first public performance in Allahabad at age thirteen. In his early twenties, he became the court Musician for the Maharaja of Jodhpur. Since his father's death in 1972, he has continued his father's tradition, that of the Baba Allauddin’s Senia Gharana of Maihar in Central India. He has composed Music for the Bengali films *Kshudhito Pashan* and *Devi* and for the Hindi film *Andhiyan*. A devoted Musician, his aim has been to promote better understanding of Indian Music in the Western world. He performed an unprecedented concert at the Museum of Modern Art in New York way back in 1955. Since then, he has continued to tour extensively in Asia, Africa, Europe, The Netherlands, Australia, Canada, and the United States. In order to popularize Indian Classical Music, Ali Akbar founded colleges to teach Indian Music in Japan, Canada and the US. He also established a College of Music in Calcutta in 1956. He is credited with the introduction of five new *Ragas*, *Chandranandan*, *Gauri-Manjari*, *Lajwanti*, *Mishra-Shivaranjani* and *Hem-Hindol*. He is the recipient of several awards which include the President of India award (1963), Padma Bhushan, Padma Vibushan (1988), Sangeet Natak
Akademi Award (1963), Sangeet Natak fellowship (1992) and the Kalidas Samman (1991). He is also conferred with an honorary Doctorate Degree in Arts from the California Institute of the Arts, in Valencia, CA. He has also received the degree of Doctor of Literature, *honoree causa*, from the Rabindra Bharati University in Calcutta. In June of 1991, Ali Akbar Khan became the first Indian Musician to be awarded the most prestigious Macarthur Foundation Fellowship in recognition of his excellent work in the field of creating, cultivating and transmitting the highly complex Musical tradition of Northern India. He has received four Grammy Award nominations: in 1970 for *Shree Rag*, in 1983 for *Misra Piloo*.

4. **Pandit Radhika Mohan Maitra**

One of the most famous Sarodias in the Shahjahanpur Gharana, Radhika Mohan Maitra was born to a noble family in Rajshahi, which is now in Bangladesh. The year was 1917 and India was still under British rule. His family, referred to as Zamindars or landowners, served under the British Empire and helped collect local taxes from farmers. The Maitra family was also great patrons of Music and art. His grandfather, Lalita Mohan Maitra, had commissioned the legendary Sarodia Ustad Mohammed Ameer Khan of the Shahjahanpur Gharana to come to Rajshahi and become his court Musician. Lalita Mohan’s sons took up
learning Sarod from Ustad Ameer Khan. Radhika Mohan’s mother played the Sitar and was a disciple of Ustad Enayet Khan, the father of the legendary Sitar maestro, Ustad Vilayet Khan of the Emdadkhani Gharana. Khansahib, as Ameer Khan was referred to, noticed the Radhika Mohan’s keen interest in Music at the age of 5 years and started teaching him. Thus began Radhika Mohan’s formal training in Music, which continued for another twelve years until the death of the Ustad. Radhika Mohan was affectionately called, flourished academically as well as in Music. He graduated with a Bachelor of Law from the University of Calcutta and a Master’s in Philosophy from the University of Dhaka. At the same time he continued his Musical pursuits. After the death of Ustad Ameer Khan, he turned to Ustad Mohammed Dabir Khan of Rampur, an exponent of the Senia Gharana, to receive extensive training in the Dhrupad-Dhamaar style of Indian Classical Music. He developed his own style, blending the Rabab style of the Shahjahanpur Gharana with the Dhrupad vocal style from the Senia Gharana. In the year 1937, he also briefly came in contact with Baba Ustad Alauddin Khan while performing at the Allahabad University Music Conference. Baba asked him to perform with him and he respectfully accepted the offer.

During this course of time Baba also taught a few rare Ragas and Gats played in the Maihar Gharana to Radhika Mohan. Throughout the country, audiences were mesmerized by the wonderfully melodious tone of his Sarod, his perfect pitch and taans and toras executed at lightning speed but with amazing control. He was a purist at heart; one who strongly believed that the true beauty of expression lay in maintaining the purity of the Ragas and of the compositions by famous Ustads. Through his consummate skill in handling the instrument, the fluent and brilliant phrasing and articulation of bol-taans (rhythmic patterns), he took the Sarod baaj or playing style to new frontiers.
Along with the Independence of India from British Rule in the year 1947, also came the Partition of Bengal, one of the darkest chapters in modern Indian history, which saw mass riots between Hindus and Muslims and thousands of murders and rapes, as well as widespread plundering on both sides of the divided state. At this time, Radhika Mohan was a professor of philosophy in Rajshahi College. His family decided to leave their ancestral home in Rajshahi and move to Calcutta. In Calcutta, Radhika Mohan was faced with an economic struggle for existence and having to think about earning a living to feed his family. He turned to teaching Music; however, these were difficult times in which few people were interested in learning Classical Music. However, by this time his fame had already spread to other parts of the country and soon he was sharing the stage with other great Musicians of his time such as Ustad Vilayet Khan, Pandit Ravi Shankar,
Ustad Ali Akbar Khan, Ustad Amir Khan (vocalist) and Ustad Bade Ghulam Ali Khan. He also became a regular performer on All India Radio.

His fame soon started to extend beyond the shores of India. He was part of a cultural delegation to the People’s Republic of China in 1955, Afghanistan in 1965, and Nepal in 1967. He also extensively toured Australia and New Zealand in 1962, performing in different cities. In 1972 he was awarded the prestigious Sangeet Natak Academy Award by the government of India. As he entered the mid years of his life, he shifted focus from being a performer to a teacher. Ensuring that the legacy of the Shahjahanpur Gharana that had been created by legendary maestros continued, he was determined to pass on his knowledge to the generations to follow. As part of a visiting cultural delegation in 1962, Radhika Mohan is seen talking to the officials of the Elizabethan Theatre Trust in Sydney, Australia. He had many disciples, notable among them being Buddhadev Dasgupta, Anil Roy Chowdhury, Samarendra Sikdar, Rajani Kanta Chaturvedi, Pranab Naha, Dr. Kalyan Mukherjee and others. He had several students from overseas such as John Barlow, Michael Robbins, and James Sadler Hamilton, to name a few. Interestingly, he had picked up a significant amount of the Emdadkhani style of playing the Sitar, first from his mother and later, through his friendship with Ustad Vilayet Khan. He taught a number of Sitar students such as Rajani Kanta Chaturvedi, Himadri Bagchi and Rabi Sen. Sitar maestro Pandit Nikhil Bannerji had also received training from him for a few years before going to learn from Baba Ustad Alauddin Khan.

Radhika Mohan composed some new Ragas, the most notable being Chandra Malhar, Dipa Kalyan and Alakananda. He also invented three new Musical instruments - the Mohan Veena, Dil Bahar and Naba Deepa.
In 1943-44, Radhika Mohan Maitra played the Sur-Shringar with Ustad Sadiq Ali Khan on the Veen (north Indian Veena) at a private concert in Lucknow attended by some great Musicians of that era. As a young Sarod player, Radhika Mohan felt the necessity for another instrument which could offer both the deep tonality of the Veen and Sur-Shringar as well as the faster Rabab style that was popular with the Sarodias. After some years of experimentation, he came up with a design and asked Gopal Sharma, the maker of his Sarod to create it. The essence of Sur-Shringar, Veen, Sur-Bahar, Dhrupad Rabab and Sarod was incorporated into the new instrument. Finally, in 1948 Thakur Jaidev Singh, the ace Musician and Musicologist and the then Chief Producer of All India Radio (AIR) named the instrument as Mohan Veena after its creator Radhika Mohan. He also recorded an interview of Pandit Maitra which was broadcast from AIR along with a recital on the Mohan Veena in the same year.

In this instrument the whole aspect of Sur-Rabab was minimized with a wooden top, replacing the skin covering of the Sarod and related instruments. Another version of the Mohan Veena was made by replacing the skin top of the Sarod with a wooden one. The gauge of the strings was also changed accordingly.
to cope with the flat bridge. The principle of the smaller flat bridge for the sympathetic strings was taken from the Sur-Bahar, and the numbers 11, 13 and 15 sympathetic strings were used.

Many AIR recordings of national programs played by Radhika Mohan were broadcast from all over India and the recordings of these recitals are the assets of AIR archives. On the eve of the 75th year of AIR, Radhika Mohan’s national program recital on the Mohan Veena (Ragas Mian Ki Malhar and Kedar) was broadcasted. He was accompanied on the Tabla by both Ustad Keramatullah Khan and Pandit Prem Ballav.

**Dil Bahar**

In 1956, Radhika Mohan created this instrument with the inspiration from the Sur-Bahar, Dilruba and Sarod. This instrument has a straight bridge of bigger dimension but a look-alike of a Sarod bridge. The sympathetic strings pass under the main playing strings on the bridge. The main sound box is made out of wood, instead of gourd, as in the case of Sur-Bahar. The resonator on top is made of goatskin like a Sarod. This is a fretted instrument with a straight bridge where the plucked playing style of Sarod and Rabab can be incorporated. The instrument can be played with a Mizraf (Sitar pick) or a wire Jaba (Sarod plectrum). This instrument was also made for the first time by Gopal Sharma and Durga Charan Sharma.

**Naba Deepa**

In 1963, Radhika Mohan started experimenting eventuating in 1967 with an instrument called the Naba Deepa. The name was inspired by the name of Deepa Mukherjee, one of his favourite students. This instrument is an amalgamation of the Sur-Shringar in its minimized form, and Esraj. Some folk instruments with wooden tops also inspired this creation. The bridge of this instrument is a flat one with a composite extension accommodating the
sympathetic strings. Alongside the steel fingerboard, sympathetic strings similar to that in an Esraj or Sarangi are fitted with an extra piece of wood. This instrument is played mostly like a Sur-Shringar. As a variation the instrument can be bowed where a round-shaped bridge replaces the straight one. Radhika Mohan was uncompromising in his loyalty to the Classical form and nothing could persuade him to pollute the purity of Ragas such as Darbari Kannada, Kaunshi Kanada or Hamveer Bilawal. At a time when other contemporaries dabbled in fusion or modern Music that had more commercial value, he remained true to tradition.

In the mid 1970’s, on his 60th birthday, he surprised friends and students by suddenly announcing the decision to retire from actively performing on the big stage and All India Radio (AIR) and Television. In his last National Program of Music broadcast, he performed with his close friend, the legendary Tabla maestro, Pandit Jnan Prakash Ghosh. In spite of being a Tabla maestro, Pandit Ghosh was not a graded Musician for AIR and therefore, had not performed on the National Program before. Radhika Mohan wrote to the authorities saying that it was ridiculous that a great Tabla maestro like Pt. Ghosh would have to give an audition to get a Grade and added that he would only play in this program if Pt. Ghosh was given a grade and was allowed to accompany him. In time Pt. Ghosh’s grade arrived from Delhi and he performed with him.

Towards the late 1970’s the famous moviemaker Sir David Lean came to Calcutta and wanted to shoot a documentary on Radhika Mohan. Coming from an acclaimed director such as Lean, this was rare recognition for any Indian Musician. The maestro was in his fading years of his life and undertaking this venture would have meant traveling and living outside India for a certain length of time. He
politely refused the movie director’s offer, saying that if he left Calcutta, that would severely affect his students who were receiving regular training from him at that time. In 1976 Radhika Mohan founded the Mohammed Ameer Khan School of Instrumental Music, which was dedicated to the development of young talent in Sarod and Sitar to carry the banner of the Shahjahanpur Gharana forward. He started the ‘Rising Talents’ Music conference in 1977, which focused on providing opportunities to young and talented artists, irrespective of their Gharana or Guru, to perform in front of the Music loving audience of Calcutta. This program became very popular and continued even after his death, till the mid nineties. Some of the most well known names in today’s Indian Classical Music scene got an opportunity to perform on the big stage for the first time at the Rising Talents conference.

The maestro passed away after a brief illness in Calcutta in 1981 but his legacy lives on through his countless recordings and disciples.

5. **Ustad Bismillah Khan**

Born on 21st March, 1916 in Dumraon, Bihar, Ustad Bismillah Khan is the most outstanding and popular Shehnai player of contemporary times. His ancestors were court Musicians in the princely state of Dumraon in Bihar and he was trained under his uncle, the late Ali Bux ‘Vilayatu’, a Shehnai player attached to Varanasi’s Vishwanath Temple. His first major public appearance was in 1930 at the age of 14, when he played in the All India Music Conference in Allahabad. Ustad Bismillah Khan’s specialisation lies in his ability to produce intricate sound patterns on the Shehnai which was hitherto, considered impossible on this instrument. For his outstanding services in the field of Music, he has been bestowed with several honours and awards including, the Sangeet Natak Akademi Award (1956), *Shehnai Chakravarti* by the National Cultural Organisation (955),
Padma Shri (1961), Padma Bhushan, Padma Vibhushan and the Tansen Award. A *jugalbandi* of the Shehnai and Sitar performed by Bismillah Khan and Sitat Nawaz Abdul Halim Jaffar Khan, for the film *Gunj Uthi Shehnai* was an outstanding success. He performed at the Edinburgh Festival along with Ustad Vilayat Khan and the album produced, known as *Thumri Piloo*, is considered as one of the best by the Ustad. He has also been conferred with honorary doctorates from the Benares Hindu University and Shantiniketan.

6. **Pandit Ravi Shankar**

Pandit Ravi Shankar (b.1920), one of the greatest exponents of the Sitar, is the most popular Indian Musician all over the world. Yehudi Menuhin, the world famous Violinist described him as "a creative genius comparable only to Mozart". Pandit Ravi Shankar has received widespread acclaim for his creativity and distinct, unorthodox style of playing the Sitar. He is acclaimed around the world for his originality and improvisation. He also has a command on instruments like Surbahar, Been, Rabab and Sursingar. In January 1945, he composed the Music score for the famous patriotic song, *Sare Jahan Se Aacha, Hindustan Hamara*, written by the famous Urdu poet Mohammad Iqbal. Pandit Ravi Shankar has to his credit several Ragas like *Nat Bhairav, Pancham Se Gara, Kameshwari, Parameshwari* and *Ganeshwari*. Raga *Mohankauns* was composed in honour of Mahatma Gandhi. In May 1967, he founded the Kinnara School of Music in Bombay and Los Angles. He has composed extensively for films and ballets in India, Canada, Europe and the United States, including *Charly, Gandhi* and *Apu Trilogy*. He has the honour
of being the first Indian to write film Music for foreign films. Ravi Shankar has received several honours and awards as a Sitarist, composer and Musician. His Music for the film *Gandhi* won him an Oscar nomination. He is the first Indian to receive the highest award of the Berlin Film Festival, *the Silver Bear*, for his Music in the Indian film *Kabuliwala*. In 1969, he was cited as ‘Musician of the Year’ by one of the leading magazines of America’s Musical industry, *Billboard Magazine*. He is also the first Indian Musician to be commissioned by a major Western Orchestra, the London Philharmonic, to compose a Concerto for Sitar and Orchestra. This Concerto was performed in 1971 and conducted by Andre Previn. His long list of awards and honours include fourteen doctorates, *Padma Bhushan* (1967), the Padma Vibhushan (1981), Desikottam, the Ramon Magsaysay Award, two Grammys, the Fukuoka Grand Prize from Japan, the Crystal award from Davos, with the title 'Global Ambassador', Kalidas Samman Award, Rajiv Gandhi Excellence Award (1991), Bharatiya Vidya Bhavan Mahatma Gandhi Award and Premium Imperiale Arts Award from The Japan Art Association, the Presidential Award (1962 and 1980), the International Music Council UNESCO Award(1975) and the Sangeet Natak Akademi fellowship (1976) to name a few. Ravi Shankar is an Honorary Member of the United Nations Rostrum of Composers and Honorary Member of the Academy of Arts and Letters. In 1986 he was nominated as a member of the Rajya Sabha. The Highest Civilian award in India, Bharat Ratna, was bestowed on Ravi Shankar in 1999. He also received the prestigious International Prize for Film and Media for 1999 instituted by the German government’s Art and Exhibition Centre. In February 2000, he was honoured with the highest French civilian award *Commandeur de la legion d'Honneur*. In early 2001, Ravi Shankar was conferred with Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE).
7. **Ustad Alla Rakha**

Ustad Alla Rakha (1919-2000) was one of the most celebrated Tabla players in the world. He was hailed not only for his performing finesse but also for the incomparable accompaniment he provided to other Musicians. Alla Rakha got his initial training from Lal Ahmed and later from the renowned Mian Kader Baksh of the Punjab Gharana and Ashiq Ali Khan of the Patiala Gharana. In 1936 he entered the Bombay film world as a Music director under his real name, A.R. Qureshi and scored Music for a number of Hindi and Punjabi films, including superhits like *Sabak*, *Khandan*, *Maa Baap*, *Madari* and *Bewafa*. He founded the Institute of Music in Mumbai in 1986. He earned great recognition abroad as a soloist and accompanist, with a string of awards in San Francisco and California. He was the recipient of Padma Shri (1977), the Sangeet Natak Akademi Award (1982), the Indo-American Achievement Award and the Maharashtra Gaurav Puraskar. He died of heart attack on 4 February 2000 in Mumbai.

8. **Ustad Vilayat Ali Khan**

Ustad Vilayat Khan (b. 1928), son of late Ustad Inayat Khan, was the scion of the Ittawa gharana whose stalwarts traced their line back to Tansen of Akbar's court. He is one of most renowned Sitar players of India and occupies an important place in the world of Classical instrumental Music. Vilayat Khan's
unique contribution to Indian Classical Music is introducing a new style of Sitar playing now called Vilayatkhaani baaj. This is the gayaki ang or full-fledged vocal style, which he innovated, perfected and passed on to a school of disciples. He wrought a total change in the dimension and impact of the Music by modifying the base, frets, bridge and strings of the Sitar. His creativity was marked by the spontaneous and automatic formation of tans, kan, zamzama thus evolving the rare and difficult Gayaki ang, of which he was an innovator. Vilayat Khan has received numerous awards and honours for his contribution to Indian Music and has toured India, Europe, the Soviet Union, East Africa, China, Afghanistan, Iran and the United States. He had played Festival of India in Britain (1951).

9. Pandit Debu Chaudhuri

Adorned with the Padma Bhushan, one of the highest Civilian Govt. Awards, for his contributions in the field of Music, from the President of India, Pandit Devabrata Chaudhuri, a legendary figure in the domain of Indian Classical Music, popularly known as "DEBU", is one of India's most respected, leading and outstanding Musicians of today.

Panditji received his early training from the late Shri. Panchu Gopal Datta for some time and later for 38 years from the veritable great master and the most traditional exponent of Sitar, Sangeet Acharya Ustad Mushtaq Ali Khan of the "Senia Gharana", the traditional school of Indian Classical Music named after the great Mian Tansen, the father of Indian Music. Debuji is the foremost exponent and torch bearer of this Gharana.

Debuji (respectfully called) is a man of many parts. Akin to the seven swaras (notes) that are the heart and soul of any Musical creation and
composition, howsoever old or new, his personality is seven-fold. India’s foremost Sitar maestro, respected Guru and teacher, composer of numerous mellifluous symphonies, creator of eight new Ragas, author of three books and several monographs, eminent Musicologist and academic, and winner of numerous awards and honours, both national and global.

Debuji's is not a mere, or even random, affair with the Sitar, it has been a deep romance with this beautiful instrument to which he was introduced when he was all of 4 years old. He made his public debut at the age of 12 and his first broadcast for All India Radio was in the year 1948. Ever since, the association with the Sitar, and through it the Music, has been increasingly rewarding to him and to those who have been able to savour it.

It needs no overt mention that Panditji’s Music has its own charm which is quite unique in character and stylized, as it can easily be identified by any discerning lover of Indian Classical instrumental Music. The year 2002 is witness to Panditji’s 54th year of broadcasting on the National network of the All India Radio, and the 40th year of teaching at the University of Delhi, Faculty of Music and Fine Arts. His first National Program was featured in the year 1963 on All India Radio and became the TOP CLASS (graded by the National Network, AIR) artiste in the 1971. This year has brought many more honours and laurels to Panditji, including a special honours and felicitations by the Cultural Centres of Delhi, Mumbai and Kolkatta for his life time achievement in the field.

Debuji’s retirement from the Faculty of Music and Fine Arts, where most of the teachers are his students, has not seen any corresponding diminishing for his love of Music or for the propagation of the same to discerning followers. Panditji has recently started a unique project to document rare instrumental compositions, which are being forgotten or overlooked by the present generation;
with the support of traditional compositions of Dhrupad and Khayal on the same Raga. This project is so dear to his heart that his only ambition is to complete this project during his life time, so that the future generation will have a better information and knowledge to perform instrumental compositions with confidence. This is a dream project of Panditji and when completed will be a landmark in the history of instrumental Music.

Panditji's creativity in Music and his academic acumen are widely accepted, recognized and known all over the World. As the creator of 8 new Ragas, authoring three book on Indian Music, presenting several papers in various seminars all over India and abroad, successfully guiding 33 Ph.D. scholars are but a small though substantial quantification of his eminence. Others include having a special project of recording 24 CDs for 24 hours of the day in the USA, delivering 87 lectures in 67 days in Sweden in 1984 for Govt of India and performing all over the World for more than 70 occasions.

His zeal for the propagation of Music to students has led far and wide. He has Lectured at more than 130 Universities on Indian Classical Music and culture around the world: Afghanistan, Australia, Bangkok, Belgium , Bosnia, Brazil, Burma, Canada, Cuba, China, Dubai, France, Fiji, Guyana, Germany, Greece, Hawaii, Hong Kong, Hungary, Iran, Italy, Japan, Korea, Kuwait, Malaysia, Mexico, Mauritius, Morocco, Netherlands, Singapore, Spain, Sweden, Switzerland, Trinidad & Tobago, U.K., U.S.S.R., U.S.A, Venezuela, Yugoslavia etc.

Among his manifold accomplishments, he provided in-flight Music for Indian Airlines and composed Music for Indian TV short film and also for German TV. In the year 1983 he was involved as an advisor to the project for promoting Indian Music in the schools of Leicestershire, England, under the sponsorship of the Government of India and Leicestershire County Council, a
project which, apart from being the first of its kind, was also replicated in Birmingham at a later stage.

He has represented India at various International Seminars, Festivals and has served as Chairman of many symposiums. He has to his credit close to 45 papers that he has presented at various seminars. He was India’s official representation in many International Festivals including Montreaux-Vevey Festival, Morocco International Festival, and UNESCO Festival at Perth, Trinidad Festival and Cuba etc.

He also holds the rare privilege of delivering 87 lectures and performing 27 concerts in 67 days at the Govt of India’s "Festival of India in Sweden" in the year 1984. Many of his students are now propagating his Guru’s style all over the World and many foreign students are coming to learn under his guidance under the Cultural exchange program. All these achievements make his position in the field of Music a special one which, in addition to being in it an achievement, is also, as a matter of record, very hard to match.

Panditji has recorded many albums and cassettes with EMI, HMV, ABK (USA), M.G.V. (24CD's for 24 hour Ragas), TV series, Rhythm House, Archive Music USA, T-Series, Krishna Audios, Washington DC and other companies all over the world.

As the founder Chairperson of the Delhi University Culture council and as the former Dean and Head of the Faculty of Music and Fine Arts, Dr. Debu Chaudhuri contribution to the field of education places him in an exalted pedestal of respect in the domain of Music all over the world. He enjoys wide popularity both a Maestro of Sitar and as a learned teacher of Music; a unique combination and achievement indeed.
Dr. Chaudhuri is the creator of eight new Ragas: Bisweswari, Palas-Sarang, Anuranjani, Ashiqui Lalit, Swanandeswari, Kalyani Bilawal, Shivamanjari and Prabhati Manjari (named after his wife Manju, who passed away recently). He is the author of three books "Sitar and its Techniques", "Music of India" and "On Indian Music"; has read several papers on Music in various Seminars in Indian Universities and abroad; is the Visiting Professor at MUM, Fairfield, IOWA, USA. His books add another dimension to his creativity. Sitar enthusiasts in India and Europe have found his writings extremely useful in understanding the art of playing the Sitar.

10. Ustad Amjad Ali Khan

Ustad Amjad Ali Khan (b.1945) is one of the greatest exponents of Sarod. He learnt the Sarod from his father Hafiz Ali Khan. He has the distinction of being the first north Indian artist to have performed in honour of Thyagaraja at the saint-Musician’s Thiruvaiyur shrine. He founded the Hafiz Ali Khan Memorial Society in 1977, which organise Music festivals in different parts of India. He made many changes to the conventional style and structure of the Sarod. He has also been an innovator in introducing the gayaki ang in the Sarod, which has added new dimensions to performances on this instrument. He has contributed in
propagating and creating Music for children. He has composed special songs for children all over the country, including a special ‘Birthday Song’. He has composed new Ragas like Amiri Todi, Haripriya Kannada, Jawahar Manjari and Shivanjal, Kiran Ranjani, Shyam Shri, Suhag Bhairav, Lalit Dhwani and Bapukauns for special occasions.

He has also acquired international acclaim by composing for the Hong Kong Philharmonic Orchestra. It was titled "Tribute to Hong Kong". The other musicians involved with this project were guitarist Charley Byrd, Violinist Igor Frolov, Suprano Glenda Simpson, Guitarist Barry Mason and UK Cellist Matthew Barley. He has also given performances in Carnegie Hall, Royal Albert Hall, Royal Festival Hall, Kennedy Center, House of Commons, Singapore, Mozart Hall in Frankfurt, Chicago Symphony Center, St. James Palace and the Opera House in Australia. The talented musician has received Honorary Citizenship to the States of Texas, Massachusetts, Tennessee and the city of Atlanta. He is the recipient of many awards and honours including the Sangeet Natak Akademi Award (1989), Padma Shri (1975), Tansen Award (1989), the Padma Bhushan (1991) and the International Music Forum Award, UNESCO (1970).

11. Pandit Hariprasad Chaurasia

Pandit Hariprasad Chaurasia, born on July 01, 1938 is an Indian Classical Instrumentalist. He is a player of the Bansuri, the North Indian bamboo flute. He is a classicist who has made a conscious effort to reach out and expand the audience for Classical Music. He started learning vocal Music from his neighbour, Pandit Rajaram at the age of 15. Later, he switched to playing the flute under the tutelage of Pandit Bholanath Prasanna of Varanasi. Much later, while working for All India Radio, he received guidance from the reclusive Annapurna Devi, daughter of Baba Allaudin Khan. He is considered a
rare combination of innovator and traditionalist. He has expanded the expressive possibilities of the bansuri through his masterful blowing technique.

Apart from Classical Music, he has made a mark as a Music director for Indian films along with Pt. Shivkumar Sharma, forming a group called Shiv-Hari. He has also collaborated with various world Musicians in experimental cross-cultural performances, including the fusion group Shakti. He serves as the Artistic Director of the World Music Department at the Rotterdam Music Conservatory in the Netherlands. He has collaborated with several Western Musicians, including John McLaughlin and Jan Garbarek, and has also composed Music for a number of Indian films. He has performed throughout the world, winning acclaim from varied audiences and fellow Musicians including Yehudi Menuhin and Jean-Pierre Rampal.34

12. Pandit Shivkumar Sharma

Pandit Shivkumar Sharma is a very famous Classical Musician who has acquired international fame by playing the Classical instrument, Santoor. The santoor is essentially a folk instrument that originated in the Kashmir Valley, which was given the status of a Classical instrument due to the persistent efforts of Pandit Shivkumar Sharma. Reaching at this level in life was not easy for him

34 www.wikipedia.org/wiki/Hariprasad_Chaurasia
and it is because of the determination of Shivkumar Sharma that the Santoor is a popular Classical instrument. Know his life history in this short biography of Pt. Shiv Kumar Sharma. The Santoor was known as the Shata-Tantri Veena in earlier days. It was used to accompany a particular type of singing known as Sufiana Mausiqi. Pandit Uma Dutt Sharma gave the responsibility of taking the Santoor on the world stage to his son Shivkumar after extensive research on its possibilities.

Today, Shivkumar Sharma and the Santoor are synonymous. Shivkumar Sharma has truly been successful in giving the Santoor the position of a popular Classical instrument. Shivkumar Sharma modified the folk instrument in order to make it more suitable for Classical Music. He increased its range to full three octaves and also created a technique for smoother gliding between Music notes in order to imitate human voice quality. Shivkumar Sharma also created a new way of playing it so that the notes and sound continuity could be maintained for a long time. Shivkumar Sharma has collaborated with many Musicians like Zakir Hussain and Hariprasad Chaurasiya. He also composed Music for Hindi films like "Darr", "Sil/sila", "Lamhe", etc. Some of his famous albums are Call of the Valley, Sampradaya, and Elements: Water, Music of the Mountains, Megh Malhar, etc. His son Rahul is also a famous Santoor player. Shivkumar Sharma is the recipient of many prestigious awards like Padmashree, Padma Vibhushan, Sangeet Natak Academy Award, Honorary Doctorate from the University of Jammu, Ustad Hafiz Ali Khan Award, Maharashtra Gaurav Puraskar, etc. He also has an honorary citizenship of the city of Baltimore, USA. This flawless Musician truly deserves these honors and more. His Santoor recitals shall keep us mesmerized for many more years to come.\footnote{35 www.culturalindia.net/Indian-Music/Classical-singers/shivkumar-sharma.html}
Pandit Vishnu Govind Jog (b.1922) is an established Violinist whose name is synonymous with the Violin genre in Hindustani Classical. His recitals are known for their dignity and crispness of *swara* and *Tala*. He is noted for the purity of his rendition and the ease with which he communicates the idioms of Music. His style owes much to the Gwalior, Agra and *Bakhley* Gharanas. He was professor of Instrumental Music at the Bhatkhande University of Music, Lucknow till 1952. He is a recipient of several honours and awards, which include the *Vadya Nipurna* from the Bhatkhande University of Music, Lucknow (1944), the Sangeet Natak Akademi Award (1980) and the Padma Bhushan (1983). He was given the title of ‘*Tantri Vilas*’ by Swami Haridas Sangeet Sammelan Mumbai in 1978 and the Lalit Kala Pitra, Bhubaneswar, Orissa conferred on him the title of ‘*Behala Samrat*’ in 1980. In 1973 the Indian Music Circle of Vassar, USA honoured him as ‘*Violin Samrat*’.
14. Ustad Zakir Hussain

Ustad Zakir Hussain (b. 1951) is the reigning king of Tabla players. He is the son of renowned Tabla maestro Ustad Alla Rakha. He played his first formal concert at the age of 12 years with Ustad Ali Akbar Khan. He is internationally acclaimed for his ingenious techniques and dexterity. He has taken Tabla playing to new and greater heights by rediscovering the subtle nuances of this instrument, along with his unique ability to communicate with his audience. He is also well versed with other percussion instruments like the dholak and khol. He has scored Music for films like The Little Buddha of Bernardo Bertolucci, Ismail Merchant’s In Custody and Heat and Dust, Cappola’s Apocalypse Now, Merchant Ivory’s A Perfect Murder and for some American television serials. Besides accompanying many Indian Classical Musicians, Ustad Zakir Hussain plays with the Indo-jazz group called Shakti. He has played with the rock group called Grateful Dead and many jazz Musicians. In 1973, he took over the Tal Vadya Rhythm Band, which later evolved into the Diga Rhythm Band, and more recently, Zakir Hussain and the Rhythm Experience. Zakir Hussain had teamed up with co-composers Philip Glass and Mickey Hart to write the score for the Atlanta Olympic Games, 1996. In 1987, his first solo release, "Making Music", was acclaimed "one of the most inspired East-West fusion albums ever recorded". He has 145 albums to his credit.
and is teaching Tabla at Washington, California, Long Beach, Los Angeles, Port and other Universities. He is the recipient of several honours and awards, which include Padma Shri (1988), Sangeet Natak Akademi Award (1991) and the Indo-American Award (1990).

15. Pandit Prateek Chaudhuri

Pandit Prateek Chaudhuri, a brilliant performer, is acclaimed as one of the most outstanding Sitar players of the country today amongst the present generation. His Sitar sparkles with the rare combination of virtuosity with technical finesse and a deep sense of aesthetics. His Music also reflects the eternal essence of Sitar. Born in New Delhi, he has been groomed in a Musical atmosphere since his birth. He has for his father, the World Renowned Sitar Maestro, Padamabhushan awardee Pandit Debu Chaudhuri. He also had the great fortune to learn from his Dadaguru (father’s guru), Ustad Mushtaq Ali Khan Sahab, the great legend of the “Senia” tradition, which has been named after “Mian Tansen”, the doyen of Indian Classical Music. Tansen is often called the father of Indian Classical Music and those who belong to his family and follow his tradition are called “Senia”. Prateek ji is the automatic successor to this rare
“Senia” tradition of the great Indian Classical Music, having a unique tradition of playing the Sitar not only with the traditional and rare 17 frets ( instead of 19,20 or 21 frets, found at present), but also having a unique string arrangement of its own.

His charming stage presence and charisma only serve to enhance the overall grandness of the performance. It must be mentioned that simplicity and clarity are the hallmark of his style. Amongst his numerous achievements, Prateek ji has been ranked as an “A Class” Artist by the National Television and Radio of the Govt. of India. His mastery over the Sitar and "Laya" (rhythm) has been acclaimed and praised by the leading Musicians of the country and he has also been accompanied by almost all the leading Tabla maestros, in his recitals in India and Abroad. In his concerts and concert tours in India and Abroad, Prateek ji has been accompanied by almost all the leading Tabla Maestros of the country including the Late Ustad Shafaat Ahmed Khan, Pandit Kumar Bose, Pandit Anindo Chatterjee, Shri Bickram Ghosh, Ustad Akram Khan, Shri Sandeep Das, Ustad Rafiuuddin Sabri and many other reputed players of the country.

Special Awards and Recognitions:

Prateek ji has been awarded the “Pandit Nikhil Bannerjee Award” from Lucknow, “The Best Instrumentalist Award” from Delhi and the “Surmani Award” from Mumbai, amongst many other Awards and recognitions. His name has also been listed amongst the prominent personalities of the World in American Biographies Intl., and Asia’s Who’s Who.

Special Concerts:

Prateek ji received the rare distinction and honour to give a Special Concert for the President of United States of America, Mr. Bill Clinton during his first visit to India. He also had the honour to perform for the President of India, Shri Abdul
Kalam and Shri R. Venkataraman in Rashtrapati Bhawan, New Delhi. He has also performed for the Prime Minister of Norway during his trip to India in 2005. Prateek ji has performed at Major Venues across the world including the prestigious Carnegie Hall and Kennedy Centre, in USA and the famous Queen Elizabeth Hall in London. He also has to his credit many successful concerts in Major Music Festivals in India and Abroad. He has also been the featured artist in almost all the Major Festivals of the country including the famous and prestigious Music Festivals like the Jaipur International Heritage Festival in Jaipur, UNESCO Music Festival on Intl. Day for Tolerance in Delhi, ITC Music Festival in Kolkata and Delhi, Tansen Music Festival in Gwalior and Delhi, Maihar Festival of Music in Maihar, Sawai Gandharva Music Festival in Poona, Saptak Festival in Ahmedabad, Baba Harballabh Festival in Jalandhar, Pandit Vishnu Digambar Jayanti in Delhi, UMAK Music Festival in Delhi, just to name a few, amongst many others. He is the only Indian Musician to have performed with the Renowned “Swarovsky Music Wattens” Orchestra, consisting of 80 Musicians, from Austria in a Special Concert held in Jaipur, India in the year 2005, which was highly appreciated and profusely praised by the audience.Prateek ji is the Creator and the Main Conductor of the “rare”, “unique”, and sought after Grand Musical Orchestral Ensemble of the country India – i.e “Soul of India -The Grand Orchestra” which has got Musical elements of great variety including Indian Classical, Western Classical. Rock Music, Jazz Music, Sufi Music, Music from Rajasthan, Pop Music, a Grand Rhythmic ensemble known as ‘Taal Vadya Kacheri’ and also other elements of World Music presented in a Grand scale. He has invited to give a Special Live Concert for BBC 3 Radio in London. He has been featured in the prestigious National Program of Music in All India Radio May’2000 and the National Television of India (Doordarshan) in 2003. ’Prateek ji has also been featured in the prestigious AIR Sangeet Sammelan (Radio Music Festival) of the Govt. of India, held in Shimla in 2004.
Unique Performances:

Fusion, Cross over Music, World Music and Jugalbandi (Duet) Concerts
With his innovative ideas, also being a composer, Prateek ji received rave reviews after he explored and experimented successfully with Fusion Concerts, World and Crossover Music, Carnatic Music and Jugalbandi (Duet) Concerts in India and Abroad. He has given highly successful concerts with many reputed artists, forms of Music and combinations with artists from various parts of the world, which include:

- Immensely popular Concerts: with Louis Banks, the Renowned Jazz Keyboard player and Sivamani, the famous Drummer and Percussionist from India. The name of the above group is “Rhythm Asia” which is very much sought after.

- World Music Fusion Group: Prateek ji has also recently formed a highly successful World Music Fusion Group of his own, which is also now very much sought after, wherein he is joined on the Sitar by his group of reputed Western and Indian Musicians fusing the Sitar with Keyboard, Drums, Tabla and other instruments making it an affair to remember.

- Sitar with Japanese Drum players: Prateek ji performed a scintillating concert with Ryohhei and Kohei of the famous AUN group from Japan.

- Sitar with Saxophone: He has also performed with Dave Pietro, the famous Saxophone player from New York, USA.

- He has also experimented successfully with Carnatic Musicians in India which also show his imagination in another dimension in his Musical career. Another unique and rare concert performed by him was that Prateek ji, on the
Solo Sitar was accompanied by both Tabla and Mridangam, a highly successful and rare combination.

- Prateek ji has also recently given extremely successful and sought after Jugalbandi (Duet) Concerts with his father, Pandit Debu Chaudhuri, i.e. Duet Sitar Concerts and with many reputed artists of the country playing the unique instruments like the Shehnai, Sarangi and the Sarod. These concerts also had an overwhelming response and won the hearts of the audience.

He has toured extensively throughout the world with his father as well as a solo artiste. These include countries like United States of America, Canada, England, France, Greece, Germany, Holland, Austria, Belgium, Japan, China, Italy, Hong Kong, Malaysia, Singapore, Mexico, Morocco, Denmark, Norway, Sweden, Switzerland, Yugoslavia (before partition), Indonesia, Venezuela, just to name a few. Prateek ji is also the first Sitarist to visit and perform in countries like Bosnia (after partition of Yugoslavia) and even in Latin American countries like Columbia, Guatemala and Panama.

16. Pandit Suresh Talwalkar

Taalyogi Pandit Suresh Talwalkar, an accomplished Tabla artist, an expert Musicologist, a versatile Guru is one of the greatest Tabla exponents of the present times. As an accomplished artist and as a Guru, he has contributed immensely to the glorious tradition of Indian Classical Music.

Pandit Sureshji belongs to the illustrious “Keertankar” family of Shri Dholebuva. “Keertana” being a Classical form of devotional and Musical discourse, a liking for the Classical Music was inculcated in him right in the childhood. Further, at a very young age, his father Shri Dattatray Talwalkar
initiated him into the art of “Tabla”. He then took his lessons from the veteran gurus, Pt. Pandharinath Nageshkar and Pt. Vinayakrao Ghangrekar. He also learnt the intricacies of Carnatic Layashastra (a science of rhythm), from the renowned Mridangam player Pt. Ramnad Ishwaran. This diverse training enabled Sureshji to absorb the subtleties of both, the North and the South Indian Music, transforming him into a “solo performer” with unique expression.

Being privileged with an unparalleled talent, since the early days, Sureshji has accompanied a number of great artists in their concerts. Pt. Gajananbuva Joshi and Pt. Nivruttibuva Sarnaik are amongst those whom he accompanied the most. He gratefully regards them as gurus and attributes to them the deep insight that, he carries today for the Classical Music.

Sureshji introduced for the first time, the novel concept of taking vocal accompaniment and added a new dimension and direction to the solo playing of Tabla. His genius is highlighted by the exquisite renderings of “Taal Mala” and “Joad Taal”, a contribution applauded alike by connoisseurs and masses. His unending quest for creativity and innovation makes him a distinguished composer. His CDs like “Taal Yatra” or “Laya Kalpana” and the group concerts like “Taal Mala” and “Taal Yatra” can be cited best for the same. His compositions have influenced not only the Musicians from India but also from the Western countries and today, many jazz composers seek his guidance in their Musical journey.

Sureshji believes that, “Guru Shishya Parampara” is the soul of Indian Classical Music and he is an ardent follower of the same. As a guru, his teaching abilities and expertise is unmatched. Today, amongst the best Tabla players in the newer generation, majority are his disciples. Under his guidance, they have attained proficiency, equally high, whether in the solo playing or, in the accompaniment for vocal, instrumental Music and Kathak dance.
Suresji with his wide experience both as a performing artist and as a guru, with his thorough knowledge of Music and Musicology, and, with his abilities of communicating even the complex concepts of Music, is always a prominent speaker in workshops and seminars; Whether on Tabla or, on Musicology. The renowned institutions and universities from world over take pride in inviting him as a speaker. He is also a chief Guru for a project based on Guru Shishya Parampara, initiated by a centurion organization in Kolhapur, India.

Sureshji is conferred upon with a number of awards and honors. The most prestigious of them include, Pt. Vishnu Digambar Paluskar Award, Vasantrao Naik Puraskar, an award from Naad Brahma as well as from Govt. of Andhra Pradesh and, the title of “Taal Yogi” rendered by the Shankaracharya.

Sureshji is also honoured at the hands of the President of India Dr. A.P.J. Abdul Kalam, with the prestigious “Sangeet Natak Academy Award”, a national award for his contribution to the Classical Music.

Sureshji is also recently been honored with the prestigious awards: Giants International Award 2007, Shri Laxmimata Kala Sanskriti Puraskar 2007, Swarasadhana Ratna Puraskar 2008, Manpatra, Abhinav Kala Samaj, Indore. Sureshji has also been honoured by a title of "Sangeet Poornacharya" by Poornawad Vishwavidya Pratishthan; on the auspicious hands of Parampoojya Shri Vishnumaharaj Parnerkar.

He is amongst the top Tabla players of India, who travels regularly for his programs across and outside of his country. He frequently visits Asian and European countries which include Singapore, Thailand, Austria, Switzerland, Germany, UK, USA and Canada. He has also toured to Middle-East, Turkey, Norway, Spain, Iran, Sweden, France, and Holland and to the African Continent.
Pandit Suresh Talwalkar is indeed a name, synonym for the untiring efforts, devotion, and endless passion in pursuit of promoting Indian Classical Music.

17. Anandan Sivamani

As the undercurrent of Music, the drum has always served as the lifeline of any instrumental composition it accompanies. Whether it is world Music, hip-hop, R&B, or rock, drumming is the force that stirs emotion and creates magic. With that said, it is the responsibility of the drummer to produce a Musical sensation that determines the direction. This is a task that world-renown percussionist Sivamani has embraced with all his might.

Born in India, Sivamani is the son of a Musician, Mr. Anandan, who surprisingly enough, did not initially wish for his child to follow in his footsteps. "When I was 7 or 8 years old, my father refused to give me a drum kit," says Sivamani, "that was a big disappointment that eventually became a challenge." "One day my father saw me playing and realized that his son was a Musician," Sivamani speaks of his father's epiphany.

Sivamani's career as a Musician began to grow as he was introduced to established drummers, notably Billy Cobham and Noel Grant. "I picked up a lot from them and improved my style," offers Sivamani. As Sivamani's career flourished, he composed scores for movies in India, a popular way of getting one's
Music heard on a larger level. For 30 years, Sivamani was devoted to the art of adding an instrumental component of the silver screen. All the while, he performed his solo pieces during various concerts and was well received by the people of India. As Sivamani’s notoriety grew, he began doing his own concerts all over the world.

Having performed in Singapore, London, South Africa and New York, Sivamani has helped to spread the rhythm of India as well as other countries as he integrates drumming from Africa, Japan and India into his show. "People have been receptive because my Music is like meditation," Sivamani says of his worldwide success. His show, which on any given day is backed by his own band Rhythm Asia or one of the bands he has jammed with, Silk - World Fusion Music, Shrida or Shankar & Ginger (Electric Double Violin), is a cathartic display of upbeat pulsating rhythms. The explosive nature is unique in the way that Sivamani plays more than 100 instruments. An amazing sight to witness, this percussionist has been known to take his audience to Japan, Africa, Latin America, United States, India and back in just one sitting.

An expert in his field, Sivamani now wishes to take his Music to the next level with his new album "Amma" which means Mother. "Basically I talk about life. There is an engine sound and a lot of folk inspired beats to the various songs", says Sivamani, "I also wish to work with rap artists. I want to do something different and new". A loving father of two and all round Musical genius, Sivamani took things one-step further by incorporating the first cry of his daughter upon her birth into a track on this album.

Sivamani’s gift for transforming everyday objects into instruments is apparent on his last album "Drums on Fire" as the prodigy put to use a plastic bucket an alternative drum. That same skill has materialized itself on this
forthcoming album as the drummer continues to use unique methods of creating Music.

The fact is - Sivamani is one of India's best-known and most colorful percussionists with an unmatched talent in the entertainment world. It is no wonder that he should have played with the likes of Tabla player Zakir Hussain, Mandolin player U. Srinivas, Flutist Hariprasad Chaurasia, percussionist Elvin Jones and Mamathi and Ghattam Musician Vikku Vinayakaram.

And those around him have flourished as well. He has worked with composer A. R. Rahman the composer of "Bombay Dreams" whose Musical is now being staged by Andrew Lloyd Webber at the Apollo Theater in London and at the Broadway Theater in New York.

Having played with Steven Segal for his world Music album, performed for Nelson Mandela in Cape Town when they converted the prison, Roben Island, into a museum, and accompanied Senegalese superstar Youssou N'Dour in jam and recording sessions, it will be no small feat for Sivamani to fully break into the US market.

"I just want to share my gift," Sivamani states candidly, I want everyone to receive the power and the energy and I want to make them happy through Music and peace.”
18. Pandit Dalchand Sharma

The pakhawaj is a rare instrument today, with very few practitioners and few opportunities to perform, for those who still keep it alive, since as an instrument of accompaniment the pakhawaj is tied to the Dhrupad and been traditions which themselves have very few exponents left. It is crucial that the pakhawaj be popularized and its practitioners be given more opportunities to teach and to perform. One of the most renowned pakhawaj exponents of India both in performance and teaching today is Pandit Dalchand Sharma.

Based in Delhi Pandit Dalchand Sharma, one of the finest pakhawaj exponents of India, received training in the guru shishya parampara from Pandit Totaram Shama, Pandit Murlidhar Sharma and Pandit Purshottamdas of the Nathadwara style associated with the Nathadwara temple near Udaipur in Rajasthan. Born in Bharatpur Rajasthan he started learning Haveli Sangeet in Vrindavan as a child and eventually started his training in pakhawaj from Pandit Totaramji. Later in Delhi he had the privilege of learning from the great maestro of Nathadwara Pandit Purshottam Das. He has performed in prestigious Music concerts all over India and abroad, is a top grade artist of All India Radio and Doordarshan, and a staff artist of the Faculty of Music and Fine Arts, Delhi University.

He is a very renowned and dedicated teacher of the Pakhawaj and has taught many young pakhawaj players who are now performing with distinction.
19. Pandit Salil Bhatt

Creator of the Satvik Veena and heir to a 500-year Musical legacy, Salil Bhatt represents the dynamic face of the new age, Indian Musician. Being hailed as the 'Global Indian Musician', Salil has done it all. From Solo Concerts and International Collaboration to Exotic Jugalbandis and Global Fusions, Salil has not only managed to marvel audiences in India, bit also has a big fan base in Canada, Germany, Australia, America, Taiwan, England, Switzerland, Iceland, Ireland, Scotland, Wales, Saudi Arabia, Oman, Kuwait, Singapore, Spain, Austria, and Italy. That too, in just a span of his trailblazing 25-year career!

Having received a Pre-Grammy Award nomination which speaks volumes of his highly successful international collaborations, Salil is the harbinger of rare honors for India as he is the first ever Musician to perform inside the Parliament of Germany. He is also the first ever Indian Musician to perform in Iceland and the first Indian Musician to be invited by the Taiwanese Government for artist residency.

Salil V. Bhatt represents the tenth generation of the famous Bhatt lineage, where Music has been flowing for more than five hundred years. Salil is the son of the legendary slide player and India's Grammy Award winner Padmashree Pt.
Vishwa Mohan Bhatt, the creator of the Mohan Veena, a revolutionary instrument which has been hailed as a discovery in the Indian Classical Music scenario.

Salil reflects the dynamic style of rendering the Classical nuances on the Satvik Veena in his concerts. His style incorporates the authentic and systematic exposition of Classical Indian Ragas and the embellishments of the World Music as well.

Salil's baaz (style) assimilates the 'gayaki' (vocal) and 'tantrakari' (instrumental) representations which makes his playing complete with innumerable variations. Salil specializes in playing high-speed taans demonstrating his great skill on the Satvik Veena. Trained by his mentor Pt. Vishwa Mohan Bhatt, Salil follows the Classical Indian Raga authenticity to its strictest norms and creates the purest picture of every Raga he plays.

20. Bickram Ghosh

Bickram Ghosh (born 20 October 1966) is an Indian Tabla player performing in Hindustani Classical Music as well as fusion Music. Bickram performed with the greatest names in Indian Classical Music such as Ravi Shankar, Ali Akbar Khan, and Amjad Ali Khan from the North Indian tradition and with greats like Balamuralikrishna, Kadri Gopalnath, TN Krishnan, and Karaikudi Mani from the South Indian tradition. For ten years now he has been the regular accompanist for Ravi Shankar with whom he has performed in almost every top venue in the world, among which are The Royal Albert Hall, London; The Kennedy Centre, Washington D.C.; The Palais De Beaux Arts, Brussels; Carnegie Hall, New York and many others.
Bickram has over forty recordings available worldwide. His solo CD's "Talking Tabla" and "A Tabla Odyssey" have met with accolades in international circuits and his many associations with top Western Musicians such as George Harrison (Bickram recently recorded on Harrison's new album "Brainwashed"), Mstilav Rostropovich, Khaled Kouen, Yosi Levi and others has placed him in the top rung of Indian Musicians in the international arena. Bickram played on last year's grammy award winning album "Full Circle" along with Ravi Shankar Of late Bickram has stepped into the world of Music direction where he has already made a strong impact with his brand of fusion Music. His group "Rhythmscape" has brought a unique dimension to the genre of fusion Music.

**Discography**

- Confluence - Bickram Ghosh, Mezcal Jazz Unit
- Amaia Sea of Love - Bickram Ghosh, Mezcal Jazz Unit
- Gaia River of Eights - Bickram Ghosh, Mezcal Jazz Unit
- Shetug - Bickram Ghosh, Mezcal Jazz Unit

Drum Invasion (www.saregama.com)

- Megha Bickram Ghosh
- Krishnan - Bickram Ghosh
- The Sacrifice - Bickram Ghosh
- Acupella - Bickram Ghosh

Some of the Solo albums of Bickram Ghosh are:

- Electro-Classical
- White Note
- Talking Tabla
- A Tabla Odyssey
Experimental Collaborations

- Full Circle (Grammy winning title [5] with Pandit Ravi Shankar)
- Brainwashed (with George Harrison)
- Chants of India (with Ravi Shankar, George Harrison)
- Indo-Jazz (with Yosi Levy, Ilan Salem)
- One (with The Mezcal Jazz Unit)
- Interface (with Rahul Sharma)
- Drumscape
- Drum Invasion
- Beyond Rhythmscape
- Pulsating Drums (with Zakir Hussain, Taufiq Quereshi)
- Blazing Drums
- The Afro-Indian Project
- The Kingdom Of RHYTHM (With Pete Lockett)
- Syama Songs of Love and Dreams
- Sitar Recital
- Raga Rasa- That Which Colors The Mind
- Tagore Lounge

He is drumming a new beat these days and Bickram Ghosh sure knows a thing or two about thumping life into fusion Music. The renowned percussionist has a mouthful of sounds to offer in his latest album Drum Invasion. Not only this, Ghosh has 125 reasons to offer. “There are 125 drums in it like a graph. My album starts with techno-trans and ends with a pure Tabla Classical,” he said.

For Ghosh Music runs in the veins. Hailing from a family that was heavily into Music, this talented Tabla player saw a meteoric rise in his career when he started his experiments with fusion Music. The established composer, whose

\[36\text{ }www.allMusic.com/artist/Bickram-ghosh\]
Music is a heady mix of hip-hop, folk, tribal, Indian and Western Classical influences, is also all set to make his big Bollywood impact.

“I am currently working on two films; one is Suni Tarapurwalla’s *Little Zizou*, which has Boman and John in guest appearance while the second one is *Charu*. It’s not started yet, but it is a modern age take on Satyajit Rai’s *Charulata,*” Ghosh said.

So what if fusion Music's appeal is limited to a niche audience, Ghosh has no complaints as long as he can keep drumming new beats. So here's wishing him all the success this new year.³⁷

### 21. Abhijit Pohankar

Abhijit Pohankar (born 29 June 1974) is an Indian Classical instrumentalist. He plays Classical Music on the Keyboard. He was born in Mumbai. He was born to Pandit Ajay Pohankar. He is the grandson of Mrs Susheela Pohankar of Kirana Gharana. He learned for some time with Pt Shivkumar Sharma. After playing Classical Music on a Keyboard, he started venturing in to world Music and fusion Music. His biggest album was *Piya Bawari* with his father Pt Ajay Pohankar where he experimented with Classical Music fused with lounge Music. He is one of the youngest artists to be featured in

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³⁷ Bickramghosh.com
Buddha bar of France. Abhijit has started his new world Music band Sound of India and is performing all over the world. He is one of the most successful fusion Music producers. Abhijet has to his credit famous albums Piya Bavari, Sajanawa, Urban Raagas and many more. Abhijit Pohankar plays the Pianica, which he has used with thumris. He is a promising young Musician, who has made a mark for himself in New Age Music.

22. Anoushka Shankar

Anoushka Shankar (born 9 June 1981) is an Indian American Sitar player and composer who live between the United States, the United Kingdom, and India. She is the daughter of Indian Sitar player Ravi Shankar. Anoushka has given soloist performances of her father's 1st Concerto for Sitar and Orchestra worldwide. In January 2009 she was the Sitar soloist alongside the Orpheus Chamber Orchestra for the series of concerts premièring her father’s 3rd Concerto for Sitar and Orchestra, and in July 2010 she premiered Ravi Shankar's first Symphony for Sitar and Orchestra with the London Philharmonic Orchestra at London's Barbican Hall. Anoushka is also giving contribution in exploring classical music with experimentation in world through ‘Jasmine Band’.

Albums

- Anoushka (1998)
- Anourag (2000)
• Live at Carnegie Hall (2001)
• Rise (2005)
• Rise Remixes (2006)
• Breathing Under Water (2007)
• Traveller (2011)

Programs

2005 brought the release of Anoushka’s fourth album *RISE*, earning her another Grammy nomination in the Best Contemporary World Music category. In February 2006 she became the first Indian to play at the Grammy Awards. Ravi Shankar, in collaboration with Karsh Kale, released *Breathing Under Water* on 28 August 2007. It is a mix of Classical Sitar and electronic beats and melodies. Notable guest vocals include Norah Jones, Sting, and Ravi Shankar who performs a Sitar duet with his daughter. Anoushka has made many guest appearances on recordings by other artists, among them Sting, Lenny Kravitz and Thievery Corporation. Duetting with Violinist Joshua Bell, in a Sitar-cello duet with Mstislav Rostropovich, and with flautist Jean-Pierre Rampal, playing both Sitar and piano. Most recently Anoushka has collaborated with Herbie Hancock on his latest record *The Imagine Project*. Anoushka recorded her next album in Madrid, Spain. Released in autumn 2011 "Traveller" is an exploration of the commonalities and differences between Classical Indian Music and Spanish flamenco, and features the talents of Shubha Mudgal, Tanmoy Bose, Pepe Habichuela, Sandra Carrasco and Duquende among others. Some of her benefit concerts are

On 29 November 2002, she performed George Harrison's *The Inner Light* and conducted a new composition written by her father, *Arpan*, which featured Eric Clapton on solo guitar at the Concert for George held at the Royal Albert
Hall in London. It was held in memory of George Harrison and was modeled after Ravi Shankar's benefit concert with Harrison, the 1971 Concert for Bangladesh.

23. Ayaan and Amaan Ali Khan


**Few Innovative Experiments**


Everything is Everywhere, a brand new collaborative project between Amjad Ali Khan, Amaan Ali Khan and Ayaan Ali Khan and folk singer-songwriter Carrie Newcomer. A love for haunting melody lines, an attraction to compelling rhythms and a sense of deep
spiritual grounding are the connecting threads in this new collaborative project.
Everything is Everywhere is the aural embodiment of East meets West with an
elegant and extraordinary bridge between Indian classical tradition and Western
songwriting form. Amjad Ali Khan, Carrie Newcomer, Amaan Ali Khan and
Ayaan Ali Khan are accompanied by Grammy nominated percussionist Jim Brock
and pianist Gary Walters on this album. The album releases in India in **August 2011**
and releases in United States in October 2011.

2. **Mystic Dunes:**

Mystic Dunes is a World music extravaganza on the vast scape of the
desert. The thematic album musically brings alive the various elements of the
desert from across the world. As the sarod weaves into the World music canvas,
the listener travels through the starkness of the desert, its contrasting colors,
experiences the empty echoes that fill the vacuum and the overpowering sounds
of the cultural heartbeat of this vast land. The album is a musical journey into this
mystifying landscape.

3. **Passion:**

Passion is a unique musical extravaganza that celebrates fashion and the
spirit of the youth. Performed by none other than today's musical masters and
style icons Amaan Ali Khan and Ayaan Ali Khan, this fantastic World Music
album is a high energy mix of Sarods and electronic sounds.

4. **Strings Attached DVD:** Live at the Royal Festival Hall, London, 2002

Raga Kirwani (Amaan Ali Khan – Sarod, Matthew Barley – Cello and Ayaan Ali
Khan – Sarod)

5. **Reincarnation (World Release outside of India)**

The first ever electronica album by sarod virtuosos Amaan Ali Khan and Ayaan Ali Khan. The album is a power packed melange of melody and rhythm against the vast canvas of electronica. Reincarnation presents traditional music in a completely new avatar - almost like a reincarnation (a new birth) of tradition. It is an album full of attitude, electronic sound and just fabulous music. As a human being reincarnates, so does music, as music is a living entity in itself. While due respect has been given to tradition and the purity of each raga, every track is like a newborn child with strong characteristics of its own. The sarod is heard here as never in the past.

24. **Rahul Sharma**

Rahul Sharma (born 25 September 1972) is an Indian Musician of Hindustani Classical Music. He plays santoor and is also a vocalist. He was born in Mumbai to the santoor player Shivkumar Sharma and Manorama, from a family steeped in the tradition of Kashmir. Rahul Sharma continued the tradition of the instrument. The mountainous region of Kashmir was where Rahul's Musical lineage evolved and in September 2000, Real World Records released “Music of the Himalayas”, a live performance in Turin featuring Sharma, percussionist Pandit Bhawani Shankar, and Tabla player Ustad Shafat Ahmed
Khan. A series of hugely successful ‘firsts' in the list of his Musical adventures or instance he is the first young Musician (not to mention the only Indian Musician) to collaborate with the world-renowned pianist Richard Clayderman to not just cut an album but give live concerts too. And, he is the youngest Indian Musician to perform at the WOMAD (World of Music, Arts and Dance) festival in UK, as well as the Edingburgh festival, Scotland (2001). And, his performance along with his illustrious father Pandit Shivkumar Sharma was the first ever concert of Indian Music in Egypt.

He quickly became a sought after concert artist, and has released several CDs, some solo and some with his father. He has collaborated with international Musicians like pianist Richard Clayderman and Keyboardist Kersi Lord. The Confluence (2002) has mostly Indian titles, six of which were composed by Rahul Sharma himself. His last album Time Traveler which has been described as New-Age was released on March 10, 2006. He collaborates with Ustad Zakir Hussain, Pt Bhavani Shankar Kathak and Shafat Ahmed Khan.

Along with all these innovations, experimentations Rahul continue to give his concerts of pure Indian Classical Music across India and beyond her shores. Obviously, his is a vast spectrum where popular Music, collaborations, sublime, new age Music, high-energy trance, folk Music, thematic Music, psychedelic sounds and film Music co-exist very comfortably with his first love – Indian Classical Music.

Albums

- Namaste India - Rahul Sharma & Kenny G (2011)
- Zen
- Samandar (2007)
- Ladakh
- H2O
25. **Pandit Ajay Prasanna**

Pandit Ajay Prasanna, a flautist born in 1969 in Allahabad. Ajay Prasanna's guru was his father, renowned flautist Pandit Bholanath Prasanna of the Benaras Gharana. He was also the guru of Pt. Hariprasad Chaurasia. Ajay Prasanna is a superb Musician, blending the modern with the traditional to create Music that is melodious and unique. He is also known for his strength and fluency in both the
gaayaki and tantrakaari styles of playing. His first performance was at the Allahabad Akhil Bhartiya Sangeet Sammelan at the age of six. He has since performed several times including solo concerts in London, Dubai, Singapore, Bangkok, Kenya and Russia. He has had the opportunity to perform alongside renowned Classical Music maestros like Pt. Ravi Shankar, Pt. Shivkumar Sharma, Ustad Amjad Ali Khan, Pt. Hariprasad Chaurasia, Ustad Zakir Hussain, Ustad Sultan Khan and Shubha Mudgal. He has also played in several fusion Music concerts with Anoushka Shankar, Amaan and Ayaan Ali Khan and collaborated with Sting. A worthy Musician like Ajay Prasanna deserves this worthy introduction.

26. Ustad Taufiq Qureshi

Ustad Taufiq Qureshi, an ace percussionist of India is also an acclaimed composer. Being the son and disciple of the legendary Tabla maestro, Ustad Allarakha; Taufiq’s performances showcase the traditional flavour and intricacies of Indian rhythm, interwoven with his phenomenal command and sparkle of contemporary world percussions.

Taufiq’s stint with live performances began with the creation of his own world Music band, ‘Surya’ way back in 1986-87. Since then he has collaborated with several, eminent contemporary and renowned senior artistes and maestros on the concert platform; at events such as: International Festivals of Jazz Music, World Music Fusion concerts, Multinational Corporate Product Launches and Indian Classical Music Conferences all over India and Abroad.

**Experimental Music**

- Taufiq’s album ‘Rhydhun’ is said to have set new standards for world Music in India. ‘Rhydhun’ was the first of its kind to be released in India. Some tracks from ‘Rhydhun’ have been featured in international labels titled, ‘Mondo Beat-Master of Percussion’ & ‘India-The Greatest Songs Ever’. ‘Rhydhun’ itself has been released in other countries like: Japan, Germany and United Kingdom’s.

- Taufiq Qureshi is the worthy torchbearer of a rich legacy of percussion, being the son and disciple of the legendary Ustad Allarakha and brother of the maestro Ustad Zakir Hussain. Taufiq has been greatly influenced by his illustrious brother, Ustad Zakir Hussain and is privileged to receive guidance from Ghatam Vidhwan, Pandit Vikku Vinayakram. By virtue of his amazing versatility as a percussionist and as a composer of sorts he has carved himself a special niche in the field of world Music.

- Rhydhun was the first of its kind to be released in India. It is said to have set new standards for World Music in India. Rhydhun is blessed by greatest of maestros of India, Ustad Allaraka and Ustad Zakir Hussain, (performing in two of the tracks). Stalwarts like Maestro L.Shankar (Violin) and Shankar Mahadevan (vocal) are also featured in Rhydhun.

- Taalisma (2002) An ode to ‘Rhydhun’, contains remixes of some of the pieces of Rhydhun; in addition to new compositions by Taufiq, featuring members of the then premier rock band of India, Indus Creed.

• Maestros In Concert - Taufiq Live at SwarutsavVCD 2003 amazing fusion concerts


• Forest - Mystic Soundscapes By Music Today- 2007 Taufiq’s Musical interpretation of a day’s journey in a forest, in any part of the world; the natural, the supernatural and the spiritual realms of a forest explored through sound and Music.

27. Ustad Akram Khan

In recent times, Akram Khan has become one of the most popular Solo and accompanist artist, also having shared the stage with many of the great Musicians of India including Ustad Vilayat Khan. His playing is noted for the beauty and balance of his sound and the marvelously subtle and sophisticated used of the bayan or bass drum. Akram Khan is the foremost exponent of the Ajrara gharana of Tabla playing in India today. His training started from early childhood at the hands of his great grandfather Ustad Mohamed Shafi Khan who introduced him first to the initial techniques and concepts of Tabla. He then went on to study more intensively with Ustad Niazu Khan who was able to groom young Akram in the subtleties of Tabla playing. His father, Tabla player Ustad Hasmat Ali Khan has been an inspiration throughout his career.
Akram Khan received his initial training in Music from Late Ustad Niazu Khan who was famous for his technical style and guidance. He is also fortunate to have learnt from his great grandfather Ustad Mohd. Shafi Khan. He continues his riyas and training under the table guidance of his father Ustad Hashmat Ali Khan.

He has also undergone formal training at the Prayag Snageet Samiti, Allahabad and passed the Sangeet Praveen (Master of Music) from there, apart from Sangeet Visharad at Chandigarh. He has a bachelor's degree in commerce. He is also a "Top Grade" artist from All India Radio New Delhi. Akram Khan began by performing at a Music conference at a very young age. Since then, he has been participating in prestigious festivals across the globe. In 1987, he performed with Ustad Vilayat Khan in Japan, and in 1992 he accompanied the maestro to the United States. He has performed before enthralled audiences at the Kennedy Centre and the Lincoln Centre in U.S.A. He was part of the celebrations for the 50 years of India's Independence in India, as well as abroad.

28. Kala Ramnath

Kala Ramnath (born 29 May 1967), is an Indian Violinist. She belongs to the Mewati gharana. She was awarded the Jasraj award in 1999. She was born in Chennai, India, into a family of prodigious Musical talent, which has given Indian Music such Violin legends as T.N. Krishnan and N. Rajam. Her Violin playing is
characterized by an immaculate bowing and fingering technique, command over laya, richness and clarity in sur. She has revolutionized the technique of playing the Violin by taking this instrument so close to vocal Music that today her Violin is called *The Singing Violin*.

She has performed worldwide, and in international festivals internationally. She has also been experimenting with several types of genres of Music - both within the traditions of Indian Classical Music and also crossovers to other types of Music. She, along with the Bay area Saxophonist George Brooks, has a band called Global Conversation performing Raga influenced jazz and jazz inflected Raga. She has been involved in the background score of the Hollywood film Blood Diamond working with composers like James Newton Howard and George Acogny.

**Discography**

- Samaya
- Touching Air
- Divine Wheel
- Nectar
- Kala
- Twilight Strings
- Kala Ramnath
- Young Masters
- Dharohar
- Raga & Rhythm
- Yashila
- Luminous
- Ragamala
- Ekta
- Samvad
- Passage Through Dawn
- Gifted Violinist
- Nishigandha
- Singing Violin
29. Ustad Murad Ali Khan

Ustad Murad Ali Khan born in a family of Musicians originally from Muradabad, Murad Ali is a sixth generation sarangi player. The intensive training he had under his grandfather Ustad Siddique Ahmad Khan and father Ustad Ghulam Sabir Khan has stood him in good stead, and he is presently regarded as one of the leading sarangi players of the younger generation.

Beginning his performing career at the early age of ten, Murad Ali won the first prize in the All India Radio national Music competition held in 1992. An 'A' grade artiste of the All India Radio, he has also been a frequent performer at several Music festivals in India and abroad. He has received accolades for his accompaniment to many noted vocalists and Tabla players. Unfettered by orthodox Musical beliefs, Murad Ali has on several occasions participated in cross-cultural and experimental Musical endeavours.

Performance in Abroad: World Music Festival in Austria, World Music Festival in Holland, France Music Festival. Murad Ali has also performed in England, Germany, Russia, Singapore, Japan, U.S.A. Tunisia, Morraco, South America, Egypt, Jordan, Iraq, Pakistan, Bangladesh, Sri Lanka, Mauritius, and Reunion Island etc.
In Morad Ali’s words, The Sarangi has also been one of the main instruments to provide Music for Kathak as a dance form to grow. ‘Initially when I set out to become a solo concert performer, my father also encouraged me to experiment. I was to learn how to play the lehraas with Tabla or pakhajwaj as an accompaniment or how to play it with dance. For that I worked in Bharitiya Kala Kendra in Delhi for about six months to learn this art. The people there wanted me to stay back when I was leaving six months later, but this stay extended for six years and I had to beg myself out of that place to continue my work. But what I learnt there was priceless. The Sarangi is one of the most versatile instruments and can be played with all genres of Music and dance forms if it is mastered the right way’, adds Murad.

Murad with his determined efforts has been credited to elevate the status of the instrument with his fusion concert tours and other Musical alliances. ‘I have toured with Music groups like Indian Ocean and Shubha Mudgal Ji’s group and we have seen how widely sarangi has been appreciated. I have collaborated with pianist Anil Srinivasan from Chennai and done Classical fusion. I love innovation and love experimenting because this instrument easily accommodates such practices. Musical limitations are almost negligible and hence for a player like me it comes as a blessing’ says Murad speaking about his Musical collaboration.

Having over a dozen albums of solo and non-solo Music albums to his credit, Murad is the new face of Sarangi amongst the performance and festival circles. The ‘Saurangi’ festival conceived and created by him and his team of efficient Musicians was a landmark festival in the history of Sarangi as well. It is an annual feature marked on the Musical calendar where a sarangi symphony is performed by a dozen players who play a scripted symphony. For the first time ever in the history of Hindustani Classical Music, the best of hundreds of Sarangi players and Music connoisseurs gathered under one umbrella to enjoy a festival dedicated to this instrument. ‘In the past Pandit Ram Narayan did a similar event
with hundred sarangis but that event was on a different level. I have tried to put together an Indian symphony like how Pandit Ravishankar used to do the national Orchestra with different instruments’, says Murad about the Saurangi festival. Murad along with his twin brother Fateh Ali, Sitar player, vocalist Imran Khan and Tabla player Amaan Ali have formed a group called ‘Taseer’. Taseer as a band has collaborated with many more Musicians from across the world according to the needs of performances.

30. Shubhendra Rao and Saskia Rao

The teamwork of Sitarist Shubhendra Rao and cellist Saskia Rao weaves together the seemingly diverse traditions of European and Indian Music. In order to comply with Indian Classical Music's stringent requirements, Rao-de Haas adapted her cello, adding one additional playing string and ten sympathetic strings, creating the Indian Cello, the only such instrument in existence. The duo plays both Classical Indian Music and original compositions that are at once traditional and avant-garde. A concert that's truly titled "East Marries West" showcases the world-acclaimed duo of Shubhendra Rao and his cellist wife, Saskia Rao-de Haas. An Indian protege of Ravi Shankar, Shubhendra's crisscrossed the globe often, enthralling festival crowds. Saskia hails from The Netherlands, has piled up the frequent flier miles and hit festival appearances herself, and is breaking new ground by modifying and adopting the cello for
Indian Classical Music. The pair performed in the Twin Cities with Ragamala Dance at The O’Shaughnessy. These shows follow the premiere of Shubhendra’s original composition for Ragamala at the Kennedy Center’s maximum India Festival, a three-week celebration featuring India’s greatest living masters of Classical and contemporary dance, theater, film and art.

**Shubhendra Rao**

Shubhendra Rao is ranked amongst the key soloists as a Sitarist of India. Distinguished as a Musical bridge to many cultures, he creates an experience for his audience that "is not aimed at titillating the senses, but to seize the soul". A protégé of world-renowned Sitar maestro, Pandit Ravi Shankar, Shubhendra has established himself not only as a master of his instrument but also as a thinking Musician, constantly endeavoring to carry his instrument beyond conventional boundaries. Shubhendra has performed at major Music festivals and concert halls like Broadway and Carnegie Hall in New York, WOMAD festival in Guernsey, UK, Sydney Opera House in Australia, National Arts Festival in South Africa, Theatre de le Ville in Paris, Edinburgh festival and Doverlane Music Conference in India. In November 2007, he was awarded the “Youth Icon for Classical Music” by the popular Zee Television Network.

**Saskia Rao**

Saskia Rao-de Haas is a Dutch cellist based in Delhi, India. She performs North Indian Classical Music on the cello and uses a specially constructed cello, the Indian Cello made by Violinbuilder Eduard van Tongeren for this purpose, with five playing strings and ten sympathetic strings. She has studied Indian Music with Koustav Ray, Hariprasad Chaurasia, Sumati Mutatkar, D. K. Datar, and Deepak Chowdhury.
Saskia Rao was playing a German cello when she started learning North Indian Classical Music. She adjusted the standard tuning of A D G’ C’ to G# C# G#’ C#’, SA became C#. The sound was deep and sonorous but even for a Western cello it was quite heavy and big to play. The instrument was wonderful for the Romantic German Music and folk Music. She was mostly involved in at that time, and in the Indian context still suitable for a Dhrupad Alap, but for more intricate embellishments and faster movements it was not the right instrument. At this point another idea of Saskia Rao was to create a distinct Indian sound on the cello. Even while playing an open string. She started envisaging the possibilities that resonating strings, as many indigenous instruments of India have, could give me. She approached Eduard van Tongeren and discussed her ideas and the journey began. She selected a 100 year old North-German instrument for which Eduard van Tongeren designed a new neck which would hold 5 playing strings and 10 resonating strings going through the neck. These strings were attached by pins on the bottom and top of the soundboard. Tuning was done with a special key. The resonating strings had a special bridge as is common in many Indian string-instruments with Javari, a kind of extra tinkle and resonance of the string as is common in Sitar and tanpura. This bridge and the right thickness of strings were made, as with all my other instruments, by Sanjay Sharma of Rikhi Ram Musicals in Delhi. By this time, her technique had greatly developed and even while practicing for a minimum of 8 hours a day, the full size cello was not suitable for playing the extremely fast gliding techniques which she invented for playing characteristic gamakas. Saskia’s next instrument was a half sized cello with 8 resonating strings, with the same design as its predecessor. With this instrument two requirements were fulfilled; to create an Indian sound even when playing open strings by the use of resonating strings and to be technically able to play the very fast gamakas. Saskia had to develop her own techniques for playing Indian Music since it is a new instrument to the Music. The cello strings are ten to fifteen times as thick as the strings of a Violin, so are a lot heavier to play. The
distances are also much larger. In the sarangi, an instrument that also has thick strings, the friction of the fingers on the string is dissolved by playing the strings with the cuticles without pressing them down. On the cello it took a lot of practice and strength to develop gamakas. She invented a technique in which she use two fingers so close to each other that move together as one. Other left hand techniques are the slow andolan and the faster embellishments like murki and zamzama. In alap she follows the Dhrupad alap, as in the Maihar gharana style of playing. In Saskia Rao’s words “I remember Pt. Hariprasad Chaurasia telling me that I would have to find my own distinct style for the cello and not to play like anyone else, because I had to find what was best for my instrument. The cello is very close to the human voice, yet it has so many other possibilities too”.

A Glimpse on Emerging Bands

1. Shakti (band) and Remember Shakti Band

Shakti is a group which played a novel acoustic fusion Music which combined Indian Music with elements of jazz; it was perhaps the earliest practitioner of the Musical genre world fusion. Group’s leading member was the English guitar player John McLaughlin, but it also featured the Indian Violin player L. Shankar. It also included Zakir Hussain (on Tabla), and Ramnad Raghavan (on the Mridangam) and T. H. "Vikku" Vinayakram (on Ghatam).

In addition to fusing Western and Indian Music, Shakti also represented a fusion of the Hindustani and Carnatic Music traditions, since Hussain is from the North while the other Indian members are from the South. It came together in 1975, after the dissolution of the second incarnation of the Mahavishnu Orchestra, and toured fairly extensively during the period 1975-1977; it made only sporadic appearances (with personnel changes) thereafter.
After 1977 the albums which L. Shankar recorded with Z. Hussain and T. H. "Vikku" Vinayakram stayed close to the Music made popular by Shakti. Some twenty years later McLaughlin and Hussain put together another band with the same concept, called Remember Shakti, including V. Selvaganesh (son of T. H. "Vikku" Vinayakram ), mandolin player U. Shrinivas and eventually Shankar Mahadevan. Two concerts at the Montreux Jazz Festival (July 6, 1976 and July 8, 1977) are included among the 17 CDs of the box Montreux Concerts by John McLaughlin

**Discography**

- 1976 Shakti (Columbia)- LIVE ALBUM
- 1976 A Handful of Beauty (Columbia)
- 1977 Natural Elements (CBS)

2. **Mumbai Stamp – Band**

‘Mumbai Stamp’ is an innovative band conceived and formed by taufiq Qureshi, where trash material is put to use creatively to explore new rhythmic horizons. ‘Mumbai Stamp’, led by Taufiq; consists of 5 to 6 young drummers who play on all sorts of waste materials like bins, cans, tin boxes, buckets etc. Vibrant patterns of rhythm originating from these non conventional instruments take the audience to another level of energy. The power emanating from these spirited trash boxes, the superb co-ordination of the band and the phenomenal ability of Taufiq to stroke a rhythmic cadence out of any surface make Mumbai Stamp a unique band. It has entertained many audiences, all over India. The amazing rhythmic motifs Taufiq weaves along with his band members leaves the listener wanting for more, the band enjoys the appreciation of all types of audience-be it Music lovers, corporate world or the novice. This band catches the pulse of the audience and in fact is a spectacle to watch as well.
3. **Parikrama Band**

Parikrama is a Rock and Roll band from Delhi, India. They have several live performances and original numbers to their name. The band was officially formed on June 17, 1991 in Delhi. The word Parikrama means 'orbital revolutions' in Sanskrit.

The band consists of Nitin Malik (lead vocals), Sonam Sherpa (lead guitar), Saurabh Choudhary (guitar), Subir Malik (Keyboard, synthesizers), Gaurav Balani (bass guitar), Srijan Mahajan (drums), Ashwin 'neal' Mani (drums) and Sheel Patel (tambourine) accompanied by Dilip Ramachandran (drums, percussion), Shambu Nath (Tabla, mridangam, percussion), Imran Khan (Violins) and Rajat Kakkar (percussion). The band often fuses Indian Classical Music instruments like mridangam, Tabla and flute with conventional instruments like guitar, drums and Keyboards. They have been inspired and influenced by the likes of Pink Floyd, Jimi Hendrix and The Doors.

4. **The Brown Indian Band**

The Brown Indian Band led by bass player Colin D'Cruz, features accomplished Indian Classical Musicians in concert with jazz virtuosos. Indian Classical Music can be compared to jazz as both are forms of improvised Music. Indian Classical Music is linear and uses just one scale (Raga) to improvise within a composition whereas jazz has a much broader palette for improvisation where multiple scales can be used to improvise through harmonic changes. Indian Classical Music however, has some of the world's most complex rhythm structures and subtle quarter tones that add an exciting new dimension to jazz.
The Brown Indian Band uses the best of both forms of improvisation to create India's contribution to world Music.

From the time the band was formed in 1994, the lineup has included various combinations of north and south Indian Classical Musicians jamming with local as well as international jazz Musicians. The Brown Indian Band has been performing for high profile weddings around the country besides regular corporate events and Music festivals around the world. The band consists of Shubhangi Joshi (vocals), Sunita Bhuyan (Violin), Dhiraj Kapadia (flute), Prashant Salil (santoor), ayesh Dhargalkar (Tabla), Tony Dias (Keyboards), Colin D'Cruz (fretless bass).

**Albums:**
Lounge Fusion/Ambient Music
Yaman Yatra mp3
Bhagya Express mp3

5. **Mrigya Band (www.mrigya.com)**

Mrigya has blossomed into a fascinating contemporary group venturing to stretch the boundaries of Music becoming the harbinger of a unique fusion band offering a rich blend of blues, funk, folk, latino, Indian Classical, and jazz. The objective of Mrigya is to expand in all directions and to play Music without boundaries. It perhaps best represents the coming together of various strains of Music.
Band Members

Sharat Chandra Srivastava: Violin, Vocals: Sharat is one of the founding members and the driving force behind the band and over the years, has been instrumental in leading the direction of the Music of Mrigya. He is considered to be one of the best young Violinists in the country. Owing allegiance to the Senia Gharana, he has been extremely active on the performing circuit for over 2 decades. His promising talent nurtured since age 7 by the renowned Violinist Late Pandit Joi Srivastava, his Guru and grandfather, has lent him rare understanding of the 'Dhrupad-Ang', a style unique to this Gharana under the Guru-Shishya parampara. This and such grooming has put him on stage with the likes of Ustad Amjad Ali Khan, Pt. Hari Prasad Chaurasia, and Pt. Birju Maharaj. As an acclaimed soloist, he was selected for the Sahitya Kala Parishad's coveted 'Yuva Mahotsava'. He has also performed with a certain Mr. Gordon Sumner aka 'Sting' apart from playing with the acclaimed Indian rock band Parikrama for over a decade.

Gyan Singh: Tablas, Dholak and Mridangam: The quietest member of the band who lets his Tabla does the talking most of the time. Gyan's Tabla playing reflects years of hard work and dedication to his instrument under the tutelage of Pandit Suresh Talwalker. His contribution to the band goes beyond the technical abilities by taking his Tabla playing to a different level of versatility. Be it flamenco or jazz, Gyan fits the Tabla as if it was meant for that genre of Music. By the way, he also played with Parikrama for a decade before he helped start Mrigya.

Indraneel Hariharan: Bass, Vocals: The man with the groove! A huge fan of funk, jazz and hip hops who has the tendency to jam with the tabalchi at the slightest excuse. Neel was exposed to Indian Classical and Carnatic Music at a very early age which helped him play odd time signatures with relative ease.

Sacchin Kapoor: Keyboards, Vocals: He is a man with the magic fingers. One look at him and you could pass him off as a clean cut South Delhi boy taking care
of family business. Give him some keys and you will be surprised. Sacchin, very interestingly comes from a pop-rock background, who has over the years evolved as a serious piano player. He has this huge Musical ability to add some magic into any form of Music, be it jazz, Indian Classical, funk or rock. His lush chordal work and tripping solos are something you should look out for.

**Karan Sharma: Guitars:** The rock star of the band... whose guitar playing is even better than his looks. He is a newest member of the band who joined us over 2 years ago. A huge fan of rock, who effortlessly merges his playing style to suit any genre.

**Rajat Kakkar: Drums:** Rajat can put any speed metal drummer to shame with his sheer power and speed. Incidentally, Rajat comes from a school of jazz rock fusion playing imbibed from his guru, Ranjit Barot. He is one of the driving forces of the band and has worked his socks off to reach his current level of drumming and percussion. He is also a part time stock analyst, although no one seems to have benefitted from his predictions (just kidding, who knows!!!!) and is the life of the band. The joker in the pack - without whom there would be no humour in the band.

**Guest Artists:**

**Ghulam Qadir Niyazi: Sufi Vocals:** Qadir Bhai, as he is affectionately known is the qawwal of the band has a qawwali group of his own but he enjoys Sufi fusion equally. He is known to bring the house down with his extraordinarily passionate vocal delivery.

**Sukriti Sen: Hindustani Vocals:** Sukriti is an Indian Classical vocalist who has over the years lent her voice to countless jingles and Classical performances. Sukriti adds her own interpretations of vocal techniques which add magic to any composition. She has performed across the world and is now a seasoned vocalist
to boot. She also toured with Pete Lockett (the renowned percussionist) in India along with Selvaganesh (Shakti & McLaughlin).

6. Advaita Band (www.advaitaonline.net)

‘A’ - non, ‘dvaita’ - dual, Advaita means experiencing all as "One". To the uninitiated, Advaita is an eclectic fusion band based in New Delhi, India. It is the expression of eight distinct Musical sensibilities that dissolve into each other to bring forth a truly unique and ingenious sound.

Indian Classical traditions are given new dimension, as they are reinvented within a contemporary soundscape in harmony with Rock and Electronica. The “Advaita Experience” is defined by the pursuit of that incredible moment during performance when the Musician becomes the Music and forgets his own identity, resulting in thoroughly electrifying stage performances. Since their inception in 2004, Advaita has been established as one of the most thrilling, innovative and original acts on the Indian Music scene, with the unique reputation of enthraling audiences in any kind of setting – from corporate events and Music festivals to pub gigs and college shows. Hailed by Music lovers and media alike, the band is now a well respected entity on the cultural map of both Delhi and India. Advaita is one of only four bands from India selected by famous producer John Leckie (who has worked with the likes of Pink Floyd, George Harrison and Radiohead) to record two songs with him for a compilation released by the British council. As part of this project, called the India Soundpad Project, the band toured the UK playing 6 shows in 5 cities, including the famous Great Escape Festival in Brighton. In March 2009 Advaita launched its first album on EMI records titled Grounded in Space which further catapulted the status of the band. Recorded at
the famed Yash Raj Studios, Mumbai, the album spent 4 weeks at number one on the International charts at the Music World stores for all of Delhi. The year 2010 saw Advaita being featured on the Indian leg of the popular MTV shows 'MTV Coke Studio' and 'MTV Unplugged'. Their track 'Goakh' was nominated for GIMA awards 2011 in the category of 'Best Pop Song'. The band have recently (Feb2012) launched their much awaited second album 'The Silent Sea' on EMI records. The second album too was recorded at Yash Raj studios in Mumbai and mixed by Shantanu Hudlikar.

Band Members:

Abhishek Mathur – Guitars / Electronics / Vocals
Anindo Bose – Keyboards / Electronics / Vocals
Chayan Adhikari – Western Vocals / Acoustic Guitars
Gaurav Chintamani – Bass Guitar
Aman Singh (Kumar) – Drums
Suhail Yusuf Khan – Sarangi / Hindustani Vocals
Ujwal Nagar – Hindustani Vocals
Mohit Lal – Tabla / Percussions