

**BASICS OF INDIAN MUSIC V****COMPOSITION AND IMPROVISATION**

The modern Western world does not know improvised classical music. Our classical works have all been written down, fixed. They may be re-created in performance, but never recomposed.

Indian classical music is generally qualified as improvised music. However, it also knows composed parts. The balance between the two differs from musician to musician and from style to style. We have already dealt with the subject in relation to vocal music in previous articles on dhrupad (issue no. 2) and khayal (issue no. 3). In this article we will attempt to shed some light on the question of composition and improvisation in the different parts of an instrumental performance. We will focus mainly on sitar and sarod, because the performance style for these instruments differs most from vocal practice. In a future issue we will go into improvisation and composition in drumming, which calls for separate treatment.

Improvisation

Before we begin our discussion the concept of improvisation must be properly understood as it applies to Indian music. In the classical traditions, improvisation is not just 'playing what you feel' or playing within a scheme of chords, as is the case with jazz music. The Indian musician always has to remain within the strict limits of the raga he is presenting, whether he is playing composed parts or improvisations.

The slow introductory section of a classical performance, *alap*, is an improvised part *par excellence*. In it, the artist is not 'restricted' to composed parts or rhythmic structure; he seems to be at liberty to weave whatever melodic threads he pleases.

On the other hand, we can argue that the artist is in fact strongly restricted in *alap*. A knowledgeable audience expects the purest expression of the raga in this part. Slight faults, which may pass unnoticed in other sections, stand out in *alap*.

However, the fact remains that there is an infinite number of ways to delineate a raga correctly, as one can hear from concerts and recordings. Some ragas may leave more scope than others, but most *alaps* will be quite different from artist to artist and even from performance to performance, although generally one picture, one mood emerges from the particular

treatment of notes in each raga.

Instrumentalists usually loosely follow the structure of the *dhrupad* *alap*. First the tonic (*sa*) is established. Then, the other notes are slowly introduced one by one. The artist plays a note, moves to another, and returns, establishing a context for each note. Starting in the lower octave, all notes are carefully made to shine, gradually working up to high *sa*, one octave above the tonic. After that, improvisations move more freely over the entire range of the instrument, creating tensions and resolving them, firmly establishing the atmosphere of the raga.

Sometimes, artists base their *alap* from the beginning upon some characteristic phrases in the raga, from which they pro-

beat is introduced, but no rhythmic structure or accompaniment is present.

Composition

As is the case with improvisation, we must first consider the meaning of the word 'composition' in Indian music, because it differs greatly from the Western concept. Indian classical music does not know scores, pieces of music that have been written down entirely. In India, composing takes place during the practice-time of accomplished musicians. They search and find new phrases by re-ordering the traditional material. The new pieces are not written down, but remembered and reproduced in performance.

The word 'composition' refers to a short



The sitarist Jamaluddin Bhartiya in great concentration whilst improvising alap.

ceed to build up a full picture. This is especially common for ragas of a lighter character.

A third possibility is an extremely short *alap*, which is later elaborated upon during the part with tabla accompaniment. This structure is copied from *khayal* singing.

In general, instrumentalists devote one third to one half of the total performance time to the *alap* section, which sometimes comprises *jor* and *jhala*, in which a pulse

piece of fixed melody in a particular raga. Compositions are usually passed down from guru to disciple without change, but they may be altered and new ones may be composed.

An instrumental composition consists of two or three parts. First *sthayi*, which moves mainly in the middle octave; sometimes *manjha*, which extends into the lower octave; and finally *antara*, which leads up

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At the end of an improvisation, Ali Akbar Khan indicates the return to sam with a nod to the tabla player Zakir Hussain.

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to high *sa*.

Such a composition rendered in full covers only a fraction of the total performance time; usually less than a minute. Still, it is considered very important by discerning listeners. A good composition shows the essential melodic outlines of the raga fully and beautifully. At the same time, it corresponds perfectly to the structure of the *tala* in which it is set.

Traditional musicians treasure old compositions which their predecessors have composed. Music students are eager to learn as many compositions as possible, because their several parts form a valuable concentrated outline of the raga, which can be used for improvisations.

The beginning of the composition section of the performance is always clearly marked by the entrance of the rhythmic accompaniment. Usually the soloist repeats the first part of the composition several times, whilst the tabla player improvises. In the course of the performance, this *sthai* is repeated played as accompaniment to rhythmic solos and as a starting or returning point for improvisations.

After the first tabla solo the instrumentalist plays the other parts of the composition, which may be followed by several kinds of improvisations. In the case of a short *alap* section, the *alap* may be continued within the rhythmic cycle. While the tabla player indicates the *tala* with simple strokes (*theka*), the soloist improvises, now and then returning to the main stress of the cycle via a part of the composition, but otherwise maintaining free rhythm.

Gatkari and *chand* take liberty with the rhythm in an opposite way; they consist of following the lines of the composition in cross rhythm with the tabla. Although the basic structures of these parts are usually fixed, their execution relies partly on inspiration and improvisation.

Tana

The most popular kind of improvisation

in rhythm is *tana*. *Tanas* display great variety in melody and rhythm, but in general one can say that they are fast and use many notes, moving over the entire scale. They differ in the techniques used and their melodic forms.

In principle, *tanans* are improvised; but we cannot say this without classification. Firstly, every artist has a set of 'stock *tanans*' in every raga, which he will either play exactly as he learned them or use as the basis for others. Then, there are many *tanans* which are based on technical exercises. These exercises may be transported to other notes (or even ragas) or varied and combined, so that the 'improvisational aspect' increases. Finally, there are *tanans* which come directly from the inspiration, mastery and genius of the artist and which can justifiably be called improvisations. All *tanans*, however, have to remain within the limits of the raga structure. 'Free' improvisations are out of the question. They spoil the mood of the raga (and the audience).

Tanas can be played from any given point in the rhythmic cycle and can return to the composition at any point at the discretion of the performer, although the heavily stressed *sam* has preference. While the soloist is improvising, he follows the rhythmic cycle internally or watches the tabla player, who indicates the *tala* with its basic strokes.

Usually, all notes in a *tana* are equal length and played in fluid succession. Sometimes, however, they display rhythmic complexity, usually not entirely improvised. As with melody, many artists have stock rhythmic patterns, into which they fit the notes of the raga. This holds true especially for *tihai*, a pattern repeated thrice that leads back to *sam*. *Tihai* often follows a *tana*.

In fact, *tanans* are 'handicapped'. Because of their speed, they cannot give proper expression to the raga. Inevitably, fine intonation and the proper durational value of notes is lost. At best, a *tana* can follow characteristic sequences of notes to show the

individuality of the raga. In spite of this, virtuoso *tanans* and complicated *tihais* seem to dominate the composition section of many performances nowadays. Artists devote an inordinate amount of attention to what often amounts to not much more than mere gymnastics. It is deemed more important to impress the audience than to play a few meaningful and well executed *tanans*, which can indeed have great beauty.

Tanas abound especially in the fast composition, which follows the first composition in slower tempo. The speed and complexity of the *tanans* increases as the performance progresses.

Sitar and sarod players often conclude with a very fast *jhala*. In *jhala* the melody is simple, but the notes on the main strings are alternated with strokes on the *chikari* strings, which are turned to a chord in which the tonic dominates. In this way rhythmic patterns are created, subdividing the *tala* in different sections with varying accents. The performance is brought to a climax by a very fast *tana* and a final *tihai* which is followed by the tabla player, with both musicians ending perfectly on the last *sam*.

We have seen that in *alap*, *tana* and other parts of the performance there is no clear-cut division between improvisation and composition. Improvisations always involve some preconceived ideas or practice, and even compositions are not completely fixed. Truly new patterns hardly ever come into existence, but no two performances are quite alike. The musician on the stage rearranges and elaborates on already existing patterns, combining the best of an age-old tradition with the inspiration of the moment.

OLD MASTERS OF INDIAN MUSIC — III

Allauddin Khan (1881-1972)

In any period of musical history, there are a few figures who stand out for their contributions to the music. Of course, there are always many behind the scenes, both geniuses and simple hard workers, without whom the music would not survive, but who may not come to the notice of the general public outside the music field. Allauddin Khan, on the other hand, became a legend in his own lifetime, not only because of his complete devotion to and expression of the art of music, but also because he was the teacher of some of the best-known performers in Indian classical music today. Moreover, his name and his work are known to Western audiences through the efforts of his disciples, such as Ali Akbar Khan, Ravi Shankar and Nikhil Banerjee, who have toured the West extensively and worked hard to establish the reputation of Indian music abroad.

'Baba' Allauddin Khan spent the first half of his life in the relentless pursuit of musical knowledge. He suffered a great deal of material hardship in his quest. There are many colourful stories about him during this period, some of which have surely been embroidered with details over the years, but the message of all these stories is clear; there was no higher goal for Baba than the attainment of the best in music. For him, music was a spiritual path.

During his training, Baba had many gurus and learned to play a great number of instruments. As a performer, he became best known as a sarod player, and he also performed widely on violin and rabab. In the second quarter of this century, he and Hafiz Ali Khan were the two most prominent sarod players, who contributed both extensive material and technical innovations to this instrument. (See issue no. 4 of the Indian Music Newsletter, article on sarod). Both of them had the great vina player Wazir Khan as their guru.

Baba lived to a ripe old age; some say 91, some say 110! His centenary was (probably erroneously) celebrated in Maihar in 1962. Until very recently in India, exact dates or years of birth were not always recorded. Apparently Baba had had an illness in 1960 which could have caused loss of memory as to his proper age; collating the facts and figures which are known about his early life, the most likely year of his birth seems to be 1881. Still, as Ravi Shankar says, 'what does it matter if he was over a hundred or nearing a hundred? What he accomplished in his lifetime many others could not do if they had three hundred years to live.'

Baba's family lived in Tripura State, East Bengal. His father and elder brother used to play music for enjoyment but they did not see it as a good career for any member of their family, since music was

in disrepute in those times as a respectable profession. However, young Alam, as Baba was called then, was fascinated by music. Indeed, he would avoid school in order to listen to the devotional music at a local temple, but was punished by his father when he was found out. Eventually he decided to run away from home, though he was still a young boy, because it was the only way he could concentrate all his time and energy on music.

Alam wound up in Calcutta and due to inexperience and misfortune, became a penniless street-dweller. After a few months of living on charity and refusing to give in by going back home, he met his first guru, Nulo Gopal. Alam learned vocal music from him under a very strict, old-fashioned teaching system; he had to practise only *sargam* (sol-fa), scales and exercises for 12 years, before his guru would start to teach him knowledge of raga. Unfortunately, Nulo Gopal died after seven years of his training, and thereafter Alam stopped learning vocal music but started to play on a variety of instruments. For a few years he had lessons from many different teachers under the guidance of the musician Habu Dutta, brother of Swami Vivekananda. Some time later he met a great sarod player, Ahmad Ali Khan, and became his disciple.

Ahmad Ali was one of those musicians who are afraid to teach their students all their knowledge in case the students surpass them. After he discerned Allauddin Khan's potential brilliance he dismissed him as a student, saying it was now time for him to learn from experience. At this point Allauddin was in Rampur State, one of the greatest music centres in India at the turn of the century. He met and heard

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many musicians, and determined that he had to have Wazir Khan, the court musician of Rampur, as his guru. It took him well over two years to manage to meet Wazir Khan, since the guards at the gates of the court musician's big house would never allow him to enter.

Allauddin was prepared to die rather than give up the attempt to become Wazir Khan's student. He even purchased two tolas of opium for a possible suicide attempt. A local mullah heard about his quest and managed to dissuade him from committing suicide. The mullah suggested that Allauddin try to intercept the carriage of the Nawab of Rampur during one of the latter's frequent drives outside the palace. Having found out the route the Nawab was going to take one day, Allauddin stepped into the road when he saw the carriage coming, and held up his hand to get the driver's attention. Since he was blocking the road, the carriage had to stop, and he refused to get out of the way until the Nawab would give him an audience. The Nawab was convinced by the earnestness of the young man's attempt, and took Allauddin back to the palace to test his knowledge of music. He was so impressed that he arranged for Allauddin to be accepted as Wazir Khan's disciple.

Throughout this period Allauddin maintained no contact with his family, but from

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'Baba' Allauddin Khan at an old age enthusiastically responds to the excitement of reaching sam with the tabla player Kanthe Maharaj.

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time to time his elder brother Aftabuddin found out where he was and brought him home for a visit. On the first of these visits the family managed to marry him off to an eight-year old girl, Madan Manjari. She had been betrothed to him at birth, an Indian custom that is still sometimes pursued to this day. Although it was a child marriage, legal procedure required that Allauddin spend the marriage night in the same room as his bride. It is related how Allauddin crept away early in the morning, taking his wife's ornaments and jewellery to help support himself once back in the city. He could not bear to be away from his guru, and abandoned his new bride and his family to return to his musical training. However, his guru Nulo Gopal had died during his absence. Madan Manjari, Baba's wife, went through years and years of suffering, because her absent husband was not at all interested in married life, but she refused to re-marry. Eventually she was able to join Baba in Maihar State, where they set up family. Their children included Ali Akbar Khan and Annapurna Devi, the two most advanced disciples of Baba's music.

Baba's guru Wazir Khan was a vina player, but at first he would only teach Baba on sarod, rabab and sursringar, since the teaching of vina was supposed to be limited to members of the *binkar's* family. When his guru came to realise all the hardships and suffering his student had weathered to follow music, he relented. But Baba kept to the sarod, rabab and sursringar anyway in learning from him.

Wazir Khan gave Baba a long and thorough training and then ordered him to make an inter-State tour to test out his capabilities and listen to the reputed musicians of different states. Baba followed his teacher's instructions and finally reached Calcutta where he encountered the intrigues of the music scene. He reacted against this political atmosphere and was happy to leave when he took a job as music teacher to the ruler of Maihar State (in the present-

day Indian state of Madhya Pradesh). Thus he settled in Maihar and began a long, stable period which lasted the rest of his life.

Baba toured Europe in the mid-thirties with Uday Shankar's dance and music troupe, and was enthusiastically received by Western audiences. On this tour he began to teach Ravi Shankar, who was dancing in the troupe, and eventually persuaded him to switch to serious music study instead of continuing his dance career. It was a difficult decision for Ravi Shankar to make; he had to give up his glamorous life of socialising in order to live in the complete austerity demanded by Baba of his students who came to live at Maihar. Nikhil Banerjee also says of his period of musical training with Baba, 'It was a very tough time'.

Many students came to learn from Baba but few stayed for more than a week, because they could not follow the strict conditions. At least twelve hours' practice a day was demanded, and often more. It is said that Ali Akbar sometimes used to practice 18 hours a day. Baba never asked any money for his teaching, but he did insist on total obedience to his instructions and routines, otherwise he would stop teaching the student. Complete celibacy had to be observed, and the daily schedule allowed no time for social diversions; the only breaks came at mealtimes and occasionally an hour or so for a walk in the local countryside. Practice was from four in the morning till eleven at night, with two teaching periods during the day.

When Ali Akbar was a child, he skipped his practice one day, and when Baba found out he locked Ali Akbar in a room and told him he had to practise throughout the night, without being allowed to take dinner first. But early in the morning Baba came in with a tray bearing not only one, but two trays of food. He said he could not bear to eat until his son had made up for his lost practice.

Baba was completely dedicated to the welfare of his students; sometimes he would even go to the market to buy vegetables for them. He regarded music as a strict, lifelong discipline that requires long and careful training. If a student was not prepared to regard music in this way, he felt it was better not to take it up at all.

Baba had a quick temper; he would flare up all of a sudden if he was not satisfied with the way a student was playing, and he often used a cane to beat them. Ravi Shankar was one of the few students who was never beaten, and he recalls how once when Baba had used harsh words to him, he was so upset that he packed his bags and went down to the railway station. Ali Akbar came running to find him before he could leave, and he expressed his astonishment that Ravi reacted so strongly, since Ravi alone was spared the beatings so often meted out to the other students. Need-

less to say, Ravi returned to Baba's house.

During Baba's own period of training, he sometimes used to tie his long hair to one of the beams on the ceiling. Then when he fell asleep whilst practising, he would immediately jerk awake again from the tug on his head!

All the students had to learn vocal music as well as their instruments; they were also advised to study tabla. Baba usually taught by singing or playing the sarod. Many students learned sarod, but some studied other instruments, such as surbahar, sitar and flute. They had to follow his



One of the last photos of Allauddin Khan. In the presence of several teachers, he attends a student performance in his honour at the Maihar College of Music.

playing and instructions, adapting the technique to their own instruments.

The Maihar College of Music was founded by Baba to provide a residential opportunity for dedicated students of music, including local boys. To encourage and build up local talent he started the Maihar String Band, an orchestral ensemble of Indian and Western string and percussion instruments. For the last eight years of his life he ceased performing but still came regularly to the college to check on the students' progress.

Many new ragas were developed by Baba, following the traditional rules for music. Some of these ragas are Hemant, Hem-Bihag, Manj Khamaj, Madan Manjari, and Kaunsi-Bhairav. He also made many compositions in traditional ragas such as Todi, Yaman and Bhairavi. Because he had learned such a variety of styles of singing and playing from so many gurus, he was able to enlarge the scope and range of possibilities open to an instrumentalist. He taught his students to be versatile, able to play a wide variety of classical music styles. From those who believe in narrow specialisation, Baba and his disciples have been subjected to a certain amount of criticism for this so-called 'impurity' of style. Yet the beauty of a traditional art such as Indian music is that it is never stagnant, but goes on growing through the innovations of creative geniuses of successive generations.

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BASICS OF INDIAN MUSIC VI RASA — The Aesthetic Experience

How can we describe our enjoyment whilst listening to Indian music? Obviously, we can refer to the movement of the melody; the interplay between rhythm and melody; the tone colour of voices and instruments. But these clear-cut answers taken together do not seem to fully account for the aesthetic enjoyment we are experiencing during a truly excellent performance. Such a sensation cannot really be known, it can only be felt. Indian scholars have philosophised extensively on the subject. They have developed the theory of *rasa*, which literally means 'essence' or 'flavour'.

The philosophy of *rasa* goes back many centuries. The famous treatise on the dramatic arts known as the *Bharata Natya Shastra* (dating back more than 2000 years) elaborately deals with *rasa*. It mentions eight basic *rasas*: the erotic, the comic, the pathetic, the furious, the heroic, the terrible, the odious and the marvellous. Later texts have introduced a ninth *rasa*, the peaceful, which is now generally accepted.

The nine *rasas* correspond to nine *bhavas*, or fundamental states. These are delight, laughter, sorrow, anger, heroism, fear, disgust, wonder and serenity. Through the expression of *bhava*, *rasa* is realised in the minds of the audience.

Following the Sanskrit scholarly tradition, there has been an endless line of commentaries on the verses in the *Bharata Natya Shastra*, followed by commentaries on the commentaries, and so on. This has made the theory more and more complicated and spoiled its basic simplicity, which makes it so beautiful.

The principal idea of *rasa* can perhaps best be explained by our experience in the theatre. When we see a sad occasion in a well performed play we feel affected. However, we do not feel the same emotion we would feel if the dramatic incident had occurred in our actual lives. The feeling is similar to sadness, but separate from everyday reality and therefore more 'pure' in the mind. It becomes detached from the real experience of sadness and turns into aesthetic experience.

Rasa only refers to the highest form of this enjoyment, when the mind is entirely pervaded by one sentiment. It has been described as sacred, not of this world, supernatural, next to divine gustation, and at the same time simple and pure.

Music is an abstract art. We have to realise that the theory of *rasa* was developed for dramatic arts, which refer to an outside reality. The basic concept applies very well, but some of the nine *rasas* are quite difficult to realise in music. Concerts may be hilarious, terrible or even disgusting, but we can hardly regard this as the *rasa* of the performance.

Only a few *rasas* are frequently ex-

pressed. The predominant *rasa* in Indian music is probably *shanta rasa*, the peaceful. Second in importance there is *sringara rasa*, the erotic, which takes two forms. *Sringara rasa* in separation is the feeling of parted lovers, but also the feeling of the human soul yearning for union with god. It is close to *karuna rasa*, the pathetic. Similarly, *sringara rasa* in union is close to *shanta rasa*. Some ragas express heroism, and especially in the poetry of the composition some of the other *rasas* may be expressed.

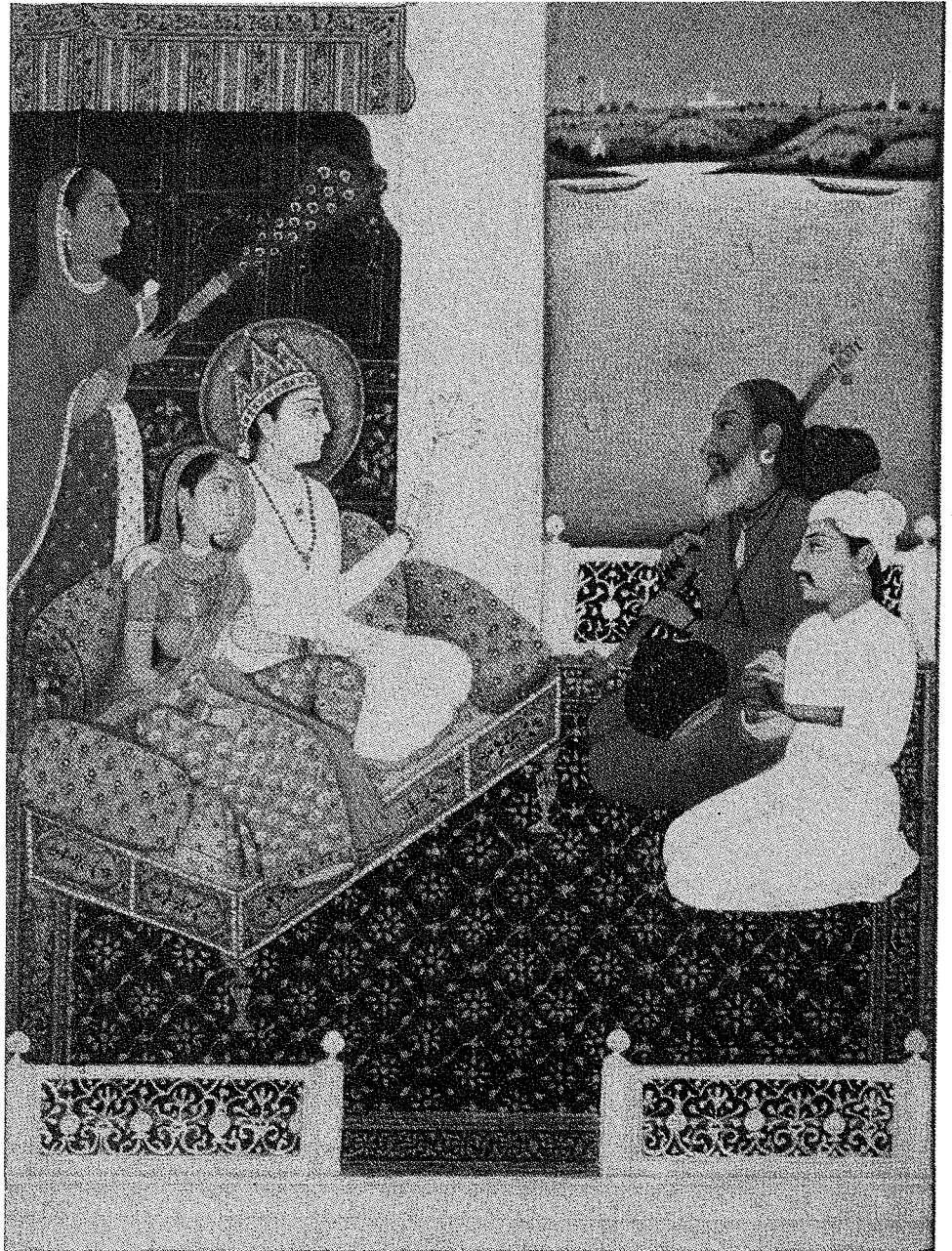
Some artists and writers persist in applying the *rasa* theory in full to music, but usually with rather unsatisfactory results. Whatever the correspondences between the different arts, it is better to keep our eyes open to the essential differences between them as well.

The most important point we can make about *rasa* in music is that each raga has its own *rasa*, a unity of mood, which is the

result of its musical features (and possibly its cultural background). This mood pervades the entire performance; artists refer to it as *ragabhava*, and insist it should be maintained at all times.

Still, we should leave room for differentiation within one raga. The *alap* section of a performance will almost always express a more peaceful atmosphere than does a fast composition. Moreover, some ragas may be interpreted in quite different ways. When we hear raga Bhairavi performed in *dhrupad* style it expresses devotion, while in the light classical thumri form it may be quite sensual.

Viewing the matter from a spiritual side, many theorists agree that all *rasas* ultimately lead back to one. Fully realised *rasa* becomes akin to the fulfilment of all Indian spiritual paths. The performer or the listener finds himself in the ultimate form of *shanta rasa*, total peacefulness.



The mood of some ragas is traditionally represented by so-called ragamala miniature paintings. This painting represents raga Malkauns, a midnight raga.

BOOK REVIEW

A Treatise on the Music of Hindoostan by N.A. Willard

Our first book review deals with one of the first books written in English on the subject of Indian music. *A Treatise on the Music of Hindoostan* by N.A. Willard was originally published in 1834 and subsequently reproduced in *Hindu Music by Various Authors*, collected by S.M. Tagore (1875). Although books on Indian music are never easy to find, this one has been reprinted several times, so one occasionally comes across a copy.

At a time when virtually all foreigners looked down on Indian music as a primitive and cacophonous form of native entertainment, Willard had the courage and the intelligence to write an eloquent plea for a reappraisal of Indian classical music, followed by a lucid exposition of the main features of the music. In a lengthy preface and introduction he points out that the music of India comes from an ancient civilization which should not be regarded with any less respect than the ancient cultures of Egypt and Greece.

Willard notes the tendency of the colonial Europeans to regard countries such as India as semi-barbarous; therefore, being prejudiced in the first place, their unfavourable attitude towards the music may well be caused by lack of attention, and the likelihood that they have not actually heard any good music. As he says, 'If an Indian were to visit Europe, and who having never had opportunities of hearing music in its utmost perfection — who had never witnessed an opera, or a concert, directed by an able musician, but had merely heard blind beggars, and itinerant scrapers, such as frequent inns and taverns — were to assert that the music of Europe was execrable, it would perhaps never have occurred to his hearer that he had heard only such music as he would himself designate by the same title, and the poor traveller's want of taste would perhaps be the first and uppermost idea that would present itself.'

The author acknowledges the difficulty in making a serious study of Indian music, since theory is widely separated from practice. It was necessary then, as now, to observe and learn from practising musicians. Willard lived in India and learned several instruments himself, and the material he presents in this book consists of his original observations and classifications, together with references to the ancient texts. He does not find contemporary writings useful, but rather, he refers to 'the authors of the East' with a certain amount of scepticism. He writes, 'In the instance of the origin of the gamut (the *sargam* system of notes), they say, that the

various sounds of which it is composed are derived from the natural sounds or calls of various animals... I was not aware, before I got a sight of Indian treatises on music, that the lowing of sheep, the neighing of horses, or the call of the elephant, could be construed into musical sounds'.

In a chapter on *ragamala*, or 'pictorial representations of musical modes', Willard gives descriptions of 34 different ragas and raginis as depicted in the *ragamala* paintings.

Ragini Todi: 'This delicate minstrel is clothed in a white *sari*. Her fair skin is tinged and perfumed with touches of camphor and saffron. She stands in a wild romantic spot playing on the Veena. The skill with which she strikes that instrument has so fascinated the deer in the neighbouring groves, that they have forgotten their pasture, and stand listening to the notes which she produces.'

Various musical instruments are described, and also 'twenty species of vocal composition', beginning with *dhrupad* and *khayal*. In a section called 'Time' he gives a description of vocal music accompanied by rhythm which can be recognised as the type of *khayal* singing practised to this day. 'The peculiar nature of the melody of Indian music not only permits but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form; but on its repetition, which is a natural conse-

quence, occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle or any certain part of a measure, and fall into a rhapsodical embellishment called *Alap*, and after going through a variety of *ad libitum* passages, rejoin the melody with as much grace as if it had never been disunited, the musical accompaniment all the while keeping time.'

Willard attempts to explain the love poetry of the songs in terms of the different social customs of India. He compares the poetry of India with that of Arabia and Persia.

'In Arabic poetry the man is invariably in love with the woman who is the object beloved. In Persia he is represented, contrary to the dictates of nature, as in love with his own sex... In India the fair sex are the first to woo, and the man yields after much courting. In composition of this country, therefore, love and desire, hope and despair and in short every demonstration of the tender passion, is first felt in the female bosom and evinced by her pathetic exclamations.'

It was Willard's love and enthusiasm for Indian music that prompted him to write this book. The short extracts in this article cannot do justice to a book so vivid and interesting that it retains its value to the present day.

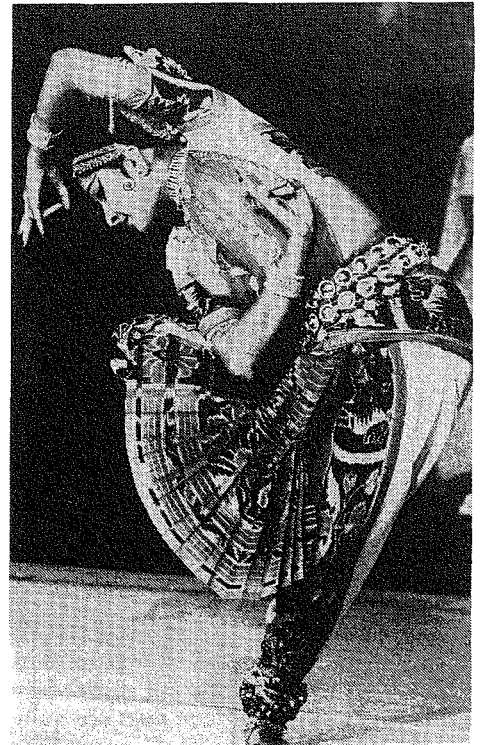
CONCERT DIARY

We have precious little concert information for you this time; summer holidays for artists, organisers and audience. We are sure that there will be some more concerts in September, but we have no dates yet. Please check local sources.

Jamaluddin Bhartiya - sitar
Saturday 21 July, Omega Institute, Rhinebeck, New York State, U.S.A. 8 p.m.
Sunday 22 July, at The Welcome House in Mount Tremper, New York State, 8 p.m.
Sunday 9 September. Monthly concert with his students in Het Pand Brandaan, Vinckenstraat 29, Amsterdam; 3 p.m.
(August concert cancelled).

Imrat Khan - sitar and surbahar
Tuesday 31 July, Commonwealth Institute, London.
Saturday 25 August, Blackpool.

Sanyukta Panigrahi - Odissi dance
Friday 7 September, Stiltepunt, Den Haag, Holland.
Saturday 8 September, Mozes en Aaronkerk, Amsterdam; 8.15 p.m.



Sanyukta Panigrahi



INDIAN MUSIC NEWSLETTER

A quarterly information paper for lovers of Indian music in the West.



Characteristic poses of three major dance styles in India: from left to right: Kuchipudi (akin to Bharat Natyam), Odissi and Kathak.

In the first years of the Newsletter we have shamefully neglected the subject of dance. To adjust this shortcoming, we are devoting a large part of this issue to articles on the dance traditions. After a general introduction to dance in India you will find an article on Bharat Natyam, in conjunction with the European tour of Alarnel Valli.

INDIAN DANCE

An Introduction

Indian classical dance has, in this century, attracted dancers and artists from all over the world and is widely appreciated. Even the great ballerina, Anna Pavlova, has explored this intricate art. Ruth St. Dennis and the notorious Mata Hari borrowed themes, costumes and movements from different schools of Indian dance, creating their own free interpretation of the beauty and splendour of India and the dancing girls.

The roots of today's classical dance styles can be traced from 1300 to 1800 AD, although many of the basic fundamentals go back as far as approximately 2000 years. These dance styles are believed to have originated in the ancient temples. Dance was performed as a means of worship by female dancers known as

devadasis, which literally means female servants of god. The dance styles, manners and customs of the *devadasis* differed according to region, temple, ruler and period in time. There have been numerous stages of development as well as degeneration in the dance throughout history. Currently, with the virtual disappearance of the temple dancers, these dance styles have gone from the temples to the stage and from a form of ritualistic worship to a performing art.

The earliest known written manuscript on Indian dance and drama is the *Natya Shastra*, from about 2,000 years ago. It is a very detailed and technical work which includes a lengthy section describing precisely the moods and sentiments to be expressed through dance and drama, as well as costumes, jewellery and other decorative aids used by the dancers and actors. The *Natya Shastra* covers the physical technique of the dance form in some depth, giving a systematised description of the 108 basic positions known as *karanas* as well as identifying specific hand, head, eye and neck gestures or *mudras*.

There is no reference in the *Natya Shastra* to dance being performed in the temples, but it is a fact that most of the

dance styles later performed in the temples were based on its teachings. This is particularly true of the dance styles which were performed in the temples of southern India. Sculptures depicting all 108 *karanas*, as documented in the *Natya Shastra*, can be seen in several medieval South Indian temples still intact today. These *karanas* were first illustrated in the 11th century Brihadesvara temple, and can also be seen at the famous Nataraja temple at Chidambaram (circa. 14th cent. A.D.).

In the first chapter of the *Natya Shastra* it is written that the knowledge was handed down and documented by Bharata, a sage and master of dramatic art, through Lord Brahma, the creator in the Hindu trilogy (Vishnu being the preserver and Shiva the destroyer). The gods saw the common people (*sudras*) becoming addicted to earthly pleasures and recognized their need for a more sacred medium, as the four already existing vedas were understood only by saints and scholars. After reviewing and taking the teachings from these four vedas, Brahma was said to have created what is sometimes called the 'fifth veda,' or Bharata's *Natya Shastra*. Most of the

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classical dance styles in India today still base their teachings and derive inspiration from the Natya Shastra.

Indian classical dance can be classified into two parts. The first being *nritta*, often referred to as pure dance. The *nritta* portion of the dance is abstract in that it has no particular meaning. It is supported by the music and especially the rhythm patterns, being expressed in intricate footwork by the dancer. The second part, *nritya*, also known as *abhinaya* (*abhi* meaning towards, and *ni* to carry), is the mime or storytelling aspect of the dance. The dancer enacts the story, following the words (*pada*) being sung to the music in lyrical bodily and facial expressions. The words to the songs are taken from famous epic poems and legends.

Natya refers to drama and is a combination of *nritta* and *nritya*. In early days dance and drama were often one. Although these arts later came to stand on their own, there was still a strong element of drama in the dance of the devadasis as well as in Indian classical dance today.

Two concepts which are incorporated into the practice of Indian dance are *bhava* and *rasa*. Through the appropriate use of technique and expression (*nritta* and *nritya*), and music and poetry, the dancer creates an image and stimulates a certain feeling which is known as *bhava* and which is experienced by the audience as *rasa*. The Natya Shastra defines eight *rasas*: the erotic, the comic, the pathetic, the furious, the heroic, the terrible, the odious and the marvellous. Abhinavagupta, the great 11th century commentator of Bharata, added a ninth *rasa*, which is *santa* or stillness.

Many of the dance styles are performed by both men and women, and whatever his/her gender, the dancer has to express both the feminine (*lasya*) and masculine (*tandava*) aspects of the traditional dances.

The great Hindu classic poems and epics were, and still are enacted through dance. Stories from such works as the *Mahabharata* and particularly the *Ramayana* are interpreted either by a solo dancer who has the ability to portray different characters quickly by changing her (or his) mood and expression, or by a group of

dancers in a dance drama. The *Gilagovinda*, by Jayadeva, is another important work; it was written as an act of spiritual devotion to be sung and danced before the deity Govinda (another name for Krishna). Each verse is assigned a specific *raga* and *tala*.

Of course, music plays an important role in dance. The term *sangita* implies, in fact, a combination of music and dance or drama. In the old temples, there are many sculptures of devadasis playing various instruments while in the act of dancing.

The exquisite reliefs and sculptures found in the ancient and medieval temples of India are quite inspiring in terms of dance. These sculptures preserve the past and give us a life-like illustration of the dance positions and costumes of the temple dancers. Like dance, the sculptor used the human form as a means of expressing different moods and emotions as well as conveying the ideal of perfect poise and balance. Much of the technical terminology in reference to the positions and concepts in both Indian classical dance and sculpture are the same. For instance, deflections from the vertical axis or plumb line of the human form called *sutra* create positions called *bhargas* in both dance and sculpture: the *sutra* being the point of balance from which the limbs are moved in such a way that the balance is still maintained even in asymmetrical positions.

Three of the most popular styles of classical dance performed throughout India at the present time are *Kathak* from the North, *Bharat Natyam* from the South, and *Odissi* from the eastern state of Orissa. Although intricate rhythms and footwork are seen in all these styles, they are the main emphasis of Kathak. In Bharat Natyam we see many of the *karana*-like poses as well as the *mudras* clearly defined. Soft, fluid movements form one of the highlights of Odissi. *Abhinaya* (or *nritya*) is a main feature in both Bharat Natyam and Odissi. *Kathakali*, another dance style worth mentioning, originates in the southern state of Kerala. It is traditionally danced only by men and is a prime example of *natya*.

As most Eastern arts, the classical dance of India in its purest form is considered a pathway which leads to self liberation through an objective experience of inner release (*svarantrya*). It is a devotional discipline (*sadhana*) and a sacrifice (*yajna*).

It is difficult nowadays to find Indian classical dance being taught as thoroughly and completely as it once was, save for a few institutes and private teachers. Indian classical dance is still able to have a spiritual impact on both the audience and the dancer, but this depends on the approach of the teacher and the dancer's own personal attitude and devotion towards the art.



One of the many temple sculptures representing a woman dancing.

Nancy S. Jacobs



Bharat Natyam dancer Swapne Sundari

DANCES OF INDIA II BHARAT NATYAM

Bharat Natyam is one of the oldest dance forms practised in India today. The basic steps, or *adavus*, which are unique to Bharat Natyam, are supposed to have developed from the basic positions mentioned in the *Natya Shastra*, the famous document on Indian dance, which dates back about 2000 years.

The different aspects of Bharat Natyam are mastered step by step by the student in a long process of training.

The student starts by learning to master the *adavus*. The guru sits in front of the class behind a small wooden bench. He holds a stick in his hand to indicate the rhythms. After the traditional *namaskaram* (reverential greeting) the student assumes the basic position, *arrai mandi*, with the feet turned outward and the knees slightly bent.

The guru starts striking a rhythm with the stick on the little bench. At first the rhythm is simple: *tee ya tai, tee ya tai*. The feet of the student follow the beats of the stick, striking the floor in the same rhythm.

As the guru continues, he develops different rhythms and increases the speed to four times the original speed. In this way the student becomes familiar with the basic elements of Bharat Natyam, the *adavus*.

Three different *adavus* are used in the purely technical dance sequences, where hands, feet, head, eyes and other parts of the body move in a meticulously coordinated manner.

The rhythmic patterns to which these are practised are called *jatis*. The most common *jatis* in Bharat Natyam are *Tisram Jati* (3 beats), *Chaturashra Jati* (4 beats), *Khanda Jati* (2 + 3 beats), *Misra*

Jati (3 + 4 beats) and *Sankirna Jati* (4 + 2 + 3 beats). The guru indicates these rhythms with his stick, pronouncing the corresponding syllables of the South Indian drum, the *mrindangam*. In performance the *jatis* are fitted into the rhythmic cycle, *tala*.

After mastering the *adavus* and *jatis* the student begins to learn *abhinaya* or expression, where the different meanings of the movements and postures are involved. Finally, the dancer is able to dance the full Bharat Natyam repertoire.

A performance of Bharat Natyam always starts with a *namaskaram*, a greeting to the gods, the guru and the audience. This starts the first item, *alarippu*. The *alarippu* is a mythical flower, which is offered to ask a blessing for the performance. As the song begins, the dancer shows the delicate play of the eyes and the eyebrows as well as the characteristic sideways movements of the head. Then her movements show the petals and the heart of the flower, and after several increasingly faster and complex movements she offers the imaginary flowers.

The second part of the performance, *jatiswaram*, is based on the *jatis*, which are strung into rhythmical garlands, showing the technical mastery of the dancer. It is appreciated for its variation and change of movement, its grace, but most importantly, for the final movement of each rhythmic couplet of which the dance consists. Here, the greatest demand is made on the grace and skill of the dancer.

In *sabdam*, which follows, expression is important. The different gestures and facial expressions portray religious or mythological stories. The dancer usually only portrays one character, mixing the three basic elements of the dance: the sung story, emotion and rhythm.

Varnam is the most important part of a

THE SARASWATI PROJECT

Recordings of Indian music usually give a bleak reflection of actual concert practice. More often than not, they are badly recorded, uninspired and confined to standard L.P. length.

Unhappy with this situation, Norman Sjomann, a Sanskritist, courageously started the Saraswati Project, which aims at presenting high quality cassette tapes with live concert recordings to Indian music lovers.

The first volume (two cassettes) in the series has recently appeared. It contains a three hour recording of a house concert of the eminent South Indian musician R. Visvesvaran (*saraswati vina*). In the next Newsletter we will publish a review of this cassette.

Saraswati Project recordings are quite expensive (about Hfl 110,—, \$ 30, per two-cassette volume). However, we have to realise that three hours of music represents at least four L.P.'s. As things are now, the Saraswati Project is excessively non-profit. All the money from sales is put into the recording and production of the cassettes.

Saraswati Project cassettes will be on sale at the concerts at the Muziek & Aankerk, Amsterdam, on 13 October and 3 November.

Bharat Natyam performance. It shows all the skills in technique as well as interpretation. Every line of the accompanying song is sung three times. Each time it is interpreted differently by the dancer to demonstrate a variety of gestures. The feet follow the *jatis*, while the arms move separately in a beauty and grace of their own.

Varnam is full of dramatic change. The dancer often portrays more than one character, with contrasting personalities. In this way the emotions expressed may include romantic, heroic and demonic.

The next item is *padam*, in which one line of a song is repeated over and over again. The dancer expresses the line in ever-varying ways, demonstrating her skill in *abhinaya*, or expression.

The performance is brought to a close by a piece called *tillana*. *Tillana* is feminine in character and emphasises, once more, delicate variations in rhythm in a dynamic dance.

Traditionally, these are the parts of a Bharat Natyam performance, although a few short items may be added. The dancer is accompanied by a singer, who also indicates the basic rhythm with small cymbals. There are usually two *mrindangam* players; one indicates the basic rhythm, the other follows the steps of the dancer. The songs are accompanied by *tanpura* and *saraswati vina*.

G.A. van Leeuwen

G.A. van Leeuwen has studied Bharat Natyam under Prof. C.V. Chandrasekar. He has recently opened his own dance school 'Bharata', Roetersstraat 18, Amsterdam.

THE TABLA AS A SOLO INSTRUMENT - I

In a previous article we explained Hindustani rhythm, or tala (see Basics of Indian Music IV - Tala 2 in issue no. 11). In the article which follows, we shall take a closer look at the tabla solo, outlining the rhythmic play through the tabla composition and ways of developing the composition.

It comes as a great surprise to many Westerners to learn that the tabla also serves as a solo instrument. Being restricted to rhythm, it is limited in scope if compared to other instruments or the voice. Yet there is a vast amount of material available to the tabla player. A skilled and imaginative musician can render a complex and enjoyable solo performance on the tabla, with a great deal of room for personal expression. Yet comparatively few of the (literally) enormous number of modern tabla players can adequately render a solo performance; most don't even try. Some of the top solo artists of the present-day include: Alla Rakha, Latif Ahmed Khan, Kishan Maharaj, Inam Ali Khan, Santa Prasad and Zakir Hussain.

The backbone of the tabla repertoire is the composition. The tabla has a considerable collection of fixed compositions, often different from one *gharana* (school) to the next. The compositions are grouped into a number of broad categories, each with a different aim or mood. They are all fixed in *tintal*, 16 beats, this tala having been the traditional rhythm for the tabla. Indian rhythm is cyclical in character; tala rotates constantly between the two poles of *sam* (one) and *kali* (empty beat).

The composition presented below is rarely, if ever, heard in actual play. It is normally given to beginning students. It contains all the basic strokes of the drums from which the others are derived. Its straightforwardness and simplicity make it an excellent example, while more intricate examples might be found inaccessible.

*dha dha tera kita/
dha dha ti na/
ta ta tera kita/
dha dha dhi na/*

This type of composition is known as *kaida* (from a word meaning 'rule' or 'order'). The *kaida* is exactly 16 *matras* (beats) long. It is divided neatly into four sections (as *tintal* is divided into four *anga*, or arms, of four *matras* each). At beat 9, *kali* is played (*ta*, or *na* = *dha* without the bass drum). The first two sections taken together are called *badi*, and the last two sections are called *kali*. The *kaida* is symmetrical and contains all the necessary features to preserve the structure and cyclical nature of *tintal*.

The *kaida*, once presented, is played twice as fast, that is, two *bols* (strokes) per beat, meaning two complete executions of

play in order to come back to the original *sam* and cover the same length of time.

The next step is common to all *kaida* development. The first 'line' (in this case, 4 beats, in more advanced forms, 8 beats) are repeated twice, then the *kaida* is played, followed by an identical rendering in *kali*.

*dha dha tera kita, dha dha tera kita/
dha dha tera kita, dha dha ti na/
ta ta tera kita, dha dha tera kita/
dha dha tera kita, dha dha dhi na/*

This new rendering is called *dohra*, from the word 'do', or two. Again, strict adherence to the tala has been maintained and symmetry is completely preserved. Now, the length of time available for improvisations has been established, and the method generally used is called *palta*.

*dha tera kita dha dha dha tera kita/
dha dha tera kita dha dha ti na/
ta tera kita dha dha dha tera kita/
dha dha tera kita dha dha dhi na/*

or else:

*dha tera kita dha dha tera kita dha/
dha dha tera kita dha dha ti na/
ta tera kita ta ta tera kita dha/
dha dha tera kita dha dha dhi na/*

A careful development is presented, one *bol* at a time, often (as here) beginning with the very first *bol*, or else with discrete combinations of *bols* that give the composition its characteristic flavour. It should be noted that *only the bols present in the kaida itself are available for use in the paltas*. Other

bols may not be introduced.

Until now, the feeling of four sections has been preserved. However:

*dha dha dha tera kita dha dha dha/
tera kita dha dha dha dha ti na/
ta ta ta tera kita dha dha dha/
tera kita dha dha dha dha dhi na/*

Here, the entire structure seems to have been completely shattered, but a careful examination reveals that all the necessary features have been preserved — the length of time taken has been extended to *dha dha dhi na*, which then suggests itself as the next subject for play. Or else, *tera kita* will take the movement:

*dha tera kita dha tera kita tera kita/
dha dha tera kita dha dha ti na etc.*

In the more advanced *kaidas*, *paltas* follow an increasingly complex series of developments and transformations until new, subsidiary *kaidas* can be produced, and the whole process begins all over again, with a slightly different outlook. That is, each *palta* (perhaps improvised on the spot) of a *kaida* may serve as a new *kaida*, from which *dohra* is made, then a fresh *palta*, and so on. An imaginative artist may find endless possibilities for improvisation within a single framework.

In a future issue we will present a brief survey of some of the other kinds of compositions in existence. An outline of the typical structure of a tabla solo will be given, and the differences between solo play and accompaniment will be explored.

Henry Nagelberg



Ahmed Jan 'Thirakua' and Amir Hussain Khan, perhaps the greatest solo tabla players of this century.

INTERVIEW WITH NIKHIL BANERJEE

The Newsletter is proud to present this exclusive interview with the famous sitarist Nikhil Banerjee which was conducted in his Calcutta apartment at the beginning of this year. The master speaks of his time as a student of Allauddin Khan, and of the many changes in Indian music since then.

How did you start music?

I was born in Calcutta in 1931. My father was a very good musician, although he was an amateur. As we were Brahmins, we were not supposed to take up music as a profession. With the consent of my father, I was the first one in my family to take music so far.

First I learned from my father, then from Birendra Viswa Roy Choudhuri, who played only vina, sursringar and rabab. He was a very good musician, who taught me old compositions. He introduced me to my guru, Ustad Allauddin Khan, who was mainly a sarod player, but he played virtually all instruments, so he could easily teach me how to play sitar as well.

I went to him in Maihar in 1947, and I stayed there for over 5 years. Even after that, I often returned to him to learn, until his death in 1972. Later, I also learned from Ali Akbar Khan and his sister, Annapurna Devi. Even now, when I go to Bombay, I go to her to take lessons.

When you were learning at Maihar, what was your daily schedule?

It was a very tough time. We were getting up at four o'clock in the morning and practised till seven. Then half an hour's break until one o'clock, practice till five, and a final session from six to 11. We had three lessons a day.

During this intensive training period I was separated entirely from the world. My father sent money for me. My job was just to practise, to focus my mind entirely on music. My guru was extremely strict. He said: 'If you don't practise, you might as well die'. He did not like compromises. If I made only the slightest mistake, he would send me back to practise the same thing for four hours. 'If you can't do this', he said, 'I don't want you here. Then just go back to Calcutta'.

One of his punishments was non-stop practice all through the night. If you did not practise, you did not get any food.

You have to realise what a guru is. He is the one who moulds you. Only the guru really knows what you need. Because he was so advanced in the art, Allauddin Khan could see how to channel the capacities of each student. You can see, for instance, that Ravi Shankar and I play basically the same, but quite different stylistically.

Allauddin Khan was only teaching one or two students at a time. When he was teaching his children Ali Akbar and Annapurna, only Ravi Shankar was there.



Nikhil Banerjee

Photo by Huib Schippers

Then came Panallal Ghosh, and after that I was there. Afterwards one or two more came.

Hundreds of students came to Maihar, but Allauddin Khan would only accept one or two at a time, when he saw a special talent, and then devote all his energy to them.

How did your career develop from then on?

It was fairly easy. Of course, it was difficult sometimes, but people accepted me because I was a student of Allauddin Khan. As early as 1955 I was part of a cultural delegation to Russia and Poland, but I started going abroad regularly from 1967.

Meanwhile, I also made several records. Sometimes that is difficult, when you have no mood, but still the recording has to take place. I made several recordings for HMV and for Chhanda Dhara in Germany. Although I have no real preference, I like the Sonodisc record with ragas Monomanjari and Manj Khamaj a lot.

What have been your experiences with audiences in East and West?

In the West, it wasn't very good at the beginning. Indian music was a new thing, a new sound. At first, I was playing for audiences of only 50 or 100 people. But as time went by, people started appreciating it. Now, when I play in America or Germany, I see that people understand much more. They count the rhythmic cycle while I am playing. They can follow the intricacies of rhythm.

As for India: India is a vast country, but only very few people really like and

understand classical music. There is not much difference between Western and Indian audiences. Only in India there are music circles, small gatherings of connoisseurs in private homes. But for those concerts there is usually no money available.

But wherever I play, I don't care for anything. I am a very serious type of musician. I play exactly as my guru taught me. I play alap in dhrupad style, maintaining the exact intonation. Then, in the compositions, it is not possible to play the exact srutis when you are playing fast tanas and those things, but we maintain the raga as much as possible. In light classical music I can sometimes take liberties, but in raga, never.

What do you think of the state of Indian music now?

It has changed a lot recently. Change is necessary in creative arts. In the branch of my guru the horizon of the style of sitar, for instance, has widened enormously. He has introduced aspects from vina, sursringar and rabab. Many of the right hand strokes I use come from rabab, which in turn were borrowed from pakhawaj in the Gauharbani style. Allauddin Khan has also introduced several new ragas.

At the same time, we are also very aware of the tradition. We follow the raga very strictly, respecting the fine intonations (srutis). Allauddin Khan would not accept the slightest deviation from the purity of raga. He would say: 'Who the hell are you to deviate from tradition?' and he would

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slap you, even while you were performing on stage!

To be frank, there is no replacement for the great musicians who have passed away. There are virtually no musicians like the old masters, who could not even read or write. They lived music, only music!

Now, often the purity of raga is not maintained. I cannot blame young musicians, because the learning process has been disturbed. The greatest artists spend most of their time in Europe or the United States; they are not looking after their students here. The future of Indian music lies with the great musicians of this moment. They should teach properly.

The economic circumstances have changed as well. My guru was patronised by the court. He never asked a penny from his students. Now gurus have to make a living. The same goes for the students. You have to concentrate to learn music, and that is very difficult in these times.

Everybody is following Vilayat Khan and Ravi Shankar now, but not even properly. They get confused. Sometimes they run too much. They need a strict guru to restrain them. Without this, they concentrate on speed. Of course, speed is part of the music, and very exciting, but it is only a very small part.

It is sad, but most teachers do not teach properly. Many musicians only teach their secrets to their sons. If they are teaching others, it is like office work. They do not take the responsibility of being a real guru.

INDIAN MUSIC NEWSLETTER

Editors: Huib Schippers, Jane Harvey
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Allauddin Khan broke this habit, because he was not a traditional musician himself. Other musicians told him: 'Why are you doing this, you're spoiling all the secrets', but he continued his work.

What are your plans for the future?

Maybe, in a few years, I will withdraw from the concert scene. Then I will pick out a few boys and I will teach them as my guru did. But whatever happens, I will play music until my last breath.

EUROPEAN CONCERT DIARY

Nikhil Banerjee - sitar, **Abhijit Banerjee** - tabla

Sunday 28 October, Hamburg; *Tuesday 30 October*, Stuttgart, Liederhalle; *Saturday 3 November*, Amsterdam, Mozes & Aaronkerk, 8.15 pm; *Wednesday 7 November*, Paris, Musée Guimet, 8.30 pm; *Saturday 10 November*, Köln, WDR, 8pm & 11.30 pm; *Sunday 11 November*, Darmstadt; *Tuesday 13 November*, Zurich; *Friday 16 November*, Vienna; *Saturday 17 November*, Gratz; *Saturday 24 November*, University of London, Logan Hall; *Sunday 25 November*, University of Durham; *Saturday 1 December*, Wolverhampton, Civic Hall.

Jamaluddin Bhartiya - sitar

Tuesday 16 October, Amersfoort, Cultureel Centrum De Flint.

V.G. Jog - violin, **V.K. Kichlu** - vocal
Saturday 20 October, Amsterdam, Mozes & Aaronkerk, 8.15 pm; *Thursday 18 October*, Utrecht, Muziek Centrum Vredenburg, 8.15 pm.

Sri Mai - Kathak dancer

Thursday 11 October, Paris, Musée Guimet.

Ram Narayan - sarangi

Saturday 3 November, Amsterdam, Mozes & Aaronkerk, 8.15 pm; *Friday 30 November*, Utrecht, Muziek Centrum Vredenburg, 8.15 pm.



Ram Narayan



Parveen Sultana

Gopal Nath and party - violin, sitar, tabla

Friday 26 October, Salle Sud des Alpes, Geneva.

Biresh Roy - vocal

Friday 5 October, Amsterdam, Kosmos, 8.30 pm; *Friday 12 October*, Den Haag, Stiltepunt, 8 pm.

Koustuv Roy - sarod

Sunday 9 December, Sittard, Cirkel Theater.

G.S. Sachdev - bamboo flute

Saturday 17 November, Amsterdam, Mozes & Aaronkerk, 8.15 pm; *Friday 16 November*, Utrecht, Muziek Centrum Vredenburg, 8.15 pm.

Raj Bhan Singh - sitar, **Choté Lal Mishra** - tabla

Saturday 6 October, Amsterdam, Herengracht 607, 8 pm (house concert).

October/November: tour of Denmark, tel. Copenhagen 120643 for information.

Parveen Sultana - vocal

Wednesday 24 October, Paris, Musée Guimet, 8.30 pm

Alarmel Valli - Bharat Natyam dancer
Saturday 13 October, Amsterdam, Mozes & Aaronkerk, 8.15 pm; *Sunday 14 October*, Den Haag, Congresgebouw; *Wednesday 17 October*, Giessen; *Thursday 18 October*, Kassel; *Friday 19 October*, Stuttgart; *Saturday 20 October*, Baden-Baden; *Tuesday 23 October*, Bochum; *Wednesday 24 October*, Kiel; *Thursday 25 October*, Bonn; *Friday 26 October*, Essen; *Sunday 28 October*, Darmstadt; *Monday 29 October*, Karstadt Bodensee; *Tuesday 30 October*, Karlsruhe; *Wednesday 31 October*, Heidelberg; *Thursday 1 November*, Wuppertal; *Friday 2 November*, Frankfurt; *Saturday 3 November*, Hannover; *Sunday 4 November*, Berlin.

At the **Centre Mandapa**, in Paris, there will be a festival of Western musicians playing Oriental music around the end of November / beginning of December.

WORKSHOP

Owing to the great success of the Indian Classical Music Workshop in the Kosmos last year with Biresh Roy, a vocalist from Calcutta, another workshop will be held on the weekend of October 27-28 from 11 am to 5 pm (both days), at Linnaeus-kade 21, Amsterdam. For further information and registration, telephone (020) 946041 or (020) 940849.

SUBSCRIPTIONS

Hfl. 15,— (or international equivalent) per year. Send by **International Postal Money Order**, U.S. Bank cheque, cash in registered letter or pay to **Postgiro acc. no. 5265123** made out to Indian Music Newsletter, Amsterdam.

BACK ISSUES

Back issues of the Newsletter can be ordered by sending f 2,50 per issue for nos. 3-7 (four pages), and f 3,— for issues 8-12. For way of payment see above.