



Multidisciplinary International Seminar on Creating and Teaching Music Patterns

Swabhumi | 16 to 18 December 2013



DEPARTMENT OF INSTRUMENTAL MUSIC | RABINDRA BHARATI UNIVERSITY | KOLKATA | INDIA
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16 December 2013

- Registration from 4:00 p.m.
- Inauguration Ceremony from 5 p.m.

17 December 2013

17 Dec, 13	Venue A : Rang Manch	Venue B: Rang Darbar	Venue C: Sabhaghar - I	Venue D: Sabhaghar-II	Venue E : Alochana Kaksha
	PLENARY SESSION				
	Chair: Prof. Sanjoy Bandopadhyay				
9:30 a.m. to 10:40 a.m.	Prof. Meki Nzwei, South Africa Prof. Karakudi Subramanian, India	-	-	-	-
	Tea Break	Tea Break	Tea Break	Tea Break	Tea Break
11:10 a.m. to 1 p.m.	Prof. Daniel M. Neuman, USA Prof. Sebastian Klotz, Germany Prof. Vidyadhar Vyas, India	-	-	-	-
	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2 p.m. to 3:30 p.m.	Challenges in Teaching Music Patterns - I	Musical Patterns and Human Mind	Challenges in Teaching Music Patterns - II	Challenges in Teaching Music Patterns - III	Stylistic Patterns and Development of Musical Identity
	Chair: Prof. Vidyadhar Vyas	Chair: Prof. Asit De	Chair: Dr. Ragini Trivedi	Chair: Dr. Tapasi Ghosh	Chair: Prof. Lipika Dasgupta
	Durgesh K. Upadhyay - Amity University, Lucknow [India]	Shankha Sanyal ¹ , Archi Banerjee ¹ , Tarit Guhathakurta ¹ , Dr. Ranjan Sengupta ¹ , Prof. Dipak Ghosh ¹ and Dr. Partha Ghose ² , Jadavpur University, Kolkata [India] ² Bose Institute, Kolkata [India]	Prof. Ravi Sharma, Maharshi Dayanand University, India	Dr. Sujit Devgharia, Assistant Professor, Banasthali University [India]	Kulvinder Kaur, Research Scholar, University of Delhi
	Dr. Sangeeta Pandit, Banaras Hindu University, India	Dr. Soubhik Chakraborty and Swarima Tewari, Birla Institute of Technology, Mesra, Ranchi [India]	Anupam Shrivastava, Dayalbagh Educational Institute, Agra [India]	Dr. Jyoti Mishra, Allahabad University	Amrita Mishra, Research Scholar, Allahabad University
	Prof. Richard Widdess, University of London Virtual Mode	Prof. Marc Duby, Department of Music, University of South Africa (UNISA) [South Africa] Virtual Mode	Rajyasree Ghosh, India and Dr. Guru Das, Air Force Research Centre, USA	Dr. Debasish Mandal, Rabindra Bharati University [India]	Dr. Kankana Mitra, Rabindra Bharati University
	Tea Break	Tea Break	Tea Break	Tea Break	Tea Break

4 p.m. to 5:30 p.m.	Music Patterns viewed from Miscellaneous perspectives	Changing Music Patterns with Time	Music Pattern Applications across Different Media [4 p.m. to 5 p.m.]	Musical Patterns of the Past	Challenges in Teaching Music Patterns – IV [4 p.m. to 5 p.m.]
	Chair: Prof. Sebastian Klotz	Chair: Prof. Dilip Bhattacharya	Chair: Goutam Ghosh	Chair: Prof. Lipika Dasgupta	Chair: Prof. Suneera Kasliwal Vyas
	Prof. Beth Bullard	Dr. K Banerjee, Dr. R Sengupta, A Patranabis and Prof. D Ghosh - Jadavpur University, Kolkata [India]	Dr. Kinshuk Srivastava, Banasthali Vidyapith, Rajasthan [India]	Dr. Bisakha Goswami Poske, Rabindra Bharati University	Anuradha Raturi, Research Scholar, Banaras Hindu University
	Prof. Yaroslav Senyshyn	Dr. V Premalatha, Sri Venkateswara University, Tirupati [India]	Madhumanti Maitra, Muralidhar Girls' College, Kolkata [India]	Prof. Pankajmala Sharma, Panjab University	Dr. Suvarna Wad, Mata Jijabai Governments Girls Degree College, Indore [India]
	To be vacated for Concert at 5 p.m.	Dr. Vishal Jain, University of Allahabad [India]	Dr. Monojit Choudhury, Microsoft Researches, [India]	Prof. Goutam Nag, Professor, Rabindra Bharati University	Awadhesh Pratap Singh Tomer, Dr. H. S. G. Central University, Sagar [India]

18 December 2013

18 Dec, 13	Venue A: Rang Manch	Venue B: Rang Darbar	Venue C: Sabhaghar - I	Venue D: Sabhaghar - II	Venue E: Alochan Kaksha
9:30 a.m. to 11 a.m.	Pattern Logic in Music Compositions –I	VIRTUAL PRESENTATIONS	Changing Music Patterns with Time	Music Patterns viewed through Miscellaneous Approaches - I	Application of Time in Creating Music Designs [9:30 am to 10:30 a.m.]
	Chair : Prof. Daniel M. Neuman	Chair : Prof. Karaikudi Subramanian	Chair: Prof. Lipika Dasgupta	Chair: Prof. Subhendu Ghosh	Chair: Prof. Sabyasachi Sarkhel
	Dr. Ragini Trivedi, GGMJPG College, Indore [India]	Dr. George Ruckert, MIT [USA] – Virtual Mode	Pallavi Shrivastava, University of Allahabad [India]	Dr. Partha Ghose, <i>Centre for Astroparticle Physics and Space Science, Bose Institute</i>	Nibedita Lahiri, Rabindra Bharati University [India]
	Prof. Lars-Christian Koch, Ethnological Museum Berlin / University of Cologne and University of the Arts, Berlin [Germany]	Dr. Michael J Nixon, University of Cape Town [South Africa]: [Virtual Mode]	Dr. Ruma Mitra, Rabindra Bharati University [India]	Prof. Dipak Ghosh, <i>Former Professor & Dean, Department of Physics, Jadavpur University</i>	Dr. Umashankar Sharma, Bhatkhande Music College, Jabalpur [India]
	Prof. Asit Kumar De, Senior Professor, Saha Institute of Nuclear Physics [India]	Prof. N. Ramanathan, University of Madras [India]: [Virtual Mode]	Prof. Vandana Sharma, Banasthali Vidyapeeth, Rajasthan [India]	Dr. Bidyut Kanti Chowdhury, Rabindra Bharati University; Sayan Mukherjee Sivanath Sastri College; and Prof. D.K.Bhattacharya Rabindra Bharati University [India]	Biswajit Bhattacharjee, Rabindra Bharati University [India]
	Tea Break	Tea Break	Tea Break	Tea Break	Tea Break

11:30 to 1 p.m.	Application of Music Patterns in Different Cultures - I	Pattern Logic in Music Compositions -II	Communicating Musical Patterns - I	Impacts of Music Patterns on Humans	Interculturisation of Musical Patterns
	Chair: Prof. Meki Nzwei	Chair: Prof. Lars C. Koch	Chair: Dr. Vidyadhar Vyas	Chair: Dr. Partha Ghose	Prof. Mahua Mukherjee
	Dr. Glen Whitehead, Associate Professor & Chair, Department of Music, University of Colorado at Colorado Springs [USA] – Virtual Mode	Mohan Ayyar, Macquarie University [Australia] – Virtual Mode	Dr. Rajiv Trivedi, Madhukali, Bhopal [India] and Terence Tuhinanshu, Philadelphia [USA]	Shveeta Mishra, Research Scholar, Bansathali University	Ritu Paban Kotoky, MPhil Scholar, Rabindra Bharati University
	Dr. Chatradari 'Chats' Devroop, Tshwane University of Technology [South Africa]	Dr. Srikumar Karaikudi Subramanian, National University of Singapore	Dr. Manasi Majumdar, Bengal Music College, Kolkata [India]	Anirban Patranabis, Ranjan Sengupta, Kaushik Banerjee, and Dipak Ghosh of Sir C V Raman Centre for Physics and Music, Jadavpur University, Kolkata [India]	Kumar Neupane Sargam, Ph.D. Scholar, Banaras Hindu University
	Prof. Suneera Kasliwal Vyas, Professor, University of Delhi [India]	Dr. Atish Bagchi, Community College of Philadelphia [USA]	Dr. Deboshree Roy Chakraborty, Mahishadal Girls' College, Purba Medinipur, W.B. [India]	Prof. Subhendu Ghosh, Professor, Department of Bio-Physics, University of Delhi	Adi Sankara Peruman, Mahatma Gandhi Institute [Mauritius]
	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2 p.m. to 3:30 p.m.	Application of Music Patterns in Different Cultures -II	Stylistic Patterns and Development of Musical Identity	Communicating Musical Patterns – II	Gharanas and Signature Patterns in Hindusthani Music	Music Patterns viewed through Miscellaneous Approaches - II
	Chair: Dr. Debasish Mandal	Chair: Dr. Atish Bagchi	Chair: Prof. Goutam Nag	Chair: Dr. Sangeeta Pandit	Chair: Prof. Ravi Sharma
	Dr. Chandrani Das, Rabindra Bharati University [Bengali]	Dr. Partha Pratim Choudhury, Rabindra Bharati University [India]	Amrita Chaurasia, Allahabad University [India]	Siddhartha Choudhury, Rabindra Bharati University [India]	Ruchi Mishra, Ph.D. Scholar, Banaras Hindu University [India]
	Sangeeta Roy, PhD Scholar, Rabindra Bharati University [Bengali]	Prof. D.K.Bhattacharya ¹ , Sayan Mukherjee ² , Sanjay Kumar Palit ³ 1 Department of Instrumental Music, Rabindra Bharati University, Kolkata; 2 Mathematics Department, Shivanath Shastri College, Kolkata; 3 Mathematics Department, Calcutta Institute of Engineering and Management, Kolkata [India]	Dr. Chandan Kumar Roy, Rabindra Bharati University [India] [In Bengali]	Dr. Renu Johri, Music And Performing Arts Department, University of Allahabad,	Dr. Paramjeet Kaur, P.G.G.C.G, Chandigarh [India]
	Dr. Nupur Ganguly, Rabindra Bharati University	Dr. Tapasi Ghosh, University of Calcutta [India]	Dr. Krishnendu Dutta, Sikkim University [India]	Sonam Seth, Research Scholar, University of Allahabad	Dr. Sharmila Tailor, Bansathali Vidyapeeth [India]
	Tea Break	Tea Break	Tea Break	Tea Break	Tea Break
4 p.m. to 5:00 p.m.	EXIT SESSION 4 pm to 5 pm	-	-	-	-

Note: The session distributions are subject to changes.

Session-Papers- Speakers

17 December 2013

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Plenary Session | 9:30 to 1:00 p.m. | Rang Manch

Chair: Professor Sanjoy Bandopadhyay

Humanity Essence of African Musical Arts: The Soft Science of Repetition and Internal Variation Patterns

by Prof. Meki Nzwei, Professor of African Music – Theory and Practice Dept. of Music, University of Pretoria. Centre/Programme Director, Centre for Indigenous Instrumental Music and Dance Practices in SADC (CIIMDA) University of Pretoria [South Africa]

Correlated Objective Music Education and Training "(COMET)" - A creative pedagogy within and beyond Karnatak Music

by Prof. Karaikudi S. Subramanian, Professor Emeritus, University of Madras [India]

-----Tea Break

Indian Music and the English Language (A Half Century Later Review)

by Prof. Daniel M. Neuman, Mohindar Brar Sambhi Chair, Executive Vice Chancellor & Provost emeritus, University of California, Los Angeles [USA]

Musical Patterns and the Production of Presence in Anthropological and Trans-cultural perspective

by Prof. Dr. Sebastian Klotz, Musikwissenschaftliches Institut, Universität Leipzig [GERMANY]

Concert Expression of Musical Patterns of Tarana – An Exploration

by Prof. Vidyadhar Vyas, Professor-Emeritus, University of Bombay | Former Executive Director, ITC-SRA, Kolkata | Former Vice Chancellor, Bhatkhande Music University, Lucknow [India]

-----Lunch break

2 p.m. to 3:30 p.m.

Venue – Rang Manch

Challenges in Teaching Music Patterns – I

Chair: Professor Vidyadhar Vyas

An Instructional Model to Foster Creativity: An Outcome of Critical Analysis of Institutional Music Teaching in Uttar Pradesh

by Durgesh K. Upadhyay, Amity University, Lucknow [India]

Revisiting the Stylistic Frame of semi-classical vocal and its Pedagogy

by Sangeeta Pandit, Assistant Professor, Department of vocal Music, Banaras Hindu University

Can Western listeners intuitively learn raga grammar? An experiment in incidental learning *by Richard Widdess (School of Oriental and African Studies, University of London) and Martin Rohrmeier [Massachusetts Institute of Technology (MIT), USA]*

Venue: Rang Darbar

Musical Patterns and Human Mind

Chair: Professor Asit Kumar De

EEG Study on the Neural Patterns of Brain with Music Stimuli: An Evidence of Hysteresis? *by Shankha Sanyal¹, Archi Banerjee¹, Tarit Guhathakurta¹, Ranjan Sengupta¹, Dipak Ghosh¹ and Partha Ghose²* ¹Sir C V Raman Centre for Physics and Music, Jadavpur University, Kolkata [India] ²Centre for Astroparticle Physics and Space Science (CAPPS), Bose Institute, Kolkata [India]

Helping a Non-Musical Mind to Receive Classical Music: a Scientific Approach Using Statistics and Computing *by Soubhik Chakraborty and Swarima Tewari, Department of Applied Mathematics, Birla Institute of Technology, Mesra, Ranchi [India]*

Understanding the songbird: Some aspects of pattern in musical composition and perception *by Marc Duby, Professor in Music, University of South Africa (UNISA) [South Africa] → VIRTUAL PRESENTATION*

Venue : Sabhaghar - I

Challenges in Teaching Music Patterns – II

Chair: Dr. Ragini Trivedi

Grameen Parivesh se aaye Chhatron ko Geet-Swaravayavon ke madhyam se Shikshit karnaa : Sitar ke vishesh sandharbh mein

by Prof. Ravi Sharma, Maharshi Dayanand University, Rohtak [India]

Vidyalayeen Sangeet Paddhati mein Gunavatta kaa vikas – Ek chunauti

by Anupam Shrivastava, Dayalbagh Educational Institute, Agra [India] [In Hindi]

Pentatonic Scale, a Rich Source of Musical Patterns

by Rajyasree Ghosh, Department of Rabindrasangeet, Rabindra Bharati University [India] and Dr. Guru Das, Former Senior Researcher, US Air Force Research Lab., Dayton [USA]

Venue : Sabhaghar- II

Challenges in Teaching Music Patterns – III

Chair: Dr. Sangeeta Pandit

Hindusthani Sangeet Shiksha ke vikas mein Pandit Raghunath Talegaonkar ke dvara dee gayee saral shikshan paddhati

by Dr. Sujit Devgharia, Assistant Professor, Banasthali University [India]

Raagaang: Raaag Shikshan kee Apratim Paddhati

by Dr. Jyoti Mishra, Assistant Professor, Allahabad University

Saangeetik Smritir Briddhite Chhanda-charcha O Chhandabodher Gurutva

by Dr. Debasish Mandal, Associate Professor, Department of Instrumental Music, Rabindra Bharati University [India]

Venue: Alochana Kaksha

Stylistic Patterns and Development of Musical Identity

Chair: Professor Lipika Dasgupta

Samay ke saath badalte sangeet ke shailiyan – sitar ke sandarbh mein by *Kulwinder Kaur, Research Scholar, University of Delhi*

Hindusthani Shastriya Gayan mein Aalaap by *Amrita Chaurasia, Research Scholar, Allahabad University*

A Stylistic Pattern of Bengali Kirtana : Journey from Pada to Pala by *Dr. Kankana Mitra, Rabindra Bharati University*

-----Tea break

4 p.m. to 5:30 p.m.

Venue: Rang Manch | 4 p.m. to 5 p.m.

Music Patterns Viewed from Miscellaneous Perspectives

Professor Sebastian Klotz

Aspects of Pattern in Carnatic Music as Congruent with Higher-Level Social Constructs by *Prof. Beth Bullard, Retired Director of World Music Studies, George Mason University [USA]*

The presentation title: Patterns in Classical Music: Fossilization in Western Music and Improvisation in Indian Music by *Yaroslav Senyshyn, Professor, Simon Fraser University [Canada]*

[Note: Venue to be vacated for concert preparations at 5 p.m.]

Venue – Rang Darbar | 4 p.m. to 5:30 p.m.

Changing Music Patterns with Time

Chair: Professor Dilip Bhattacharya

Analysis of Timbral Features of Sarod Sounds from 1909 to 2012

by Dr. K Banerjee, Dr. R Sengupta, A Patranabis and Prof. D Ghosh at Sir C V Raman Centre for Physics and Music, Jadavpur University, Kolkata [India]

Patterns in Tānam Passages and Their Present Day Applications

by Dr. V Premalatha, Department of Performing Arts, Sri Venkateswara University, Tirupati [India]

Stylistic Patterns and Development of Dhrupad Dhamār

by Dr. Vishal Jain, Assistant Professor, University of Allahabad [India]

Venue – Sabhaghar-I | 4 p.m. to 5:30 p.m.

Music Pattern Application across Different Media

Chair: Goutam Ghosh

Role of ‘Musical- Duets’ in Promoting Indian Classical Music

by Kinshuk Srivastava, Associate Professor (vocal), Banasthali Vidyapith, Rajasthan

The Recurrent Musical Pattern in Ray’s Manihara Facilitating the Transcendence from Literary to Cinematic idiom

by Madhumanti Maitra, Muralidhar Girls’ College, Kolkata [India]

The Use of Melodic Scales and Patterns in Bollywood Music: Quantifying the Inter-cultural and Individual Influence *by Dr. Monojit Choudhury, DR. Ranjita Bhagwan and Dr. Kalika Bali, Microsoft Research Lab, Bangalore [India]*

Venue – Sabhaghar-II | 4 p.m. to 5:30 p.m.

Musical Patterns of the Past

Chair: Professor Lipika Dasgupta

Prabandha : An Ever-changing Musical Pattern of Past As Reflected in Anandasanjivana

by Bisakha Goswami Poske, Rabindra Bharati University

Principles of Formation of Patterns in Chanting of the Vedas *by Professor Pankaj Mala Sharma, Panjab University*

Dhruvaa used in Natya and its probable influence in Jaatraa Gaan of Bengal *By Goutam Nag, Professor, Department of Instrumental Music, Rabindra Bharati University*

Venue- Alochana Kaksha | 4 pm to 5 pm

Challenges in Teaching Music Patterns – IV | 4:00 p.m. to 5:30 p.m.

Chair: Professor Suneera Kasliwal Vyas

Teaching Music Technically *by Anuradha Raturi, Research Scholar, Banaras Hindu University*

“Raagang” the basic classical pattern, A progressive study

by Awadhesh Pratap Singh Tomer, Research Scholar, Department of Music, Dr. H. S. G. Central University, Sagar M.P. [India]

Challenges in Teaching Musical Patterns with special reference to Bandish in classical music (vocal)

by Dr. Suvarna Wad, Mata Jijabai Governments Girls Degree College, Indore [India] [In Hindi]

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9:30 a.m. to 11:00 a.m.

Venue – Rang Manch | 9:30 a.m. to 11:00 a.m.

Pattern Logic in Music Compositions - I

Chair: Professor Daniel M. Neuman

Misrabani: Simplifying Creation of Complex Music Patterns

by Dr. Ragini Trivedi, GGMJPG College, Indore [India]

Permutation as a basic concept of Raga elaboration in North Indian Music

By Professor Lars-Christian Koch, Ethnological Museum Berlin, University of Cologne and University of the Arts, Berlin [Germany]

Structure of Indian Ragas: *Matrika*, the Fifth note and *Shrutis*

by Professor Asit Kumar De, Senior Professor & Head, Theory Division, Saha Institute of Nuclear Physics, Kolkata [India]

Venue - Rang Darbar 9:30 a.m. to 11:00 a.m.

VIRTUAL PRESENTATIONS

Chair: Professor Karaikudi Subramanian

Teaching Patterns of the Seni Instrumentalists as taught by Ustad Ali Akbar Khan

by George Ruckert, MIT [USA]

Tānavarṇams with Anubandhams

by Michael J Nixon, South African College of Music, University of Cape Town [South Africa] VIRTUAL

Motif, Pattern, Seed, Idea and Repetition in the Rāga-ālāpāna development with reference to Lalgudi Jayaraman's music by Prof Emeritus N. Ramanathan, University of Madras

Venue : Sabha Ghar – I | 9:30 a.m. to 11 a.m.

Changing Music Patterns with Time

Chair: Professor Lipika Dasgupta

11-vee shataabdee ke paschaat Bhaaratiya Sangeet mein Parivartan Swarup Upashaastriya Sangeet kaa Abhyuday by Pallavi Shrivastava, University of Allahabad [India]

Effect of Instrumental Music on Tagore's songs: Impact of Time by Dr. Ruma Mitra, Rabindra Bharati University [India] [In Bengali]

Raag Malkosh ka badalta swaroop by Prof. Vandana Sharma, Banasthali Vidyapeeth, Rajasthan [India]

Venue: Sabha Ghar – II | 9:30 to 11:00 a.m.

Music Patterns Viewed through Miscellaneous Approaches

Chair: Professor Subhendu Ghosh

A Hilbert Space Theory of Emotions by Dr. Partha Ghose, Centre for Astroparticle Physics and Space Science, Bose Institute, Kolkata [India]

Music Cognition – Assessment of Objective Correlates with Neurosensors by Prof. Dipak Ghosh, Emeritus Professor, Jadavpur University [India]

Effect of raga 'Malkauns' on human autonomic nervous system by Bidyut Kanti Chowdhury^{1a}, Sayan Mukherjee², D.K.Bhattacharya^{1b} | ^{1a} Department of Instrumental music, Rabindra Bharati Univeristy | ² Department of mathematics, Sivanath Sastri College, Kolkata | ^{1b} Department of Instrumental music, Rabindra Bharati Univeristy

Venue: Alochana Kasha [9:30 a.m. to 10:30 a.m.]

Application of Time in Creating Music Designs

Chair: Professor Sabyasachi Sarkhel

Saaontaali Chhanda: Ekti Vishleshanaatmak Sameekshaa by Nibedita Lahiri, Research Scholar, Rabindra Bharati University [India]

'Laya' a premiere component for creating music patterns and 'rasa-bhava' by Umashankar Sharma, Bhatkhande Music College, Jabalpur [India]

Logic for using specific ‘Bol-Patterns’ in ‘Rang-Rela’ and the techniques to reach high dexterity level by *Biswajit Bhattacharjee, Department of Instrumental Music, Rabindra Bharati University [India]*

-----Tea Break

11:30 a.m. to 1:00 p.m.

Venue: Rang Manch

Application of Music Patterns in Different Cultures – I

Chair: Professor Meki Nzwei

Technologies and Environments: Utilizing Patterns and Cyclic Time in Improvised Music Pedagogy by *Dr. Glen Whitehead, Associate Professor, Director of Music, University of Colorado at Colorado Springs [USA]*

Improvisation and ‘search space’ by *Dr. Chatradari ‘Chats’ Devroop, Programme Coordinator for Jazz and Popular Music, Tshwane University of Technology, Pretoria [South Africa]*

Musical Patterns of Kamaicha; A Folk Instrument of Rajasthan by *Prof. Suneera Kasliwal Vyas, Professor, Department of Music, University of Delhi [India]*

Venue: Rang Darbar

Pattern Logic in Music Compositions – II

Chair: Professor Lars Christian Koch

Dancing in the Mind: Creating Musical Patterns for Bharatanāṭyam by *Mohan Ayyar, PhD scholar, Macquarie University [Australia]*

A Composition Based Method for Modeling Carnatic Music Ragas and Style by *Dr. Srikumar Karaikudi Subramanian, Ph.D. Scholar, Department of Communications and New Media, Faculty of Arts and Social Sciences, National University of Singapore*

Mathematical Structures Underlying Indian Classical Music by *Dr. Atish Bagchi, Assistant Professor, Mathematics, Community College of Philadelphia [USA]*

Venue: Sabha Ghar – I | 11:30 a.m. to 1:00 p.m.

Communication Musical Patterns – I

Chair: Dr. Vidyadhar Vyas

Ome Swarlipi: Communicating Complex Music Patterns by *Rajiv Trivedi, Madhukali, Bhopal [India] and Terence Tuhinanshu, Software Developer, Philadelphia [USA]*

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Role of Raga Music as a Secular Musical Pattern by *Manasi Majumdar, Bengal Music College, Kolkata [India]*

Kaazi Nazrul Islam Krit Bhaktigeeti by *Deboshree Roy Chakraborty, Mahishadal Girls' College, Purba Medinipur, W.B. [India]*

Sabha Ghar – II | 11:30 to 1:00 p.m.

Impacts of Music Patterns on Humans

Chair: Dr. Partha Ghose

Beneficial Effects of Musical Patterns on the Human Physiology by *Shveeta Misra, Department of Music, Banasthali University, Rajasthan*

Acoustic Cues of Emotion in Hindusthani Music by *Anirban Patranabis, Ranjan Sengupta, Kaushik Banerjee, and Dipak Ghosh - Sir C V Raman Centre for Physics and Music, Jadavpur University, Kolkata [India]*

Socio-Cultural Basis of Brain Activities during Perception and Cognition of Music by *Subhendu Ghosh, Professor, Department of Biophysics, University of Delhi South Campus*

Alochana Kaksha | 11:30 a.m. to 12:30 a.m.

Venue: Alochana Kasha

Interculturisation of Musical Patterns

Chair: Professor Mohua Mukherjee

Changing Music Patterns with Changes of Geographical Location: Guitar by *Ritu Paban Kotoky, M.Phil scholar, Department of Instrumental Music, Rabindra Bharati University [India]*

Patrons- Musicians of Central Nepal by *Kumar Neupane Sargam, Department of Vocal Music, Banaras Hindu University*

-----Lunch Break

2:00 p.m. to 3:30 p.m.

Venue: Rang Manch | 2:00 p.m. to 3:30 p.m.

Applications of Music Patterns in Different Cultures – II

Chair: Dr. Debasish Mandal

Madhyayugiya Bangla Byanga Sangeet: Paksheer Gaan by *Dr. Chandrani Das, Rabindra Bharati University [India] [In Bengali]*

Bhoulalik Abasthaner Bhinnatay Bhaoaiya O Bhaoaiyar Anusanga Vadyayantrer Anatrbbhinnata by *Sangeeta Roy, Ph.D. Scholar, Department of Instrumental Music, Rabindra Bharati University [India]*

Kazi Nazrul and His New Ragas by *Dr. Nupur Ganguly, Assistant Professor, Vocal Music Department, Rabindra Bharati University*

Venue: Rang Darbar 2:00 p.m. to 3:30 p.m.

Stylistic Patterns and Development of Musical Identities

Chair: Dr. Atish Bagchi

Pakhawajer Bibhinna Bol-samuday Eong Raser Antarsambandha by *Dr. Partha Pratim Choudhury, Rabindra Bharati University [India]*

How different are Pt. Ravi Shankar and Pt. Nikhil Banerjee? A very brief scientific study with Malkauns by *Prof. D.K.Bhattacharya¹, Sayan Mukherjee², Sanjay Kumar Palit³* *1 Department of Instrumental Music, Rabindra Bharati University, Kolkata; 2 Mathematics Department, Shivanath Shastri College, Kolkata; 3 Mathematics Department, Calcutta Institute of Engineering and Management, Kolkata [India]*

Style of Pandit D.T. Joshi – A Distinctive Feature by *Dr. Tapasi Ghosh, University of Calcutta [India]*

Venue: Sabhaghar – I | 2:00 p.m. to 3:30 p.m.

Communicating Musical Patterns – II

Chair: Professor Goutam Nag

Khyal Gaayakee ke Vividh Gharaanon mein Tanon ke Hastaakshar Pattern by Amrita Chaurasia, Research Scholar, University of Allahabad [India]

Rabindranather Gaane Bibhinna Paryaay, Shabdo Prayog O Sur-Shailir AantahSambandha by Dr. Chandan Kumar Roy, Rabindra Bharati University [India]

Praatishthaanik Shikshaay Bol-lipir Prayog by Dr. Krishnendu Dutta, Assistant Professor, Sikkim University [India]

Venue: Sabhaghar – II [2 p.m. to 3:30 p.m.]

Gharanas and Signature Patterns

Chair : Dr. Sangeet Pandit

Vishnupur gharanay setar vadan charchar kramavivartaner dhara [Ashtadash theke Binhsha Shatabdi paryanta]

by Siddhartha Choudhury, Rabindra Bharati University [India]

Bol Motifs based on sound balancing in the tabla playing of Padma Bhushan Pt. Samta Prasad

by Dr. Renu Johri, Music And Performing Arts Department, University of Allahabad, Allahabad [India]

Hindusthani Sangeet mein Gwalio Gharana tatha Hastaakshar Gayakee Prakar by Sonam Seth, Research Scholar, University of Allahabad

Venue: Alochana Kaksha [2 p.m. to 3:30 p.m.]

Music Patterns viewed through Miscellaneous Approaches – II

Chair: Prof. Ravi Sharma

Graamraag vargeekaran paddhati par ek avalokanaatmak drishti by Ruchi Mishra, Banaras Hindu University [India]

Maihar Gharane ki vadan shailee evam uski shikshan paddhati by Paramjeet Kaur, Post Graduate Government College, Chandigarh [India]

Varsharitukalin Raagon ki Rachnaon main Nihit Tatvon ka Vishleshnatamak Adhyayan *by Sharmila Tailor, Associate Professor, Banasthali Vidyapeeth, Rajasthan [India]*

-----**Tea Break**

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EXIT SESSION 4 pm to 5 pm at Rang Manch

December 17 2013

Plenary Session | 9:30 a.m. to 1:00 p.m.

Humanity essence of African musical arts: The soft science of Repetition and Internal Variation patterns

Meki Nzwei, Professor, University of Pretoria [South Africa]

African indigenous pattern configurations in musical arts creativity, often cosmically sensitized, are purposively applied and experienced as soft scientific constructs that effect mind wellness and salutary societal living. The cosmos (tangible and intangible) is perceived as a mystical/mystifying circular phenomenon and its manifest forces as much as the physical world entities evidence circular/cyclic motions in space and time. These experiences of the cosmic sphere and the nature realm impacted indigenous African creative philosophy and theory. The concept of the circle as a cohering intangible force inspired old African intellectual constructs, thereby the rationalization and organization of existential and creative formulations. Profundity in minimality underscored indigenous creative philosophy in the musical arts and other life configurations. Hence African music formulations, although commonly terse, generate prodigious effective/affective potent energies, defining music an applied artistic science. Two such common scientific formulae are repetition (thematic circling) and internal

variations (thematic re-cycling). The two creative constructs were effectively applied to effect specific mind health management intentions when experienced in private or public performance sites. They are structural markers of African indigenous musical arts knowledge heritage that were applied as tranquilizers, also as instiller of creative disposition in the case of internal variations, and as anesthetic agent in the case of repetition. These are samples of indigenous musical arts scientific designs that could be consciously advanced to manage some intractable modern life problems through contemporary education and practice designed to restore the humanity priorities that underpin invention and production mentality in the old cultures; also to counter the modern vacuous entertainment obsessions that now dominate global creative and educational aspirations. The paper will discuss the humanity and social bases for the two and other traditional music pattern formulations and creative ideology. The modern research and educational challenges of harnessing their efficacies to mediate the social, mind and physiological disablements/deformations that modern scientific/technological wizardry inflicts on contemporary global humanity will then be argued particularly as the creative conscience and societal prescriptions of the elite adversely affect the lives of marginalized young people and rural majorities.

“Correlated Objective Music Education and Training”(COMET)“- A creative pedagogy within and beyond Karnatak Music

Karaikudi S. Subramanian, Former Professor, Department of Indian Music, University of Madras

The paper is an illustrative account of the evolution of a methodology in allowing a student from any background to thoroughly explore the basics of the traditional foundation in learning Karnatak music, in the global context. It opens up creative possibilities, in bringing excellence in rendering compositions, improvisation, peer learning, connecting with musical styles and other arts, in its application in the areas of primary school education, and in therapy. The methodology unfolds the interlinking layers, the basic patterns and movements in rhythm and melody (gamakas) in order to creatively engage with any musical system within and beyond its boundaries. It opens up global possibilities of further research and collaborations in the fundamentals of a musical system in order to create a ‘world music’ syllabus.

The methodology and presentation touch upon some basic questions such as...how could music be learnt like any other subject from the scratch? How to teach the very young? How can classical music be made available to everyone? What are the generic patterns in melodic and rhythmic contours that can be used as building blocks in Karnatak music to develop musicality step by step? How to provide a handle to

overcome limitations in learning and musical expression up to an advanced stage? How to free a student from teacher-style dependence making him confident in learning? How can one reduce the time of learning and still be excellent?

Indian Music and the English Language (A Half Century Later Review)

Daniel M. Neuman, Professor in Ethnomusicology, Professor - Mohindar Brar Sambhi Chair, Executive Vice Chancellor & Provost emeritus, University of California, Los Angeles (UCLA) [USAA]

It has been almost half a century since Harold Powers published his influential article, “*Indian Music and the English Language: A Review Essay*” in the journal *Ethnomusicology* (1965). Today it would be virtually impossible to even attempt such an essay given the proliferation of scholarship in English on Indian music since then. Accordingly, in my paper I intend an overview of more recent scholarship, roughly the last two decades beginning with the introduction of the first web browser, Mosaic in 1993. I shall look at this period because of its importance in the globalization of knowledge, ideas and things. I will focus on three major areas with respect to the discursive themes they generate: (1) the introduction of experienced and knowledgeable performers who are also engaged with scholarship in English; (2) the enormously enhanced access to a wide variety of materials both written and musical with

the proliferation of the web; (3) the application of theoretical concepts from different disciplines. By way of example, I shall consider the contestation of hybridity/invention with authentic/originary discourses on Indian music as these have developed in the last several decades. More generally I want to examine English language scholarship on Indian music as a social, cultural and economic phenomenon in its own right, including some of the micro-cultures (American, British, Indian) involved in its production.

Patterns of consciousness: Ewe Drumming in cross-cultural and cross-technological perspective

Sebastian Klotz, University of Leipzig, Germany

When the composer Steve Reich set out to Ghana in 1970, he absorbed playing techniques and cross-rhythm patterning. He was interested in the “impersonal character” of the music. Actors from the Ewe tribe insist, though, that the patterns represent “patterns of consciousness” (Dr. Ladzekpo), which provokes the question as to what kind of pattern-based, cultural appropriation Steve Reich has initiated, particularly in his piece “Drumming” (1971).

It appears that the African experience consolidated Reich’s convictions that an “organic influence of Non-Western music on Western composers” could be achieved. He was seeking *confirmation* of rather than alternatives to his poetic

strategies. It will be shown that Reich’s assumed *impersonalism*, regardless of its relevance to African musical cultures, was vital to the improvement of post-1970 minimalism.

While Reich’s creative impulse is absolutely legitimate, “Drumming” became itself the object of creative manipulation on the CD “Reich Remixed” (1999). It features on the track “Maximum Drum Formula”. It will be argued that DJ Mantronik overwrites Reich’s composition from a trans-technological perspective. The *recombinant strategy* by Reich (Robert Fink 2005) is being exposed to a strong formal drive that follows the requirements of an experimental dance track

Through this homage, the techno track manages to recognize Reich’s authorship and to reconfigure music-making towards an imaginative remixing.

The production and recognizability of patterns will emerge as crucial in the materials under review that point towards a remixing of cultural and ethnic allusions, of generic interrelationships, of performance technologies and conventions.

Key words: cross-rhythm, impersonalism, DJing, minimalism, cross-cultural musicology, cross-technological processes

Concert Expression of Musical Patterns of Tarana – an exploration

Vidyadhar Vyas, Former Professor, University of Bombay / Former Executive Director, ITC-Sangeet Research Academy, Kolkata / Former Vice Chancellor, Bhatkhande Music Institute University, Lucknow

Tarana is a musical pattern which has an ancient origin in the chant “Om Anant Hari Narayan”. This chanting was sung with rhythmic variations too. Subsequent compositions like Rupakas and Prabandhas adopted this chanting and its rhythmic variations. During Muslim invasions in Indian territories and cultures, these chanting gave way to the mumble uttering of Nom, Tom, Tana, Na, Dir, Udani, Tadani and the like to keep away the religious tag and attacks by Muslim religious forcing. Dhrupad was evolved from Prabandha and began with Nom Tom Alapchar. This Nom Tom, although with no Tala, was full with Laya ranging from Vilambit to Drut and Ati-Drut.

The fascination of this musical element continued in subsequently developing Khayal form and found a new pattern-form called Tarana. The same travelled to South in Carnatic system by name Tillana.

Muslim musicians who came to India also were caught in the magic of Tarana and added words Yala, Yalala, Yalalilom, etc. after Allah and Ali. Later, Pakhawaj syllables Dha,

Dhumakita, Dhirakita, Katta, Kdandha, etc. were also added to enhance the beauty of Tarana. Uttering of some of these syllables proved to be tongue-twisters which need special practice to perform.

Tarana is called Nirgeet, meaning having words with no meaning. But the musical meaning is so engrossing and full with ecstasy that the singer and listeners are dipped in pure joy. Gwalior, Rampur-Seheswan and Indore Gharanas excel in Tarana performances.

I propose to demonstrate the concert expressions of musical patterns of Tarana in its variety of layakaris.

Keywords: Tarana, Rupakas, Prabandhas, Nom, Tom, Alapchar, Laya, Vilambit, Drut, Atidrut, Tillana, Yala, Yalala, Dhumakita, Dhirakita, Kdandha, Nirgeet, Gharana, Layakaris.

17 December 2013 | 2:00 p.m. to 3:30 p.m.

Venue: Rang Manch

The presentation title: An Instructional Model to Foster Creativity: An Outcome of Critical Analysis of Institutional Music Teaching in Uttar Pradesh

Durgesh K. Upadhyay, Lecturer, Amity University, Lucknow

This study aimed to explore the prevalent process of music training/learning in institutions by taking the students' point

of view. It examined the concept of *riāz* and its procedural contents, students' musical inclinations, factors contributing to their creativity, and the acquired process of making variations in *raga*'s contents and/or compositions by them. A *descriptive cross-sectional design* consisted of 100 music students of three class groups (Diploma, UG, and PG) were selected from four major institutions of UP, India. Data, collected through the questionnaire were analysed both qualitatively and quantitatively. It was found that creativity in music does exist in the classrooms and develops with the progression in training, but there is only emphasis being put on activities stimulated by music, and on imitating the teachers not on creating music. Students prefer to practice at fixed place. With the advancements in training, they gradually get inclined to the teachers for feedback and reflections on their made variations and on their creation. Music making takes place at both the levels - conscious as well as unconscious. Creativity in music is significantly affected by one's background in music and music training further fosters it. This study proposed an **"Instructional Model"** with two expectations. First, it may make the teachers aware of the creative ways of teaching and second, it may guide the novices throughout their music journey and in turn may foster their creativity.

Keywords: Hindustani music system; Guru; Riāz; musical inclination; improvisation

Revisiting the Stylistic Frame of semi-classical vocal and its Pedagogy

Sangeeta Pandit, Assistant Professor, Department of vocal Music, Banaras Hindu University

While searching for the determining characteristics behind any particular stylistic musical pattern / identity and its creative expression, we come through many factors which add to establish any style as a melodic Identity in relation with the originating musical culture and lineage.

Indian vocal music has a rich repertoire of various musical styles and every style has its own identity. Revisiting the emergence and spreading up of vocal semi classical styles i.e. Thumri, Dadra and Tappa its very hard to trace the transition causing the structure and development of newer styles. The process of creating and transfer of particular patterns of music in an oral and aural based training is quite challenging. It is very interesting to objectify the components which play vital role for the same.

The paper focuses to interpret the under layered factors of technical components as well as the psychological process of learning of any particular style in view of its relation with Shastra (principles) and Prayoga (Practise). Studying the patterns of ornamentations of notes in Thumri Dadra etc. and Bhava, Rasa concept and a questionnaire based feedback will enable the aim of the study to be more

explanatory. Some exponents of the field will be interviewed also.

The improvisation patterns, psychoacoustic measures and musical motifs created by the artist, the educator and its process of transmission to the listeners and students, are some of the important issues to be discussed through this paper.

Key Words: Stylistic melodic Identity, semi classical vocal, oral, Aural, objective components, psychological factors, Shastra, Prayog, psychoacoustics, Ancient traditional guidelines.

Can Western listeners intuitively learn raga grammar? An experiment in incidental learning.

Richard Widdess, School of Oriental and African Studies, University of London and Martin Rohrmeier, Massachusetts Institute of Technology [USA]

Musical knowledge, like native language knowledge, is largely implicit. Through interaction with a large number of samples, the subject learns a complex system of patterns, but they may have little or no awareness that they have done so. Such “implicit” or “incidental learning” constitutes a core process in human interaction with the environment, and plays a central role in musical enculturation.

Our experiment was motivated by two objectives. (1) A

number of music psychology studies have investigated incidental learning of features of Western music, but very little work has been done with respect to music from other cultures. We wished to examine how far the melodic patterns of Indian classical music could be learned incidentally by listeners unfamiliar with that musical language. (2) Music psychology studies tend to use synthetic rather than ecologically valid stimuli, that is, artificially generated sound examples rather than examples taken from real performances. The validity of synthetic stimuli is always open to question, however, and especially so in a cross-cultural experimental context. We therefore chose to use materials recorded specially for the experiment by a professional Indian musician. Subjects listened to a short performance of either raga Todi or raga Multani, and were then asked to rate for familiarity novel excerpts from both ragas, using binary familiarity and 6-point confidence judgments.

Our findings indicate that subjects began to acquire incidentally familiarity with the melodic grammar of a raga, during only a very short exposure. Confidence ratings also indicate some awareness of the knowledge acquired. This research may help us to understand how musical patterns in any music may come to “make sense” to listeners previously unfamiliar with them, independently of formal pedagogy and with limited explicit awareness.

Keywords: incidental learning, raga, melodic grammar, North Indian classical music, music cognition, music and language

17 December 2013 | 2.00 p.m. to 3:00 p.m.

Venue: Rang Darbar

EEG STUDY ON THE NEURAL PATTERNS OF BRAIN WITH MUSIC STIMULI: AN EVIDENCE OF HYSTERESIS?

Shankha Sanyal¹, Archi Banerjee¹, Tarit Guhathakurta¹, Ranjan Sengupta¹, Dipak Ghosh¹ and Partha Ghose²

¹*Sir C V Raman Centre for Physics and Music, Jadavpur University, Kolkata [India]*

²*Centre for Astroparticle Physics and Space Science (CAPPS), Bose Institute, Kolkata [India]*

A basic and one of the oldest socio-cognitive domains of the human species is music. Listening to music regularly helps keep the neurons and synapses more active. Neurological studies have identified that music is a valuable tool for evaluating the brain system. It has been observed that different parts of the brain are involved in processing music. They include the auditory cortex, frontal cortex, cerebral cortex and even the motor cortex. The objective of this study is to analyze the effect of Hindustani music on brain activity during normal relaxing conditions using electroencephalography (EEG). Two male (age 20-23) healthy

subjects without special musical education participated in the study. EEG signals were acquired at the frontal (F3/F4, F7/F8), temporal (T3/T4, T5/T6), central (C3/C4), parietal (P3/P4), and occipital (O1/O2) lobes of the brains listening to music in three conditions, namely rest before music, with music, and after withdrawal of the music. Frequency analysis was done for the alpha and delta brain rhythms. The finding shows that arousal based activities were enhanced while listening to Hindustani music of contrasting emotions (romantic/sorrow) for both the subjects. The important conclusion is that when the music stimuli is removed, discernible alpha and delta brain rhythms remain for some time, showing residual arousal. This is analogous to 'Hysteresis' where the system retains some 'memory' of the former stimulated state. This was further corroborated by a non linear analysis (Detrended Fluctuation Analysis) of the alpha rhythms.

Key words: Brain, neural patterns, attention, with music, without music, EEG, alpha and delta brain rhythms, non linear analysis, hysteresis

Helping a Non-Musical Mind to Receive Classical Music: A Scientific Approach using Statistics and Computing

Soubhik Chakraborty and Swarima Tewari - Deptt. of Applied Mathematics, Birla Institute of Technology, Mesra, Ranchi [India]

Music—especially classical music---has the ability to change and improve one's conscience, given its emotional and technical richness, and can help us in being a better human being. But in order to receive it, one must have the requisite musical background as well. In the absence of the same, it is a good idea to listen to a number of familiar but related light pieces, *in increasing order of difficulty*, before taking on the classical tune. In order to systematize things, what is required is

- (i) scientific tool for identifying and grading musically similar pieces in increasing order of difficulty (e.g., in case of ragas, in Indian classical music, we need to grade raga based light and semi-classical songs in increasing % of the raga content in them)
- (ii) a software that works on the scientific tool as suggested in (i).

The present talk will focus on how to do this using statistics and computing. For ragas, the raga based Tagore songs is an excellent choice. However, in order to maintain universality,

we suggest that only tunes should be used suppressing the lyrics.

Key words: classical music, raga, musical similarity, statistics, computing

Understanding the songbird: Some aspects of pattern in musical composition and perception

Marc Duby, Professor, University of South Africa

Some Western art music composers play with the mathematical properties of music as in riddles: Bach, Berg and the serialists (retrograde and other transpositions of patterns), Hindemith (mirror-images) and others, as well as musical metaphors (see Johnson, Spitzer, Zbikowski).

Other musical traditions make use of techniques of repetition (drumming and trance states) or repetition with variation (minimalism). Within jazz pedagogy, the dominant ideology emphasises relationships based on tension and resolution (through the chord-scale system), the manipulation of digital patterns and well as learning solos by master musicians, in which the student mirrors the improvised gestalt either by ear or via musical notation.

The sense of pattern, I argue, is not immanent in musical notation but rather in human perception: 'Notation is not a neutral device that transparently records ideas formulated independently of it; it is an intrinsic part of the message and

impacts on the way in which musicians conceive and perceive music.’ (Williams 2001:36)

Turning to those who participate as listeners, music is understood as a pre-eminently social and uniquely human phenomenon. Uniquely human as the question arises: does the songbird understand her song as ‘musical’?

A phenomenological interpretation aims to describe this human experience of music, with Clifton’s ‘Music as Heard’ a classic of the literature. With respect to melodic, timbral or rhythmic patterns, Storr asserts there is an inherent human need for pattern-recognition. His insights are being borne out by current research in neuroscience. In this paper I explore some connections between these various aspects of patterning.

Keywords: gestalt, mathematics, melody, pattern, phenomenology

17 December 2013 | 2:00 p.m. to 3:30 p.m.

Venue: Sabhaghar I

ग्रामीण परिवेश से आये छात्रों को संगीत स्वरावयवों के माध्यम से शिक्षित करना: सितार के विशेष संदर्भ में

Ravi Sharma, Professor, Department of Music, Maharishi Dayanad University, Rohtak [India]

प्रस्तुत शोध पत्र ग्रामीण इलाकों से आये ऐसे विद्यार्थियों से सम्बंधित है जिन्होंने स्नातक स्तर पर कभी भी सितार नहीं सीखा होता। स्नातकोत्तर कक्षा में प्रवेश लेने के पश्चात उन्हें सितार सीखने में बहुत मुश्किल आती है। इससे उन पर मानसिक दबाव पड़ता है। परिणामतः विषय के प्रति रुचि उत्पन्न होने के बजाय अरुचि उत्पन्न होती है। विद्यार्थियों को सितार के प्रारम्भिक ज्ञान के पश्चात प्राथमिक स्तर पर पाठ्यक्रम आधारित रागों में विशिष्ट संगीत स्वरावयवों (Music Patterns) पर आधारित चयनित बंदिशें सिखाई गईं जिससे उनमें बहुत प्रगति देखने को मिली तथा उनका सितार के प्रति रुझान बढ़ा। यह केवल विशिष्ट संगीत स्वरावयवों द्वारा ही सम्भव हो सका है।

ऐसे विद्यार्थियों को किस प्रकार से सितार सिखाया गया तथा विशिष्ट संगीत स्वरावयवों का उनमें क्या योगदान था— इसका विवेचन एक विद्यार्थी का विडियो बनाकर किया गया है। प्रविधि के अन्तर्गत सर्वप्रथम ग्रामीण अंचल के ऐसे विद्यार्थियों की पहचान की

गई जिन्हें कभी भी स्नातक स्तर पर सितार नहीं सिखाया गया और उत्तीर्ण कर दिया गया। ऐसे विद्यार्थी प्रत्येक वर्ष स्नातकोत्तर में प्रवेश लेते हैं तथा शिक्षार्थी को निश्चित समय पर पाठ्यक्रम भी कराना होता है। इन विद्यार्थियों को उन्हें निश्चित अंतराल पर भिन्न-भिन्न स्वरावयवों का ज्ञान कराया गया तथा उनका समुचित अभ्यास कराया गया। इसमें यह बताने का प्रयत्न किया गया है कि किस प्रकार ग्रामीण अंचल से आये विद्यार्थी को किस प्रकार के संगीत स्वरावयव सिखाये गये जिससे वे कम से कम सितार के अच्छे विद्यार्थी बन सकें। अपना मत सिद्ध करने के लिए 20 के आसपास विडियो बनाये जायेंगे।

मुख्य शब्दावली— विशिष्ट संगीत स्वरावयवों (Music Patterns), संगीत शिक्षण, सितार, विशेष प्रशिक्षण, ग्रामीण अंचल

विद्यालयीन संगीत शिक्षण पद्धति में गुणवत्ता का विकास— एक चुनौती

Anupam Srivastava, Dayalbagh Educational Institute, Agra [India]

आज विद्यालयों के माध्यम से संगीत शिक्षा सर्व सुलभ हो गयी है और उत्तर प्रदेश में संस्थागत शिक्षण के अंतर्गत संगीत विषय में क्रियात्मक का प्रारम्भ कक्षा 11 से आरम्भ होता है किन्तु इसकी गुणवत्ता में निरंतर ह्रास हो रहा है। अतः वर्तमान समय में यह एक बड़ी चुनौती है। इसी उद्देश्य को ध्यान में रखते हुये शोधकर्त्री तबला शिक्षण; Teaching Methodology में नयी शिक्षण पद्धति;

Teaching Patterns द्वारा कक्षा 11 के पाठ्यक्रम, समय सारिणी, विद्यालय प्रबन्धन इन सभी सीमाओं को ध्यान में रखते हुये तबला शिक्षण का प्रभावपूर्ण शिक्षण कैसे हो इस पर शोध कार्य कर रही है।

यद्यपि तबला शिक्षण पद्धति पर स्व. प्रो. एन.एस. भट्ट जी ने प्रोजेक्ट कार्य किया था तथा शोध छात्रा दीपाली सेठ ने भी गायन में; Pattern पर कार्य किया था किन्तु विद्यालयों में सीखने वाले छात्रों के स्तर के अनुकूल रुचि, गुणवत्ता के विकास हेतु प्रभावपूर्ण शिक्षण पद्धति का विकास नहीं हुआ है। चूंकि शोधकर्त्री तबला विषय की छात्रा है। अतः कक्षा 11 में 'तबला' विषय ही शोधकार्य हेतु चुना तथा वह नवीन शिक्षण पद्धति का विकास कर विद्यालय में उसका प्रयोग किया।

इसके पश्चात् स्वयं विद्यालय में जाकर कक्षा 11 में नवीन शिक्षण पद्धति (दृश्य— श्रव्य सामग्री) द्वारा शिक्षण कार्य किया और विषय सम्बन्धी प्रयोग पूर्व व प्रयोग के पश्चात तुलनात्मक अध्ययन किया। शोध प्रपत्र की प्रस्तुति के समय कुछ **Tabla Teaching Patterns** का प्रदर्शन किया जायेगा तथा वर्तमान परिस्थिति में कक्षा शिक्षण के प्रयोगों का विवरण प्रस्तुत किया जायेगा।

मुख्य शब्दावली— गुणवत्ता का विकास, तबला शिक्षणपद्धति, प्रभावपूर्ण शिक्षण पद्धति

Pentatonic Scale, a Rich Source of Musical Patterns

Rajyasree Ghosh , Assistant Professor, Rabindra Bharati University and Dr. Guru P. Das, Former Senior Scientist, Air Force Research Centre, Dayton [USA]

As is well known in the Indian Classical Music community, most raags are characterized (and even sometimes identified) by smaller patterns embedded in the ragas. In this work it is shown how the pentatonic raags yield such mini-patterns that can then be used to generate new raags or interpret the existing ones. For example, although sharp Madhyam gives the beauty of the raag Yaman, the pentatonic raag Bhupali serves as its foundation. Since more than one pentatonic scale can lead to the same raag (hexatonic or septatonic), it is necessary to adopt a selection criterion to remove the ambiguity. This is done by considering the “chalan”, vadi and samvadi and other characteristics of the pentatonic raag in question. For example, we can generate Bhimpalas from either Shivrangani, Durga or pentatonic Dhani (without Re) . However only Dhani uses the mini-patterns ‘M P g’ (using the convention where all regular (‘shudha’) notes are denoted by the first letters of the raags in the upper case, while the flat or sharp notes denoted by the those in the lower case) as in Bhimpalas. Dhani can therefore be regarded as the root raag for Bhimpalas. Similarly Basant-Mukhari, which is characterized by the strong notes ‘r’ and

‘M’, can be derived either from Bairagi, Gunkali or Bibhas. But since out of the three only Bairagi emphasizes ‘r’ and ‘M’, the root raag of Basant Mukhari is Bairagi. Similarly one can show that the root raag of Bhairav, which is derivable from any of the above three pentatonic raags, is Bibhas. We shall attempt to present a representative list of such correspondences between the known pentatonic raags and the known non-pentatonic ones. It will be shown how this list can be used as an aid to teaching Indian raag system to advanced students of music. We shall also indicate some new raags that can be composed using this approach. We would like to introduce a note of caution, however, that, while one can correlate many known raags in this way, there may still be raags that cannot be assigned any known pentatonic raag as the source.

Keywords: Formation/Structure of Indian Melodic Scales/Raags, Teaching Music Patterns, Pattern Logic in Music Compositions, Communicating music patterns.

December 17 | 2:00 p.m. to 3:30 p.m.

Venue: Sabhaghar – II

हिन्दुस्तानी संगीत शिक्षा के विकास में पण्डित रघुनाथ तलेगांवकर के द्वारा दी गई सरल शिक्षण पद्धति

Dr. Sujit Deogharia, Assistant Professor, Department of Music, Bansthal University [India]

डॉ. सुजीत देवघरियाए सहायक प्रोफेसर, संगीत विभाग, वनस्थली विश्वविद्यालय

आवाज को तीनों सप्तकों में तैयार करने के लिए विषिष्ट स्वर-साधना की शिक्षा। ख्याल की स्थाई अथवा अन्तरा गाने की ग्वालियर घराने की अपनी एक विषिष्ट शैली का विवरण। जैसे ख्याल प्रारम्भ करते ही स्थाई अथवा अन्तरा एक के बाद एक गाया जाना। पण्डित जी गायन की विषिष्टता कि स्वरों के खेल के साथ उनमें परस्पर मीड का होना अति-आवश्यक है, जो गायकी की दृष्टि से भी अनिवार्य होना चाहिए। रघुनाथ जी की गायकी में राग-विस्तार हो या तानों का प्रयोग, उनमें मीड गमक, खटका एवं मुर्की का विषेय तौर पर प्रयोग पूर्ण संकेतों के माध्यम से दर्शाया

गया है। लेकिन वे अपनी गायकी में इनका प्रयोग विषेय आयुवर्ग के स्तर के अनुरूप ही किया करते थे, ताकि आने वाले विद्यार्थी उसे स्पष्ट समझ सकें तथा कमजोर से कमजोर व्यक्ति भी उनके कार्य से पूर्ण लाभ प्राप्त कर सकें। इतना ही नहीं, बल्कि यही विचार आपका ख्याल-विस्तार में भी रहा।

शास्त्रीय संगीत से आज समाज की नई पीढ़ी दूर भागती जा रही है। इसका एक कारण यह भी है कि आज पुराने शिक्षकों की भांति शास्त्रीय संगीत को सुगम बनाने के लिए उन शोधों का अभाव दिखाई देता है जिसमें विद्यार्थी उसे सहज एवं सुगम रूप से समझ सकें एवं प्रयोग में ला सकें। इस दृष्टि से इस क्षेत्र में पण्डित रघुनाथ तलेगांवकरजी जैसे व्यक्ति का व्यक्तित्व अनुकरणीय है जिन्होंने संगीत की नई पीढ़ी को प्रेरित एवं प्रोत्साहित सुदृढ़ करने हेतु शोध एवं प्रयास किये। इस दृष्टि से पण्डित जी के व्यक्तित्व एवं कृतित्व पर मेरे द्वारा किया जाने वाला शोध कार्य एक अत्यन्त उपयोगी एवं मार्गदर्शक के रूप में महत्वपूर्ण कार्य होगा।

रागांगराग शिक्षण की अप्रतिम पद्धति :

ज्योति मिश्र, असिस्टेंट प्रोफेसर, इलाहाबाद विश्वविद्यालय
[Jyoti Mishra]

उच्च शिक्षा में रागांगों के आधार पर ही रागों की दिशा देने का प्रावधान है यथा तोड़ी अंग -ए धनाश्री अंगए कान्हड़ा अंग आदि। थाट राग वर्गीकरण में कितने ही राग ऐसे हैं जिन्हें विद्वत्जन प्रचलित दस थाटों के वर्गीकरण में किसी भी थाट के अंतर्गत नहीं स्वीकार कर पाते हैं। जैसे गौड़ - सारंग को कल्याण थाट में रखा गया जबकि गौड़ सारंग में शुद्ध मध्यम का अत्यधिक महत्व है जो की गौड़ का अंग है और वह स्वर कल्याण थाट में प्रयुक्त नहीं होता है।

आवर्तन- विवर्तन के कारण वर्तमान में रागांग राग शिक्षण को महत्वपूर्ण स्थान प्राप्त हो रहा है। रागांगों में स्वरांग ही सर्वाधिक स्पष्ट रूप से दिखाई देते हैं। इन अंगों के आधार पर ही समान स्वर वाले रागों को पृथक रूप से पहचाना जा

सकता है। यथा हिंदुस्तानी संगीत में एक ही सप्तक से एक से अधिक रागों की उत्पत्ति होती है य जैसे - भूपाली ए देशकार ए जैत कल्याण तथा शुद्ध कल्याण आदि। इन सभी में स एरेएगएपएध स्वरावली प्रयुक्त होती है। परन्तु मात्र रागांगों की सहायता से ही इन रागों को पृथकतया गाया बजाया जा सकता है एवं इनका शिक्षण रागांगाधारित ही होना चाहिए।

रागांग राग शिक्षण के अंतर्गत रागांगों के सौन्दर्याभिधान अर्थात् स्वरसंचरण तथा उनके द्वारा उत्पन्न रसभाव पर भी इस शोधपत्र के माध्यम से दृष्टि डालने का प्रयास किया जाएगा। किन संगतियों से किन रागांगों में किस का प्रकार सौन्दर्यबोध होता है या फिर स्वर की विविध प्रक्रियाओं से रागांग के विविध राग किस प्रकार एक दुसरे से भिन्न होते हैं यह रागांग राग शिक्षण के माध्यम से ही सुगमता से ग्राह्य है।

वस्तुतः राग सांगीतिक समुद्रमंथन का तत्व है जो निकला और निकल कर अमृततुल्य हो गया और यह वर्तमान में

रागांग राग शिक्षण पद्धति के द्वारा संगीतार्थियों के मध्य अधिक ग्रहणीय है।

प्रमुख शब्दावली : राग पद्धति, रागांग, रागांग-राग शिक्षण

संगीतिक स्मृतिर वृद्धि ते छन्द चर्चा ओ छन्दबोधेर गुरुत्व

देबाशिस मण्डल, अयासोसियेट प्रोफेसर, बादसङ्गीत विभाग, रवीन्द्र भारती विश्वविद्यालय

शब्दके स्मृति ते धरे राखार क्षेत्रे छन्देर भूमिका सबेचेये गुरुत्वपूर्ण। छन्देर साहाये दीर्घ शब्दके सूक्ष्म सूक्ष्म एकके भाग करे स्मृति ते धरे राखा हय। शैशव थेकेई श्रुते श्रुते शब्दके अर्थ ओ युक्ति बोधेर साहाये स्मृति ते जमा राखार अभ्यास गडे ओठे। किन्तु सुरके धरे राखार जन्य दरकार हय शब्देर नानान सूक्ष्म बोध ओ अभ्यासेर। सुरेर पार्थक्यके स्मृति ते धरे राखार एजन्य उतम छन्द बोधेर प्रयोजन। छन्दबोध बेशि हले तार पक्षे सुरके स्मृति ते धरे राखाओ सहज हवे। आमी अब्यापारे एकटि समीक्षा चालियेछि। देखा गेछे अधिकतर छन्दबोध सम्पन्न शिशुरा

अपेक्षाकृत बेशि सुरके द्रुत आयत्त करते পারে, बेशिदिन सर्धिकभावे सेई सुरके स्मृति ते धरे राखतेओ পারে।

आमी प्राय एकई बयसेर १५टि शिशुके आलादाभावे एकटि छड़ा गानेरक्यासेट चालिये श्रुनियेछि। लक्ष्य करा गेछे तादेर मध्ये तिन जनेर छन्दबोध यथेष्ट बेशि। तारा सेई सुरके द्रुत आयत्त करेछे। मध्यममानेर छन्दबोध प्राय आट जनेर। तादेरओ छड़ाटि शेखानो गेछे एकटु बेशि समय धरे श्रुनिये। आर चार जनके अनेक चेष्टा करेओ भालोभावे सेई छड़ा शेखानो यायनि।

एक सप्ताह परे तादेरके से गान गाईते बला हयेछे।

देखागेछे प्रथम तिनजन सेई गान गेयेछे यथेष्ट सुरे। परेर आट जनओ किछुटा भूलकरे गेयेछे। किन्तु शेखेर चारजन सेई सुर मने करतेई पारेनि।

आमी एखाने देखाते चाईछि संगीत शिक्षाय सांगीतिक स्मृतिके बाड़ानोर जन्य छन्द शिक्षा ओ चर्चार दिकटि बेशि गुरुत्व देओयार प्रयोजन रयेछे। साधारणभावे स्वर शिक्षार दिकटि येभावे गुरुत्व देओया हय छन्द चर्चार दिकटि सेभावे गुरुत्व देओय हयना। तई खुब छोटबेला थेकेई छन्देर तालिमके सुपरिकल्पितभावे बाड़ानो

হয় তাহলে সাংগীতিক স্মৃতিও যথেষ্ট বৃদ্ধি পাবে এবং শিক্ষার্থীর সংগীত শিক্ষা অনেক সহজ হবে। এছাড়া দীর্ঘদিন ধরে তা স্মৃতিতে ধরে রাখতে পারবে।

মুখ্য শব্দাবলী: শব্দ, ছন্দ, সংগীত, সাংগীতিক স্মৃতি, সূক্ষ্ম বোধ, স্বর শিক্ষা, উত্তর ভারত, দক্ষিণ ভারত।

December 17 | 2:00 p.m. to 3:30 p.m.

Alochana Kaksha

समय के साथ बदलती संगीत की शैलियाँ— सितार में संदर्भ में

कुलविंदर कौर, संगीत एवं ललित कला संकाय
दिल्ली विश्वविद्यालय, दिल्ली [Kulwinder Kaur]

आधुनिक समय में प्रचलित सितार वाद्य 18वीं शताब्दी से विकसित होता हुआ अपने वर्तमान स्वरूप में पहुँचा है। जिसमें समय के साथ-साथ इसकी वादन शैलियों में वादन ढंग में बहुत परिवर्तन आए हैं। सर्वप्रथम सितार वाद्य

पर वीणा का अनुकरण किया जाता था— वीणा के सभी सांगीतिक पैटर्न जैसे आलाप, जोड़ आलाप, झाला, ठोंक झाला, गत, तोड़ा, लड़ी गुथाव का प्रयोग सितार पर किया जाता था। इसके पश्चात सितार पर वादन शैली के नये रूप 'गत' का जन्म और विकास हुआ।

मसीत खाँ ने 'मसीत खानी' गतों का निर्माण कर वादन शैली में विलम्बित लय को प्रधानता प्रदान की। दूसरी और 'गुलाम रज़ा खाँ' ने 'राजखानी' शैली का निर्माण किया, जिसमें मध्य और द्रुतलय की प्रधानता थी और मिज़राब के बोलों के निर्माण और उनके कटाव पर विशेष ध्यान दिया गया था। सितार वादन की इन शैलियों में भी समय के साथ बदलाव होता रहा है।

पं. रविशंकर, उस्ताद विलायत खाँ और उस्ताद हलीम जाफर खाँ ने क्रमशः वीणा का क्रन्तन, ख्याल और तुमरी अंग, वीणा की अनुकृति करके सितार वादन की शैलियों में परिवर्तन किये। बदलाव या परिवर्तन प्रकृति का नियम है। इस परिवर्तन के दो कारण हो सकते हैं। एक तो कलाकार का नई खोज की ओर आकृषित होना, दूसरा विभिन्न सांगीतिक पैटर्न जैसे मींड का कार्य अधिक कर, क्रन्तन को

उभार कर वादन करना, किसी तार विशेष पर स्वरों को अधिक स्थान देना या लयकारी को प्राथमिकता देकर बोलो का अधिक एवं विभिन्न प्रकार से प्रयोग करके श्रोताओं को मुग्ध करने का प्रयास, हो सकता है।

हिन्दुस्तानी शास्त्रीय संगीत शिक्षण में ध्रुवपद शैली

अमृता चौरसियाए (शोध छात्रा)ए संगीत एवं प्रदर्शन कला विभागए इलाहाबाद विश्वविद्यालय इलाहाबाद

[Amrita Chourasiya]

गहराई से देखें तो ध्रुवपद की वर्तमान स्थिति भी सन्तोषप्रद प्रतीत नहीं होती। आज सर्वसुलभ शिक्षण संस्थाओं में ध्रुवपद गायकों की नियुक्ति के अभाव में स्वतंत्र संस्था अथवा गुरुकुल खोलने वाले गुरुओं तक वहाँ शिक्षणरत बहुसंख्यक विद्यार्थियों की पहुँच नहीं हो पाती एवं भारतीय संगीत की बुनियादी और अनिवार्य गान विद्या के शिक्षण के अभाव में विद्यार्थी की गायकी कमजोर होती गई।

आज समयाभाव को ध्यान में रखकर तथा युगपरिप्रेक्ष्य के बदलने के बावजूद कुछ गायकों को छोड़कर अधिकांश गायक परम्परागत शिक्षण प्रदान करते हैं किन्तु उनमें से

कुछ ही शिक्षण संस्थान से जुड़े हैं। साथ ही आर्थिक दौड़ में समयाभाव व विविध समस्याओं से जूझता विद्यार्थी सरल एवं अल्प साधना द्वारा शीघ्र यश एवं धन अर्जित करना चाहता है। चूँकि छात्र ही देश का भावी कलाकार है और शिक्षक छात्र का निर्माणकर्ता है। अतः शिक्षक का कर्तव्य है कि ध्रुवपद गायकी को ऐसे आकर्षण, परिष्कृत और गौरवमय रूप में रसभाव से परिपूर्ण कर प्रस्तुत करे जिससे श्रोताओं व विद्यार्थियों में इसके प्रति अभिरुचि व लगाव बढ़े। कुछ विशिष्ट तत्वों को जोड़कर ध्रुवपद के माध्यम से उत्कृष्ट साहित्य को समक्ष रखें। वर्तमान सामाजिक समस्या, निवारण जैसे विषयों को ध्रुवपद में निबद्ध करके छात्रों को प्रशिक्षित करें। सर्वप्रथम विद्यालयों, महाविद्यालयों, विश्वविद्यालयों में प्राथमिक रूप से ध्रुवपद शिक्षा की अनिवार्यता एवं पाठ्यक्रम में ध्रुवपद को प्रधानता मिले तथा ध्रुवपद गायन हेतु शिष्यों का चुनाव करना चाहिये। वर्तमान ध्रुवपद गुरु प्रतिभाशाली गरीब विद्यार्थियों को भी कम फीस में अपनी तालीम दें तथा ध्रुवपद गायक विदेशों से अधिक भारतवर्ष में प्रशिक्षण की कार्यशाला लगायें।

प्रमुख शब्दावली : सर्वसुलभ, शिक्षणरत, बुनियादी, गानविद्या, युगपरिप्रेक्ष्य, परम्परागत, अल्प-साधना, परिष्कृत, अभिरुचि, तालीम।

A Stylistic Pattern of Bengali Kirtana : Journey from Pada to Pala

Kankana Mitra, Assistant Professor, Department of Vocal Music, Rabindra Bharati University

‘Kirtana’ is an ancient singing style of Indian Music. It is the only singing style which was changed its structure more than one time to get a final developed form moreover, it is prevalent and received cordially with the other singing style of Bengal till date.

Bengali Kirtana is considered as one of the Gita Prabandhas which is also known as Pada-Kirtana or Padavali-Kirtana. To analyse the above project the whole data are divided into three major parts, Pre-Chaitanya Period, Chaitanya Period and Post Chaitanya Period of Padavali. The musical structure of Pre-Chaitanya-period-Kirtana were just like Gita-Prabandha. In the text ‘Gita Chandrodaya’ by Ghanashyam Das, we got proper analytical proof of Padavali Kirtana as Prabandha. Later, the eminent musicologist, Dr. Pradip Kr. Ghosh had established the above view. In this project I want to analyse the above, by lyrical presentation. In Chaitanya period we got a large number of Caitanya-oriented Padavali-Kirtana as well as Kirtana on Radha-Krishna. In this context I will analyse Gonrachandrika, Chaitanya-Vandana, Chaitanya – Lila to establish the musical pattern of Chaitanya Period from the references of some composers like Narahari Sarkar, Basudev Ghosh, Lochan as etc. In the post Chaitanya period,

after ‘Khetory Mahotsava’ a typical form was introduced in Pala Kirtana which style leads Kirtana upto the highest peak of popularity.

I want to establish that, after a long journey during three periods the song style of Kirtana has gone through evolutions, it got developed and has reached in the existing form by adopting classical, folk and dramatic styles in it.

Key words : Kirtana, Khetory Mahotsava, Padavali-Kirtana, Pala – drama, Pala-Kirtana, Prabandha

December 17 | 4:00 p.m. to 5:30 p.m.

Venue: Rang Manch

Aspects of Pattern in Carnatic Music as Congruent with Higher-Level Social Constructs

Beth Bullard, Retired Director of World Music Studies, George Mason University, Fairfax Virginia[USA]

In the mid 1990s, as a Western ethnomusicologist doing fieldwork in Madras on the bamboo flute—its history, repertoire, and players—I came to see congruencies between the types of musical patterns I was hearing and learning to play and the types of patterning I was experiencing in other cultural domains. For example, I began to hear Carnatic music synaesthetically, as beauty depicted

in musical sound, analogous to kolams—those designs drawn on the pavement before dawn, in rice powder, that daily graced the entrances to the house where I lived, the houses of my flute guru (Sikkil Mala Chandrasekhar) and my coach in history (Vidwan T.S. Parthasarathy), and other venues. Though this analogy is not exact, it points to a shared heritage of music and kolams: both are auspicious designs endowed with cultural and spiritual meanings. As a kolam bridges the liminal (therefore potentially inauspicious) physical space between house and non-house and the temporal space between non-day and day, so does music often bridge seasonal changes as well as shifts in personal life status (e.g., at weddings and name-day celebrations). Structurally and kinesthetically, too, music and kolams can be related, as P. Sambamurti has noted in several of his works (e.g., see “kolapattu” in *A Dictionary of South Indian Music and Musicians*, II, 321-22). My paper explores possible parallels between music and kolams at micro and macro levels of musical thought and practice.

Key words: ethnomusicology, Carnatic music, synesthesia, kolam, auspicious design, liminal space, liminal time

Patterns in Classical Music: Fossilization in Western Music and Improvisation in Indian Music

Yaroslav Senyshyn, Professor, Simon Fraser University [Canada]

Just as music and its respective patterns are prevalent in all

societies - regardless of their definition in musical terms and semiotic intent- so is the manner in which these musical patterns find musical expression in their actualized performances and their possible relatedness to musical texts. In western classical music performance practices these patterns that comprise an authoritative music text are actualized in stratified, finished forms that are venerated as parts of a musical whole that is very much intolerant of any modification of performance that deviates from the original text. In Indian music they are independent and ‘textless’ entities that find their forms of expression in constantly and ever-changing new forms of improvisatory statements in an artistic and unique learning very much related to the musical, subjective taste and education of the individual performer. Why is it then that music patterns in the West lead to finished and sacrosanct products or texts etched in stone as it were to be ultimately actualized by the performer within strict musicological legalities and constricted icons of expression? And, why is it that in Indian classical music patterns lead to open-ended fluidities that are conceptualized and actualized in improvisatory terms of composition as actual and immediate performances? The West venerates determinacy of performance based on a belief that the texts are enviable forms of expression whereas Indian music embraces indeterminacy and subjective fluidity of an individual performer who acts as both performer and composer of his or her respective music

patterns. This paper attempts to answer these questions vis-a-vis theoretical concepts that relate music patterns to notions of a fixed and unfixed self, artistic learning, religious philosophies, subjectivity, objectivity, the individual, indeterminacy and even ownership of music as a possible commodity.

Key words: ownership, preservation, mortality, self, stratification, indeterminacy, individual, subjectivity, objectivity, commodity, Christianity, Hinduism, artistic learning, commodity

December 17 | 4:00 p.m. to 5:30 p.m.

Venue: Rang Darbar

Analysis of Timbral Features of Sarod Sounds from 1909 to 2012

*K Banerjee, R Sengupta, A Patranabis and D Ghosh
Sir C V Raman Centre for Physics and Music,
Jadavpur University, Kolkata*

The present pilot study deals with analysis of the timbre and spectral features responsible for the goodness in the sound quality of sarod, from the sound signals available from early to contemporary recordings. Samples of sarod played by different maestro during different periods were collected from archive of ITC-SRA, Jadavpur University and personal

collections. Each of these sound signals was digitized with sample rate of 44.1 kHz, 16 bit resolution and in a mono channel. Only *alap* part (~45 second length) of each signals were cut and normalized to 0 dB. Fourier transform with FFT point 1024 and with hamming window was performed for spectral analysis. Timbre analysis is done from the long term average spectra (LTAS).

The perceptive attributes of timbre analysed are brightness, tristimulus1, tristimulus2, tristimulus3, irregularity, inharmonicity and odd/even relation of the partials. Here in our study spectral irregularity/spectral smoothness basically show the irregularity of a signal where the local mean is compared with the current amplitude value. Brightness is correlated with the subjective quality of perception and closely related to sharpness. The tristimulus is used to analyze the transient behavior of musical sounds. Inharmonicity is an attribute to characterize pitched sounds with partial frequencies deviating harmonic frequencies.

Attempt has been made to correlate these features with the shapes and structure of different parts of the instrument with an objective to understand the correlation between shape and the sound of Sarod.

The study suggests an in depth analysis of the sound signals available to draw a robust methodology for rebuilding the instruments which are now obsolescent.

Key words: Sarod sound, acoustical features, timbre, relationship between structure and timbre parameters, possibility for reconstruction of obsolescent instruments.

Patterns in Tānam Passages and their Present day Applications

V Premalatha, Assistant Professor, Department of Performing Arts, Sri Venkateswara University, Tirupati

Tānam is one of the branches of the *Manodharma Saṅgīta* of the present day South Indian Classical Music. It is the rendering of combinations of two or more *svaras* using the syllables, *ta*, *nam*, *ananta*, *tom*, and so on. Notations of *tānam* are found in many musical works published during the 19th and early 20th centuries. Besides there are some manuscripts on *ālāpa* and *tānam* preserved in the Sarasvati Mahāl Library, Tañjāvūr. These are considered to be important samples for learning the different patterns of *svaras* that figure in a *rāga*. The notations pertaining to instruments contain only *svara* phrases and no text, whereas those meant for voice include the text.

The notations of *tānam* appear to be composed of more interesting *svara* patterns and combinations. They are in various *rāgas* and the melodic patterns designed in such notations, serve as excellent specimens. The *tānams* are believed to be composed for the benefit of students, particularly of *Vīṇā*. This paper aims to analyse the musical patterns existing in the notations of *tānams* found in

published and unpublished sources. An attempt is also made to find out the usefulness of such patterns for the present day students of music.

Key-words: tānam, notation, svara passages, melodic-patterns, manuscripts, rāga, students

Stylistic Patterns and Development of Dhrupad Dhamār

Dr. Vishal Jain, Core Faculty, Allahabad University

Dhrupad Dhamār is the oldest genre of North Indian Classical Music, referred by Indian Musician, Scholars label it with high respect as the fundamental style, as well as the most ancient & sacred genere. It has contributed much to the younger vocal styles (Khyāl & Semi Classical) and to the parallel tradition of North Indian Instrumental Music (Rudra Veenā Surbahār etc.) Historically it forms a link with the music of mughal & pre mughal times and with musical forms of south India.

Dhrupad-Dhamār is a great combination of melody (Rāg, Melodic style, Intonation), Rhythm & metre (Tāl and time keeping, Melodic rhythm & Laykāri) & Text (Pad, with wide range of subjects). The Dhrupad performance is opened with *ālāpa*, It serves to introduce & establishes the notes & Characteristic melodic figures of the Rāg, the melodic mode. This *ālāp* is improvised with slow, medium and fast tempo (*ālāp*, Jod, Jhālā). The beautiful & systematic patterns of Nom

Tom Syllables is used in ālāp, After that the composition & laykāri (with pakḥāwaj) consists of a sequence of rhythmic variations within the metre cycle based on either division of tempo or words (laya & bol bamta). The full paper will explore the analysis of musical structure, stylistic patterns and development of Dhrupad Dhamār Music.

December 17, 2013 | 4:00 p.m. to 5:00 p.m.

Venue: Sabhaghar –I

Musical Duets': as a medium of Inter culturalization of Musical Patterns

Kinshuk Srivastava, Associate Professor(vocal), Banasthali University, Rajasthan, India.

Musical Duet or Jugalbandi is a unique concept of Indian music. It is a beautiful confluence of two aesthetically rich mind, two systems and two gharanas. Study done by Farrell (1997) examines perceptions and representation of Indian Music in the west to over a period of 200 years, ranging from in the orientalist study of Indian history and culture in the 18th and 19th centuries to the adoption of elements of Indian Music in the Western popular culture in the latter half of the 20th century.

The paper proposes to discuss on 'Musical duets' as a vehicle of interculturalization of musical patterns in the recent

times. We have ample examples to cite like Pd.Vishwa Mohan Bhatt's historical jugalbandi with Chinese Erhu player, Jei Bing Chen, Ustad Sultan Khan (on the Sarangi) and Macro Guinar (on the Spanish Guitar). Etc.. Analytical study will be done on the common features of musical patterns like imagination, expression, musical meaning and effect (ras) etc. which are helpful in musical duets and fusion. It draws upon the emerging methodology of 'autoethnography' aiming to "connect the personal to the cultural" through a personal narrative.(Ellis and Bochner,(2000). During each stage of musical duet, multiple methodologies are employed like, 'literature review' and then 'practice and syncretisation of ornamentation and rhythms. Nicholes Cook's study is helpful in explaining 'how musicians imagine music through the use of models (such as form), but at the same time can leave some parameters open and create individual works of art...'

Key Words: Duet, Jugalbandi, Fusion, improvisation, jazz, raag.

The Recurrent Musical Pattern in Ray's Manihara facilitating the transcendence from Literary to Cinematic idiom

Madhumanti Maitra, Kolkata

Tagore's Manihara was brilliantly adapted into the cinematic medium by Satyajit Ray as a film of the same name in his Tin Kanya Trilogy. Tagore himself had been exposed to the cinema experience possibly when he visited Russia, and he -

one of the world's greatest literary genius - firmly believed in the cinematic metaphor. He realised that cinema must speak in a language of its own ; it must emerge from the shadow of literature. Taking off from this threshold this paper would attempt to address the issue of cinematic adaptation of literature and Ray's use of musical patterns as a powerful sub-text. In attempting to recreate the densely layered text of Tagore's short story Manihara into the cinematic idiom, Ray makes an extraordinarily sensitive use of a song of Tagore - Baje Karuna Sure. What is exceptional about this composition is the strange marriage of lyrics and melody that Tagore achieves. In perfect apposition to the lyrics, Tagore uses raga Simhendramadhyamam. The sequence of notes in the opening line of the song becomes an oft repeated musical pattern which not only contributes to the transference of the emotional matrix from the literary to the cinematic text but also changes the dynamics of the viewer-protagonist equation. It would be the endeavour of this paper to examine the contextual function of this musical pattern, involving a detailed analysis of Ray's decision to incorporate this song (examining both its purely literary affect as also the haunting and angst ridden use of the Simhendramadhyamam scale) and the musical signature derived thereof, as a strong contextual aid to the cinematic narrative.

Key Words : Tagore, Manihara, Ray, Simhendramadhyamam, musical pattern,

The use of melodic scales and patterns in Bollywood Music: Quantifying the Inter-cultural and Individual Influence

Monojit Choudhury, Ranjita Bhagwan and Kalika Bali - Microsoft Research Lab, Bangalore

Hindi film music, which is commonly referred to as “Bollywood” music, is one of the most popular forms of music in the world today. One of the reasons for its popularity has been the willingness of Bollywood composers to adopt and be influenced by various musical forms including Western pop, jazz, rock, and classical music. However, till date, we are unaware of any systematic quantitative analysis of how this genre has changed and evolved over the years since its inception in the early 20th century. In this paper, we present a quantitative study of the relative usage and popularity of various melodic scales in Bollywood over a period of seven decades. We analyzed the scales used in 310 songs from 1953 to the present day, all of which have been in the top 50 hit list for the year they appeared in. Our results show that several scales, such as the Lydian scale or Kalyan have waned in popularity over the years, while some other scales such as the Natural minor scale or Asavari have always dominated the mix. We also identified five influential music composers of Bollywood from different time periods and analyzed the usage of musical scales in their compositions. Again we noticed several interesting composer specific trends. For instance,

some composers like Allahrakka Rahman and Rahul DevBurman, show great diversity in the usage of musical scales in their compositions, while others such as Shankar-Jaikishan or PritamChakraborty preferred to exploit the melodic patterns of a few popular scales.

Key words: Bollywood music, melodic scale, intercultural influence

December 17, 2013 | 4:00 to 5:30 p.m.

Sabhaghar – II

***Prabandha* : An Everchanging Musical Pattern of Past As Reflected in Anandasanjivana.**

Bisakha Goswami Poske, Assistant Professor in Musicology, Rabindra Bharati University, Kolkata

History of Indian music exhibits an elaborate tradition of creating varieties of patterns among musical genres through the ages. The *Prabandha*, as an extremely versatile and ever-changing musical pattern emerged in ancient India with a lot of regional variations. Many well-known musical patterns gradually emerged from this *Prabandha* in later days. Various musicological texts stand as strong proofs of this versatility of *Prabandha* music and the origin of later day musical patterns which were derived out of the *Prabandha*. Post-Vedic literature offers a lot of supporting evidence which stands as sincere proof of the importance of the *Prabandha* as a musical pattern. Since very early days a set of textual records has been composed to document the manifestations

of these artistic creations. Manuscripts are major components among the literary sources of cultural history. Musical texts of ancient and medieval India like Brihaddeshi, Sangitaratnakara, Sangita Samayasara, Sangita Damodara and the like vividly describe the salient features of *Prabandha* music and its variations through the ages. *Ānandasāñjivana*, an unpublished manuscript on Indian musicology dated back in 14th century exhibits several distinct variations of this ancient musical pattern. Apart from the three main sections of earlier *Prabandhas* namely – *Suda*, *Ali-Samsraya* and *Viprakirna*, the *Salaga-Suda* types of *Prabandhas* were predominant in the present text. This particular work deserves the intrusive method of manuscriptology as well as historical methods of analysing musical forms. The present paper is a sincere attempt to highlight the existence of various patterns among the ancient *Prabandha* music as reflected in the *Ānandasāñjivana* particularly from the viewpoint of Indian musicology.

Keywords : Cultural history, Historical records, Textual musicology, Musical pattern, Prabandha, Ānandasāñjivana

Principles of Music Patterns in Chanting of the Vedas

Pankaj Mala Sharma, Professor, Department of Music, Panjab University, Chandigarh

India has the honour of visualising the light of the vedas, the most sacred knowledge which the humanity has ever

produced. The literary compositions of vedic seers in the form of Rik, Yajush and saman are traditionally known as mantras. The four vedas are the collection of these mantras. It was believed that the complete benefit of the vedic mantras could be achieved only when they are recited in proper manner i.e. correct production of letters (words), correct duration of utterance of letters and correct intonation of letters. So to attain the bliss our rishis prescribed fool proof methods and pattern for proper recitation of the mantras. Rik and yajush mantras are recited in three notes i.e. udatta, anudatta and svarita with various patterns whereas the mantras of samaveda are chanted in seven musical notes viz. krushta, prathama dvitiya, tritiya and so on. At the first stage students are taught to memorize the vedas using simpler methods like continuous recitation SAMHITA PATHA i.e. word by word recitation, PADA PATHA in which compounds are dissolved, KRAMA PATHA wherein the words are arranged in the pattern of ab bc cd. these are the prakrit pathas. Jata, Mala, Shikha etc, are eight types of vikrit pathas of complex nature. They involve reversing the word order but backward chanting does not alter the meaning of the vedic language. In samagana, the words are changed suiting to the melodies. The SAMTANTRA and RIKTANTRA deals with the changes occurring in the samayoni Riks when these are chanted. We find mentioned the rules and patterns in the technical literature of the Samaveda. These changes and modifications are known as Sama-Vikaras. A smallest

unit in sama chanting is called parvan. Samatantra deals with compositions of these parvans and gives their technical names. There are swara patterns i.e. PRAYUTKRAMA of eight types; ATIKRAMA of Four types; KARSHAN of Five types; ATISVARA of three types and so on being used in classical music till today. In this paper an attempt has been made to discuss the music patterns prevalent in the recitation and chanting of the vedas and their impact on later developed classical music.

Key words : Music patterns in the Vedas,

Dhruvaa used in Natya and its probable influence in Jaatraa Gaan of Bengal

Goutam Nag, Professor, Department of Instrumental Music, Rabindra Bharati University

Natyageeti Dhruvaagaan was a widely practiced musical form of ancient India during Gandharva period. Muni Bharata in Natya Sastra described different types of *Dhruvaa-gaana*. In this context Bharata described applications of musical instruments as *Kutupavinyasa*. When we observe the *Jaatraa-gaana* of Bengal, that was popular during 19th and 20th centuries and still in practice, we find similar music-application concept. This opens up a question, if we are seeing some reflections of Dhruva-gaana in Jaatraa-gaana. Kallinath in his commentary on Sangeet Ratnakara presented a nice picture of the applications of this song-style in Natya. Swami Pajnanananda in History of Indian

Music dealt on Dhruvaagaana and wrote that this song-form supported the theatre and assisted in highlighting of theatre emotions. Sukumar Roy mentioned about the tremendous influence of theatre music on the Jaatraa. This project went through an intensive analysis of the components of Jaatraa-gaan and the ancient Dhruvaa-gaana. The project involved in the analysis of the musical applications of the used instruments in *Jaatraa-gaana* and equating them with drama context of Jaatraa. As the second phase of analysis the obtained data were compared visualizing the applications of *Kutpavinyaasa* as described by the Bharata. The project validated the presence of considerable amount of same elements in both the music-forms. [209 words]

Dhruvaagaan of Gandharva Period

Key words: Natyageeti, Dhruvagaan, Kutupavinyaasa, Jaatraa-gaana, Bharata

December 17 | 4:00 p.m. to 5:30 p.m.

Venue: Alochana Kaksh

“Ragang” the basic classical pattern, A progressive study

Teaching Music ‘Technically’

Anuradha Raturi, Ph.D. Scholar (J.R.F.), Department of Vocal Music, Faculty of Performing Arts, Banaras Hindu University [India]

In this new era technology is everywhere in our culture. The word technology applies to and describes a wide variety of devices and applications in music and music education. In the last 20 years many tools have become available to music educators that can significantly enhance student learning. These devices include computers and electronic keyboards plus all the high tech equipments. It is important for educators to be aware of the full capabilities of these tools that can help students to better perform, create and understand music. There are three ways to use interactive technology in education- tutor (Guru), tool (mādhya) and tutee (chātra). Each of the three modes offers a wide range of possibilities. The new technology has the potential to engage students in learning and making music in more varied ways, but the place and purpose of technology in music education must be found before beginning of the proper application of the technology. So for purely artistic results, perfect blend of technology is necessary with the traditional

methods, especially in the context of Indian Classical Music. For this purpose it is also important to have a look on all basic concepts of traditional patterns of music teaching. This paper will explore ways technology can be used in music education with an emphasis on how to integrate technology in traditional music teaching.

Challenges in Teaching Musical Patterns with special reference to Bandish in classical music (vocal)

Suvarna Wad, Mata Jijabai Governments Girls Degree College, Indore [India]

To teach a musical pattern is really a very complicated task. Musical pattern can be defined as a very short poem which is bound with swar and Taal or we can call it notes and rhythm. When a guru or teacher teaches a bandish to a pupil it is definitely a challenging job. To teach a bandish is not as easy as it seems to be. To read a bandish with its notation and to present it are two different things. When a musical pattern is presented or taught it has different corners of aesthetics like laya, taal, Raagswarup, it's literature and the same are the challenges to teach. To understand upper things we have to go inside the bandish, we have to be one with the words, we have to understand the span between two matras, we have to modulate the voice.

Now a days every student cannot get the 'Guru' easily but he or she has many books of compositions of many famous

and intelligent artists. To present their compositions one has to go through those compositions for 100 times and then only the bandish opens its petals and the fragrance comes through it. We the teachers can change the laya of the compositions without changing their words, Taal and notation. In this research paper I have also tried to present some traditional vilambit khayals of Pt. V.N.Bhatkhande in upper manner so that they can also be sung in present style. I hope that the students studying in institutions will definitely get help by this paper.

Key-words: bandish, laya, taal, raagswarup, matras, guru, vilambit khayal

"Raagang" the basic classical pattern, A progressive study

Awadhesh Pratap Singh Tomer, Research scholar and ex faculty, Department of Music, Dr. H. S. G. Central University Sagar M.P. | Gopal Sangeet Mahavidhyalaya, Bina

A unique phrase of notes in a *Raga* suggesting its characteristic feature is *Ragang*. Unique pattern of notes (*Swaras*) that are recognized easily are called *Ragang* named after its parent *Raga*. Modern system of classification of *Raga* gives importance to *Thaat* system corrected and reestablished by Pt. Vishnu naryan Bhaatkhande.

The paper describes the importance of *Ragang* in the *Raga* classification system and its utility as being unique musical patterns; in raga identification. The idea behind the paper is to reinvestigate *Ragang* with a prospective to use it in digital classification and identification system. Previous works in this field are based on *Swara* sequence and patterns, *Pakad* and basic structure of *Raga* individually.

To my best knowledge previous works doesn't deal with the *Ragang* Patterns for identification and thus the paper approaches *Raga* identification with a *Ragang* (musical pattern group) base model.

This work also reviews the *Thaat-Raagang* classification system. This describes scope in application for Automatic digital teaching of classical music by software program to analyze music (Classical vocal and instrumental). The *Raag* classification should be flawless and logically perfect for best ever results.

Key words: Aadhar shadaj, Ati Komal Gandhar , Bahar, Bhairav, Dhanashri, Dhaivat, Gamak, Gandhar, Gitkarri, Graam, Jati Gayan, Kafi, Kanada

18 December, 2013

December 18, 2013 | 9:30 a.m. to 11:00 a.m.

Venue: Rang Manch

Misrabani: Simplifying Creation of Complex Music Patterns

Ragini Trivedi, GGMJPG College, Indore

Often learnt through imitation of exact notes, the extensive domain of Indian Classical Music poses tough challenge in creation of complex compositions, especially in string instruments requiring strokes. Originally intended for accompaniment to vocal rendering, instruments gained independence with gradual development of Gat Ang when the weakness of discontinuous sound was turned into strength by strokes following rhythmic patterns.

Maseetkhani and Razakhani allowed stroke-strings independent patterns in slow and fast compositions, which neither followed human voice, nor could always be reproduced through singing. The former, practiced in slow compositions, employed two cycles of 8 beats starting from 12th and latter had neither proscriptions nor prescriptions.

'Misrabani' lifts the art of composition to a greater level of complexity. Blending playing techniques of at least four instruments - namely Flute, Sarod, Sitar and Vichitra Veena with rhythm patterns of percussion instruments including but not limited to, Tabla, Pakhawaj and Dholak Dr Lal Mani Misra created the new technique by introducing a

new element in the Bol-s. Along with usual ones of Dir Dir, Da Ra; he prescribed the use of *Da -rDa -r* bols. Application of these fractional Bol-s with a variety of obverse rhythm patterns, oblique composition can be created, which attain a hitherto, inadvertent accidental complexity. Misrabani explores odd rhythm Tal-s like Jhumara, Ada Chautal, Rupak, Jhaptal and with ability to use 5/4, 7/4, (Adi, Biyadi, Kuwadi) patterns made possible through half, one and half bol-s creates dynamic, elastic and multi-tiered compositions.

This paper examines samples from Dr. Misra's compositions to illustrate how it is possible to arrive at studied complexity that elevates appeal of musical composition.

Keywords: Misrabani, Composition, Bandish, Bol, Mizrab, Tal, Signature patterns, Indian String Instruments, Dr Lalmani Misra.

Permutation as a basic concept of Raga elaboration in North Indian Music

Lars-Christian Koch, Director, Phonogram Archiv, Ethnological Museum, Berlin /Professor, University of Cologne / University of the Arts Berlin

I want to emphasize that in North Indian Music the century old concept of permutation in form of Khanda Meru widely play an important role in the process of improvisation. Although Sarangadeva's Sangeetratnakara mentions this concept but Bimalakanta Roychaudhury in his work described how this can be applied in elaborating a Raga.

Permutations are applied to bring out the extended improvisation prospects under the cyclic rhythmic system in Indian Music. The melodic structures created on application of Khanda Meru are distinctly different compared to general western melodic concepts.

The presentation will illustrate some analysis of selected melodic patterns from Indian and western melodies to bring out the contrasting features among these two systems.

Furthermore permutation is one of the main aspects of teaching in North Indian Music which generates a wide vocabulary of patterns as a repository for improvisation within a set melodic framework, the raga. By means of case studies of selected raga-s this presentation will illustrate how the ability to improvise is taught in a traditional way and how this art is applied in performance in comparison to Western Music. [182 words]

Key words: permutation, Khanda Meru, improvisation, raga, melodic structure

Structure of Indian Ragas: *Matrika*, the Fifth note and *Shrutis*

Asit Kumar De, Senior Professor & Head, Theory Division, Saha Institute of Nuclear Physics, Kolkata, INDIA

Ragas are well defined melodic structures which have been passed on to disciples by Gurus over generations. The question naturally arises as to how these structures are

formed in the first place: are these governed by some fundamental principles? The answer lies in the formation of the so-called harmonic scales (also known as Just Intonation) which are based on consonance and triad relations. It is found that a basic structure (called *Matrika*) like *S-G-P-N* having two overlapping triads (*S-G-P* as major triad, and *G-P-N* as minor triad in this example) forms the backbone of a given Raga. A fifth note, consonant with one of the end notes of the *Matrika* (e.g., the note *m* which is consonant with *N*) makes a richer and more stable structure. Extra notes (for hexa-, septa- or hyperseptatonic Ragas) which are harmonically related to the already existing notes can also be added to provide further flavor. The microtones or *Shrutis* can be easily explained the following way: both the Ragas *Bhupali* and *Shuddha Kalyan*, for example, arise from the *Matrika* *D-S-G-P*. A fifth note *R* can be fixed either by a consonance relation to *P* or by a consonance relation to *D* resulting in two slightly different frequencies for the note *R*, namely $9/8$ for *Bhupali* and $10/9$ for *Shuddha Kalyan*. The correct microtone is obtained only if the note *R* is taken in the proper context. The above also clarifies how the movements (*Chalan*) are defined according to the demands of the harmonic relationships. More complex structures containing more than one *Matrika* will also be discussed.

Keywords: Raga, Harmonic Scale (Just Intonation), Consonance, Triad, Matrika, Microtone (Shruti)

Reference for the term Matrika:

1. *Used in the same sense in “Ragas and Raginis” by Amiya Nath Sanyal, Orient Longmans, 1959*
2. *Appears perhaps for the first time in available ancient literature in “Dattilam”, however, uncertain about the context of usage there.*
3. *The term meaning little mother is a common notion in the Nada-Yoga of the ancient times.*

December 18, 2013 | 9:30 a.m. to 11:00 a.m.

Venue: Rang Darbar

Chosen Sub-Area: Gharanas and Signature Patterns in Hindusthani Music Teaching Patterns of the Seni Instrumentalists as taught by Ustad Ali Akbar Khan

George Ruckert, MIT [USA]

Communicating the patterns of the instrumental dhrupad style imply learning both the vocal dhrupad compositions and the many styles of elaborating a raga through the immense legacy of the Seni *beenkars* and the Seni *rababiyas*. These presentation formats are accorded a special position of respect among modern musicians for their chaste and chiseled picture of the ragas as traditionally conceived. Students of the late Ali Akbar Khansahib, and I am honored to be counted among them, learned hours and hours of these vocal compositions, for this was his way of giving “a

true picture of the raga” without the ornaments characteristic of more improvisatory styles. He would insist that we repeat these lessons verbatim.

It is in the patterns of raga expansion in which the less evident influences of dhrupad on modern styles are heard in the music of the Maihar gharana. These include the formatting, especially in the alap-jors, but also in the gat portions, wherein a partition into *asthai-antara-sanchari-abhog* is followed. This is heard in the controlled registration (*sthan*) of the entire alap, which can involve up to seventeen (and even twenty-two) parts.

The legacy of right- and left-hand patterns from the techniques of rudra been and Seni rabab inform modern styles, including *krintan*, *zuzmzama*, *thok paran*, *lari*, and *jhala* patterns. These may eventually involve the many formulaic mathematical combinations that comprise the vast literature of *layakari* and *tihais*.

Key words: Hindusthani music, teaching patterns, instrumental styles, Maihar gharana

Tānavarṇams with anubandhams

Michael J Nixon, Senior Lecturer, South African College of Music, University of Cape Town [South Africa]

This paper examines a Carnatic music compositional form—*tānavarṇam* with an *anubandham*. A song with three or four sections of sung text and several *svara* passages, the

tānavarṇam presents the development of a *rāga*'s multiple facets in a historically and culturally determined form. Of the earliest surviving, dateable 18th-century *tānavarṇams*, three have a fourth section (*anubandham*) comprising text set to music, while others omit it; the *anubandham* thus appears to have been an optional rather than defining section from the first. Few concertgoers today may be aware that several *tānavarṇams* they are familiar with were conceived with this feature, which it has all but disappeared as performers omit the *anubandham*.

48 of more than a thousand *tānavarṇams* examined contain an *anubandham*, which occurs after several *svara* passages following the *caraṇam* and connects to the *pallavi*, with which the song concludes. The paper shows how the *anubandham* reprises (part of) the song's second section (*anupallavi*), introduces new melodic and textual material to complete the text's meaning and develop the music, and makes the composition cyclical. The total effect is to produce, minimally, a satisfying completeness and sense of closure. The analysis relates the form to other Carnatic forms (*kṛti* and *svarajati*), and considers the possibility of discerning different styles of *anubandham* writing. Lastly, it argues for honouring the composers and the form by performing the songs as conceived, as well as audiences, who will be stimulated by perceiving the pattern of a more complex form that has been in abeyance.

Key words: India, south India, Karnataka, Carnatic, varṇam, tānavarṇam, anubandham, 18th-century, history, culture, Telugu, musical analysis, repetition, closure, completion, complexity, simplification, pattern, pattern recognition.

Motif, Pattern, Seed, Idea and Repetition in the Rāga-ālāpāna development with reference to Lalgudi Jayaraman's music.

N. Ramanathan

Any musical piece, be it one belonging to a closed-form, for example, a varṇam and a kīrtana, or one belonging to an open-form, for example, rāga-ālāpāna and nēraṇaval, certainly has a beginning, development and a conclusion. However the nature of commencement and the process of development may not conform to a single method. For instance, a 'motif', in the form of a small melodic phrase is often mentioned as the starting point, which is further enlarged and which also recurs. The development can take the form of 'patterns' of *svara*-s, further generating a large variety. The course of development can throw up another 'seed', which can be worked out into a different melodic 'idea' and organised into yet another motif and developed

further. The process of development of musical ideas, can certainly not discount the recurrence of patterns or ideas and hence we encounter 'repetitions'.

This paper will discuss the above mentioned abstract notions of musical development in the context of the rāga-ālapana perceived in the presentations of Late Lalgudi Jayaraman, the Violinist of the Karnataka Style. The discussion will be based on illustrations from ālapana-s in rāga-s like Ṣaṇmukhapriya and Tōḍi. The audio files of the relevant portions will be attached to the paper.

Key words: Motif, Pattern, Seed, Idea, Repetition

December 18, 2013 | 9:30 a.m. to 11:00 a.m.

Venue: Sabhaghar – I

11वीं शताब्दी के पश्चात् भारतीय संगीत में परिवर्तन स्वरूप उपशास्त्रीय संगीत का अभ्युदय

*पल्लवी श्रीवास्तव, शोध छात्रा (जे0आर0एफ0), संगीत एवं प्रदर्शन कला
विभाग, इलाहाबाद विश्वविद्यालय, इलाहाबाद*

[Pallavi Srivastava]

उपशास्त्रीय संगीत का अस्तित्व शास्त्रीय संगीत के स्रोत से निःसृत हुआ है। शास्त्रीय अर्थात् शास्त्रोक्त, उपशास्त्रीय अर्थात् शास्त्र के समीप रहने वाला। उपशास्त्रीय संगीत का उदय सूफियों के भारत आने पर 11वीं से 12वीं शताब्दी में हुआ। इस समय शास्त्रीय संगीत जनमानस की पहुँच से बाहर था। ऐसी परिस्थिति में सूफियों ने कौल का परिचय भारतीय जनता से करवाया। जनसाधारण कौल तदुपरान्त कव्वाली से अत्यन्त आकृष्ट हुआ। दिल्ली साम्राज्य के प्रतिनिधि सुबेदारों की छाया में सूफियों और कव्वालों को दूर-दूर तक फैलने का सुअवसर प्राप्त हुआ। कव्वाली का आगाज जनता के समक्ष अमीर खुसरों द्वारा किया गया। मुहम्मद गौरी के समय में सूफियों की चिश्ती परम्परा के आदि प्रवर्तक मुईनुद्दीन चिश्ती अजमेरी का प्रभाव भी भारतीय जनता पर पड़ा। शुम्सुद्दीन इल्तुतमिश (1210–1235ई0) सुप्रसिद्ध सूफी बख्तियार के भक्त थे। वे अक्सर अपने कव्वाल महमूद से गज़ले सुना करते थे। कैकुबाद के युग में

गली-गली में सुमधुर गज़ल गायक उत्पन्न हुये। कैंकुबाद की प्रशंसा में गज़ल कौल लिखे गये। उल्लाउद्दीन खिलजी के दरबार में अमीर खुसरों कव्वाली सूफियाना कलाम के प्रणेता के रूप में दैदीव्यमान हुये। कव्वाली और सूफियाना कलाम के अतिरिक्त अमीर खुसरों ने उपशास्त्रीय कजरी विधा का बीजारोपण भी तुकबन्दियों में किया। यथा “अम्मा मेरे बाबा को भोजों जी कि सावन आया”। प्रसिद्ध ग्वालियर नरेश मानसिंह तोमर (1436–1516 ई०) के युग में कव्वाली तथा तुमरी का प्रचलन भी खूब हुआ। बहादुर शाह के पश्चात् वाजिद अली शाह के महल में गायक, वादकों एवं नर्तकों को भरपूर आश्रय मिला। एकाग्रचित होकर अल्लाह की इबादत पर आपको पूर्ण विश्वास था। अतः आपके संरक्षण में संगीत कला विभिन्न आयामों में पुष्ट हुई तथा कला का सुविकसित रूप जन सामान्य के समक्ष आया। वाजिद अली शाह की पुस्तकों “बनी”, “नाजो” एवं “दुल्हन” में दिये गये, ध्रुपद, ख्याल, ध्रुपद, दादरा, चतुरंग, तराना, तुमरी, टप्पा होरी, दादरा, सावन आदि शास्त्रीय एवं उपशास्त्रीय विधाओं के साथ-साथ लोक एवं सुगम संगीत के विवरण से यह स्पष्ट होता है कि यही वह समय था जब उपशास्त्रीय संगीत की लगभग सभी विधाएँ अपने चर्मोत्कर्ष पर पहुँचने लगी थी।

Effect of Instrumental Music on Tagore's songs: Impact of Time

Ruma Mitra, Guest Faculty, Department of Rabindra Sangeet, Rabindra Bharati University

Music is such a traditional study where change is inevitable. Starting from 'Samgan' of Vedic Period, we have reached to the pleasure ground of present Lyrical songs. Prominent example of lyrical song is Rabindra Sangeet. Tagore was the first composer in India who regarded his songs as inviolable entity in which other singers or musicians could not introduce their own variation. But now it is said that young people would not listen to Rabindra Sangeet unless contemporary musical instruments are used. So modern composers are making experimental works in their own ways. At this moment it has to be remembered that Tagore's songs are very sensitive and wonderful literary pieces, depicting a vast range of human emotions transcending into spirituality. Again blending with melody these songs produce wonderful effect on human minds. So without deviation of Tagore's principle all experimental works have to be done.

Once outstanding kheyal singers performed their presentations only with the accompaniment of Tanpura, Tabla, Sarengi, Harmonium. But in the middle of 20th Century we experienced listening to kheyal with Swaramandal by eminent singers. Proper application of Swaramandal made the musical background pleasing to the

ear. Here we tried to study the effect of various instruments like Sitar, Violin, Piano, Guiter, Vina etc. on some pieces of Rabindra Sangeet along with Tanpura, Esraj, Dilruba. As a result, we have faith that without any distortion of lyrics and tunes, proper uses of instruments can play an important role in presenting Tagore's song in perspective of modern time.

Key words: Rabindra Sangeet, experimental work, effects of minstruments

राग मालकौंस का बदलता स्वरूप

डॉ. वन्दना शर्मा, प्राध्यापिका, संगीत (गायन), वनस्थली विद्यापीठ (राजस्थान) [Vandana Sharma]

भारतीय शास्त्रीय संगीत में रागों का विशेष महत्व है। राग भारतीय संगीत का सर्वाधिक महत्वपूर्ण तत्व है। सम्पूर्ण शास्त्रीय संगीत 'राग' की कल्पना पर आधारित है। भारतीय शास्त्रीय संगीत में 'राग मालकौंस' का प्रमुख स्थान है। यह प्राचीन मुख्य छः रागों में से एक है जो विभिन्न नामों को धारण करता हुआ विभिन्न स्वरूपों के साथ समय-समय पर प्रचलित रहा है। मालकौंस के विभिन्न स्वरूप परिवर्तनों के इतिहास पर अब तक कोई विशेष अध्ययन दृष्टिगत नहीं होता। अतः मालकौंस से सम्बन्धित विभिन्न प्रकार की अवधारणाओं को ध्यान में रखते हुए इस शोध विषय का चयन किया गया है। शोध पत्र में राग मालकौंस के बारे में विश्लेषण किया जायेगा। जिसमें राग मालकौंस का प्राचीन से लेकर अर्वाचीन काल तक के वर्गीकरणों जैसे ग्राम राग वर्गीकरण, जाति राग वर्गीकरण,

राग-रागिनी वर्गीकरण, राग थाट वर्गीकरण, राग रागांग वर्गीकरण इत्यादि में विवेचन किया जायेगा।

प्रमुख शब्दावली - मालकौंस, राग, जाति, ग्राम, रागिनी, थाट, रागांग, वर्गीकरण

December 18, 2013 | 9:30 a.m. to 11:00 a.m.

Venue: Sabhaghar- II

A Hilbert Space Theory of Emotions

Partha Ghose, Centre for Astroparticle Physics and Space Science, Bose Institute, Kolkata

Although the well established basic emotions, characterized by universal facial expressions in all cultures, come in three pairs of opposites (Happiness-Sadness, Surprise-Disgust, and Anger-Fear), according to Ekman, all emotions are equally basic [1]. It is also common experience that the human mind is often in a superposition of opposite emotional states, i.e. in ambiguous states. A fundamental theory of emotions must therefore have a mathematical structure that correctly and completely captures these two features. A 2-dimensional complex Hilbert space is a natural choice for the basis of such a theory. Not only quantum theory, classical field theories like polarization optics also have this structure. The most elegant and complete representation of polarization states in classical optics is the Poincare sphere [2], every point of which uniquely represents a polarization state of light, the surface of the sphere specifying all possible polarization

states. An analogous unit sphere can be constructed for human emotional states with the three axes X, Y, Z representing three pairs of basic emotions. The surface of the sphere would completely specify all possible emotional states, and the symmetry of the surface would ensure their equivalence. It would also automatically specify the transformations required to take one emotional state to another, which should be of considerable heuristic and therapeutic value.

The fundamental predictions of the theory would be the occurrence of (1) interference effects and (2) contextuality. The experimental tests of these effects in the area of emotions associated with music are being planned in the Sir C. V. Raman Centre for Physics and Music, Jadavpur University, and the methodology and results will be presented in an accompanying paper.

Key words: Hilbert space, basic emotions, ambiguous states, interference, contextuality

References:

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Music Cognition – Assessment of Objective Correlates with Neurosensors

Dipak Ghosh, Emeritus Professor, Department of Physics, Jadavpur University

Music cognition has become a very interesting interdisciplinary subject of research since emotions elicited by music are complex processes comprising of several interacting parameters which are very difficult to assess objectively. None the less modeling of emotion is also a challenging problem. With the development of neurosensors like EEG one can modestly attempt to identify correlates relevant to different specific emotions. Unfortunately the current global scenario deals the problem without going into details of the intricate waveform of the EEG signal. Fortunately very rich non-linear techniques are accessible to extract relevant correlates of specific emotions using quantitative parameters manifested from as for example MFDA. Our preliminary data where an attempt has been made to quantify specific emotion with EEG signal triggered with Indian Classical Music will be the main focus of the present talk. Attempt will also be made to confront the data with the available models of emotion in a

meaningful way. Apart from academic contribution to the conventional wisdom about evolution of brain, significant and potential application in stress management by music is also envisaged from this investigation. The details of methodology as well as the implications of the findings of this program will be discussed at length.

Keywords; Music cognition, emotion, Indian Classical Music, MFDA

Effect of Raga ‘Malkauns’ on Human Autonomic Nervous System

Bidyut Kanti Chowdhury^{1a}, Sayan Mukherjee², D.K.Bhattacharya^{1b}

^{1a} *Department of Instrumental music, Rabindra Bharati Univeristy, Kolkata, INDIA* | ² *Department of mathematics, Sivanath Sastri College, Kolkata, INDIA* | ^{1b} *Department of Instrumental music, Rabindra Bharati Univeristy, Kolkata, INDIA*

A raga is realized by selection of notes and the sequence/s of distribution of notes. Raga ‘Malkauns’ is known for its special appeal to human feeling. It has got well prescribed notes for use and proper distribution of notes to follow. In this paper, we consider samples of raga ‘Malkauns’ of three varieties, one from classical vocal music, one from instrument – sitar and the last one from Rabindra Sangeet. Our primary query is to know whether there is any difference in the pattern of music in the three cases, where by pattern

we understand dynamics, timber, rhythm and tonality. These are determined through scientific musical analysis, which is mainly physical in nature. The last query is to see whether these types of music have positive impact on human autonomic nervous system (ANS) in the sense of dominance of parasympathetic nerves through Heart rate variability (HRV) signal. If so, it is further investigated, whether the different types of music have different types of effect on ANS. This is studied through pattern of the long-term discrete dynamics of HRV signal, which means time independent phase space analysis of the HRV signals. The HRV data was taken from 20 subjects, of two groups – one conversant with rules of music and the other not conversant with the same. The duration of music was maximum of 30 minutes in .wav/.mp3 format.

Key Words: Raga Malkauns, pattern of music, autonomic nervous system, HRV, phase space analysis, long-term discrete dynamics.

December 18, 2013 | 9:30 p.m. to 11:00 p.m.

Venue: Alochana Kaksha

সাঁওতালী গানে রক্ষনশীলতা ও বিভিন্ন অঞ্চলের গানে

সাঁওতালী গানের প্রভাব

নিবেদিতা লাহিড়ী, পিএচ.ডি গবেষক, যন্ত্রসঙ্গীত বিভাগ, রবীন্দ্র ভারতী

বিশ্ববিদ্যালয় [Nibedita Lahiri]

সাঁওতাল নামের আদিবাসী গোষ্ঠী ভারতের বিভিন্ন জায়গায় ছড়িয়ে রয়েছে। বিশেষকরে উত্তর পূর্ব ভারতের ছোটনাগপুর মালভূমির রক্ষন অঞ্চলে তাদের বেশি সংখ্যক বাস করে। এরা যাবাবর শ্রেনীর মানুষ। অল্প কয়েকশ বছর আগেও এরা শিকার করে জীবন জীবিকা নির্বাহ করত। পরে চাস বাসের কাজ ও বিশেষ করে ব্রিটিশদের সময় থেকে সাঁওতালদের মাটি কাটা, খনি অঞ্চলের কাজ ইত্যাদিতে নিযুক্ত হতে দেখা যায়। এরা খুব বড় গোষ্ঠীতে থাকেনা, ছোট ছোট গোষ্ঠীতে এরা বসবাস করে। নিজেদের ভাষা ও সংস্কৃতির পাশাপাশি অন্যান্য ভাষা ও সংস্কৃতির সঙ্গেও এরা ক্রমে সু পরিচিত হয়ে উঠেছে। কিন্তু রক্ষনশীলতার জন্য এদের নিজেদের ভাষা ও সংস্কৃতির মধ্যে খুব বেশি পরিবর্তন লক্ষ্য করা যায়নি কিন্তু সাঁওতালরা যেখানে বসবাস করেছে ও করছে সেখানকার অন্যান্য জনগোষ্ঠীর মধ্যে সাঁওতালদের শিল্প ও সংস্কৃতির প্রভাব পড়েছে বেশিকরে। যেমন পুরুলিয়া, বাকুড়া, বীরভূম, বর্ধমান

পশ্চিম মেদিনীপুর জেলায় বসবাসকারী সাঁওতালদের সংগীতের সুর ভীষণভাবে প্রভাবিত করেছে বাংলা ঝুমুর গানে। বলাযায় সাঁওতালী ঝুমুর গানকে আশ্রয় করেই বাংলা ঝুমুর গান প্রচলিত হয়েছে। এছাড়া এইসব অঞ্চলের ভাদু গান, তুসু গানেও সাঁওতালী ঝুমুর গানের যথেষ্ট প্রভাব রয়েছে।

বিহারে ও ঝাড়খণ্ডে যেখানে সাঁওতালরা বসবাস করে সেইসব অঞ্চলের গানে সাঁওতালী গানের সুরের প্রভাব লক্ষ্য করা যায়। যেমন বিহার, ঝাড়খণ্ডের করম উৎসবের গানে ঝুমুরের প্রভাব স্পষ্ট। কিন্তু সাঁওতালদের গানে সেখানকার স্থানীয় প্রভাব খুব কম। প্রায় নেই বললেই চলে।

নাগপুর এবং ছোটনাগপুরের যেসব জায়গাতে সাঁওতালদের বাস সর্বত্রই তাদের নিজস্ব গানের মধ্যে স্বকীয়তা খুব বেশি। এমনকি দীর্ঘদিন ধরে পৃথক স্থানে বসবাস করা সত্ত্বেও তাদের সংস্কৃতি ও সংগীতের মধ্যে বেশি পার্থক্য লক্ষ্য করা যায়না। অন্যদিকে সাঁওতালদের বসবাসের এলাকায় তাদের গানের প্রভাব যথেষ্ট বেশি। তাদের রক্ষনশীলতা ও নানা ধরনের ধর্মীয় বিশ্বাস তাদের সংগীতকে অন্যান্যদের থেকে সতন্ত্র করে রেখেছে। আমি আমার আলোচনায় সাঁওতালদের গানের স্বকীয়তা এবং ভারতের পূর্বাঞ্চলের বিভিন্ন গানে তার প্রভাব এবং সাঁওতালী গানের মৌলিক দিকগুলি নিয়ে আলোচনা করতে চাই। যা ইতিপূর্বে আলোচিত হয়নি।

প্রমুখ শব্দাবলী : সাঁওতাল, ঝুমুর, ভাদু, টুসু, করম, রক্ষনশীলতা, সংস্কৃতি, ভাষা

‘Laya’ a premiere component for creating music patterns and ‘rasa-bhava’

Umashankar Sharma, Bhatkhande Music College, Jabalpur

All forms of music around the world use time component in music designing. The ‘time’ component is used in many different ways to support in creating music. Music enters human brains and creates effects upon human mind. Different time frames create different types of music compositions, music styles and music effects. In my presentation I shall discuss how music patterns take different shapes with the various uses of time frames. In Indian music time is denoted as ‘laya’. Acharya Bharatmuni first describes ‘laya’ in ‘Marga Tala System’. My presentation will focus on the role of ‘laya’ in creating different music designs in various music styles, also how this creates rasa-bhava or moods and emotions.

Key words: laya, music patterns, rasa-bhava, time, mood, emotion

Logic for Using Specific ‘Bol-Patterns’ in ‘Rang-Rela’ and the Techniques to Reach High Dexterity Level

Biswajit Bhattacharjee, Assistant Professor, Department of Instrumental Music, Rabindra Bharati University, Kolkata [India]

In Lucknow gharana tabla-playing Rang-Rela or Raow is a unique and rich performance application. Rang Rela received its richness by including elements from multiple Indian percussion instrument performances, and applying techniques for executing highly intense musical ornamentations. This presentation style uses interesting applications of Pakhawaj and Dholak bols. When studying the examples of a considerable number of Rang-Relas the presenter finds how intelligently some specific bol-combinations were chosen to create the primary body of the Rang-Rela that make such high-dexterity, high-clarity and such attractive artistic expressions possible. The project tried to establish the logic behind choosing these specific bol-combinations and the use of specific execution techniques to reach higher dexterity level. The project took the work in two phases. The phase one of the research identified the specific combinations used in 20 popular Rang-Relas. Some randomly

chosen ‘bol-patterns’ those were not used in Rang-Rela were put to execution and tried to create similar effects. This brought out the combinations and order of executions of different fingers, palm and wrist that can create ‘bol-patterns’ that work well and get adapted for Rang-Relas. In the second phase of the research, the project identified the techniques used to present the bol-patterns at the higher dexterity level. The research could successfully identify the reasons behind choosing specific bol-patterns for Rang-Rela and the use of techniques to execute at the higher dexterity level.

Key words: Rang-Rela, bol-patterns, Lucknow gharana, pakhawaj, Dholak, fingers, palm, wrist, dexterity

December 18, 2013 | 11:30 a.m. to 1:00 p.m.

Venue: Rang Manch

Technologies and Environments: Utilizing Patterns and Cyclic Time in Improvised Music Pedagogy

Dr. Glen Whitehead, Associate Professor, Director of Music, University of Colorado, Colorado Springs [USA]

Improvisation has slowly gained prominence as a vital component in a wide-range of college music degrees in the United States. Until recently, Jazz was the dominant tradition

linked with improvisational practice - so monolithic, *improvisation* as a term was exclusively, inextricably fused with *jazz* and all but overlooked as a possible method of music creation that could have a range of educational approaches across traditional and experimental practices. The flexibility improvisation offers is also being recognized anew as a unique way to connect musicians from disparate traditions – for instance, a classical cellist, a jazz saxophonist, and a turn-table / DJ artist.

As such, new environments are being invented where patterns and cycles are central to educational processes. A recent new ensemble phenomena in music institutions, springing in many ways from the work of Even Parker, is the *electro acoustic ensemble* in which computer software that exhibits *basicloop pattern* creation systems are used as a vehicle for improvisation, rhythmic cyclic exploration, and a pattern-based language center of cyclic time where melody, rhythm, orchestration and timbre can be explored as an ensemble. Another area of creative inquiry is engagement with the patterns and cycles of natural environments by engaging sound art practices such as acoustic ecology and field recording with improvisation. The EcoSono institute, for instance, is spearheading new such pedagogies – most recently having been featured in National Geographic online. In this paper, I will talk about these exciting new methodologies and other new pattern-based pedagogical approaches to improvised music practice.

Key words: improvisation, music pedagogy, college music degrees, jazz, experimental practices, cycles and patterns in music theory, electro acoustic ensemble, loop patterns, cyclic time, sound art, acoustic ecology, EcoSono Institute

Improvisation and ‘search space’

Chatradari ‘Chats’ Devroop, Programme Coordinator for Jazz and Popular Music at Tshwane University of Technology, Pretoria, South Africa

Improvisation in music is a highly valued proficiency that is accepted as a high order artistic skill. Apart from its fascination, scholars find it challenging to understand and explain this phenomenon. From traditional African music, through to jazz, western art music, Latin and Indian art music, all posit the same challenge: How radical could the concept of improvisation become by going to the root, to reveal some truths about music that other music expressions can’t approach?

Music improvisation as it exists in any society is presented in this paper as a ‘search space’ – a concept used in evolutionary biology. Several music styles rely on patterns, sequences, stock phrases or learnt phrases as a vehicle towards extemporizations. This paper purports that inside this ‘search space’ are a number of these patterns, as well as problems and possibilities that call up the same solutions. When music migrates into this ‘search space’ it tends to be occupied with the problems of that part of the ‘search

space’. Given that evolution has been explored through lines of succession (e.g. the mammals, reptiles, plants, etc.), what begs questioning is what lies in the space in-between (i.e. between the branches of a tree or between trees). Is it possible that no growth is possible in this space due to conflicting demands, or is it just chance?

This paper argues that in music, like engineering and design, there are certain ‘search spaces’ that exist within a culture which are explored. When foreign cultures successfully fill a gap in our ‘search space’ we are amazed (a case here for what is often referred to as ‘fusion music’). What remains foreign or new is often just something in the gap – in our (or the purists) ‘search space’ there is nothing – here the foreign culture has explored and produced a solution. Improvisation in this ‘search space’ framework it is argued, grew up around an existing music and thus tended to stay close to the boundaries that exist in that music.

Musical Patterns of Kamaicha; A folk Instrument of Rajasthan

Suneera Kasliwal Vyas, Professor, Department of Music, Delhi University

Kamaicha, as suggested by the name, is a bowed instrument found in western region of Rajasthan, mainly in three districts i.e. Jodhpur, Badmer and Jaisalmer. The Instrument is specially played by a musical community called

Manganiyar. Manganiyar is a small community living in rural areas and not much exposed to the urban society.

The instrument Kamaicha, made of local material, looks as if a rudimentary one, but the musical patterns presented on it are very complex, leaving the listeners bewildered whether to keep it in folk music or not? Apart from main playing strings, there are a few supporting or drone strings called Jhare or Jhare -ke-taar which rest on the main bridge, and are responsible for creating bigger sound.

Manganiyars present Ragas like Kalyani, Khamaichi etc. which have little or no resemblance with our classical Ragas. They have their own Tala system also having three, four and five beat patterns, which also have a little resemblance with our classical tala system. They do not have solo presentation of instrumental music but while performing, the vocalist provides ample space to instrumentalist; culminating in an instrumental ensemble presentation somewhat like a 'Tanni Avartana' piece.

Accompaniment by Kamaicha & Dholak goes parallel to vocal music instead of following it, making various musical patterns and designs. Use of Tihai is common in Kamaicha, while Laggi and Ladi type tala patterns are played upon Dholak in the end of each Vocal/Instrumental passage /piece.

The objective of this paper is to bring forth the complex musical patterns of Kamaicha and analyze the beauty of its music.

Key words are; Kamaicha, Maganiyars, Jhara or Jhare -ke -Tar Kalyani, Khamaichi, Tanni Avartana, Tihai, Laggi and Ladi.

December 18, 2013 | 11:30 a.m. to 1:00 p.m.

Venue: Rang Darbar

Dancing in the Mind: Creating Musical Patterns for bharatanāṭyam

Mohan Ayyar, PhD scholar, Macquarie University [Australia]

When composing music for bharatanāṭyam, the composer needs to create a myriad of musical patterns that are later given added life and expression by the dancer. Whilst music has been composed in India for dance for centuries, there has been very little scholarship on the rationale behind the process of musical composition for dance. This paper explores the deliberations that a composer makes when setting a musical piece for dance using the idiom of Carnatic music. Melodic flow, rhythmic variation and innovative arrangements are some of the techniques used to compose but delicate care must be taken to carefully create within the specific framework and boundaries of the genre. At the same time, the music needs to add emotion and passion to the lyrical content of the piece.

The paper is based on the author's creative practice research using several musical compositions of the author for purposes of illustration. The paper outlines why certain musical patterns have been chosen and the musical effect they are intended to convey in dance.

Keywords: carnatic music; bharatanāṭyam; composition; patterns; creative practice research

A composition based method for modeling Carnatic music ragas and style

Srikumar Karaikudi Subramanian, Independent Scholar, Singapore. Ph.D. from the : Department of Communications and New Media, National University of Singapore

The musicological literature of Carnatic music (South Indian classical music) features compilations of melodic rules and preferences, called "Ragalakshanas", compiled by noted scholars of the genre. These compilations provide only sparse details of gamakas, continuous pitch movements, though they play a grammatical role in the genre. Furthermore, computer models applied to western classical music, which is comparatively well codified, have shown that a large gap exists between theoretical understanding of music and the knowledge required to

synthesize it as sound. The question therefore arises as to how synthesis based computer models can be applied to the study of ragas and style and their evolution in Carnatic

music. In this paper, we describe an approach that draws on the strong tradition of compositions in the genre to develop a joint model of raga characteristics and musical style as realized in a given performance of a composition. The approach consists of first transcribing a performance in

sufficient detail into a novel representation from which the music can be re-synthesized. Using a composition in raga Sahana, we show how to derive rules and preferences for interpreting arbitrary notation in the same raga by corre-

lating the transcription of a performance with the sparse prescriptive notation of the composition. We argue that such an interpreter helps codify current practice, perform comparative analysis of musical styles of different artists and identify gaps and divergences from literature.

Keywords: Carnatic music, Raga, Computer modeling, Gamaka, Music representation

Mathematical Structures Underlying Indian Classical Music

Atish Bagchi, Department of Mathematics, Community College of Philadelphia, Philadelphia [USA]

This article is concerned with the notion of *rāgā*, a certain musical structure that cultured musical practice in India, whether Hindustani or Carnatic, has inherited from ancient times. The point of departure for our discussion is Sanyal's methods and conclusions, as described in his book, *Ragas and Raginis*. Sanyal's findings are regarded here as an

excellent initial approximation to the notion of raga. The purpose of the article is to examine the assumptions underlying Sanyal's analysis in order to: (0)

indicate the need for further refinement, (1) formulate the ideas and questions more precisely, (2) point out analogies to other areas of inquiry such as: biology, linguistics, and neuroscience to elucidate certain aspects of interest, as also to indicate the kinds of explanations that may be regarded as acceptable, (3) list some problems whose resolution will require further experimentation. Sanyal's methods already involve a certain amount of statistical analysis; to proceed further along similar lines requires more mathematics, notably some elementary concepts from the theory of sets and the theory of groups. The terminology and notation have been chosen specifically with an eye towards the design and development of software that could facilitate the analysis of musical data along the lines indicated by Sanyal. Sanyal's statistical analysis of *sthāyīs* yields the existence of a mediated, coupled triad (for example: DSG-SGP) with mediant R, along with the dominance of one triad (DSG in Bhūpālī and SGP in Śuddha Kalyāṇa).

The notions of consonance (for example, the SP relation) or mediance (for example, the Sg relation) used by Sanyal, (with the modular group Z_{12} serving as an implicit, nominal model) need more precise formulation in terms of pitches (formalized as frequencies) for closer analysis, in order that

larger bodies of data may be analysed, possibly with the help of a computer. Precise formulations of the notion of equivalence of two notes, (for example S, sung in two distinct octaves, or two d's used in the same

raga) require both the theory of sets and the theory of groups and even this level of precision may be inadequate. The basic objectives of this investigation are to unravel and explore new structures that underlie traditional practice, and to suggest directions for further investigation that should inform both theory and practice.

Key-words: Consonance, Equivalence, Group, Māṭrkā, Mediance, Mūrchanā, Rāgā, Set, Sthāyī, Triad

December 18, 2013 | 11:30 a.m. to 1:00 p.m.

Venue: Sabhaghar – I

Ome Swarlipi: Communicating Complex Music Patterns

1. Dr. Rajiv Trivedi 2. Terence Tuhinanshu

1. Madhukali, Bhopal 2. Software Developer, Philadelphia

Contemporary Indian Classical Music, employing microtonal units blended with numerous rhythm patterns, finds expression in Raga compositions. After development of an editing software for Bhatkhande annotation with Dr. Ragini Trivedi, expressing all requisite marks through key-strokes, impracticability of this system became apparent. To address

these a symbol-based notation system – **Ome** Swarlipi -- was created by Dr. Ragini Trivedi. It did away with lower arch notations for beats and phrases by using Paluskar's convention of keeping all notes of a Matra within main and sub division-marks (*Matra & Vibhag*). The starting Matra of composition is indicated with corresponding number below it, eliminating need for creation of grid (16- or 14-beat). The problem of mono-spacing of characters was resolved even in software for Bhatkhande notation by creation of single characters for 'नी, म' etcetera, yet using Kan affects readability and disturbs spacing.

A portal, www.omescribe.com was developed for providing free use of the music-script, where inputs from user's keyboard get converted to Ome Swarlipi symbols. While Unicode simplifies global interchange of communication, there exist several problems like desk-top-publishing software compatibility, support of ligatures on browsers, etcetera. With twelve main notes, several keys like 'l', 'u', 'q', '{', '}', '\ are in use for various expressions. The challenge of balancing unique single or two key-stroke combinations with intuitive layout of software, increases with each resolution.

This paper would identify circumstances, manner of development, problems (solved and remaining), of (1) Ome Swarlipi and (2) delivery of Ome Swarlipi script through Omescribe portal.

Key words : Music Notation, Bhatkhande Swarankan Paddhati, Ome Swarlipi, Omescribe, Digital Music Notation System, Font delivery, Ligatures, UI Design, Typography

Role of Raga Music as a Secular Musical Pattern

Dr. Manasi Majumder Associate Professor Bengal Music College (Affiliated to University of Calcutta)

Raga Music or *Raga Sangeet* (i.e. Indian Classical Music) is said to have its origin in the ancient *Gandharva Marga Sangeet*. *Raga* Music has arrived at its present form having undergone orderly homogenous evolutions caused by indigenous cultural contributions at different time. The enrichment has helped to develop the secular aspect side by side with its spiritual and aesthetic aspects. The term secular applies here as has been applied in the Constitution of India.

In *Raga* Music, the principle subject matter is *Raga Rupayan* or *Raga* Manifestation, which is performed vocally or instrumentally (on string and wind instruments). *Nibaddha Marga* and *Anibaddha Marga* are the two systems of *Raga* manifestation, each having its respective distinctive features. In the *Nibaddha Marga*, Dhrupad, Dhamar, Khayal, Thumri, etc. are sung and *Gat Bandishes* (musical compositions for string and wind instruments) along with the relevant elaborations are played on the said instruments. In the *Anibaddha Marga*, Alaap, Jor, etc. are performed both vocally and instrumentally. The *Tala* system (of the *Nibaddha*

Marga) is its own special feature while *Anibaddha Marga* has its own rhythmic stages. *Raga* manifestations are performed in both the *Margas* or systems in accordance with the long settled traditional norms and practices. The classicality of this music is contained in its 'having passed the test of time', while its spiritual and aesthetic aspects speak of its greatness; the secular aspect of this musical pattern has made it accessible by all.

काजी नज़रूल इस्लामकृत भक्तिगीति

*Deboshree Roy Chakraborty, Mahishadal Girls' College
Mahishadal, Purba Medinipur, W.B.*

काजी नज़रूल इस्लामकृत नज़रूल गीतियों की विभिन्न शैलियों के अन्तर्गत असाम्प्रदायिक मनोभाव एवं अन्तरसांस्कृतिक व धर्म निरपेक्ष रचनाएँ “भक्ति गीतियों” के पद शाक्त अनुयायी भक्ति गीति जिसमें श्याम (कृष्ण) व श्यामा (काली) का समरूप वर्णन, वैष्णव अनुयायी भक्ति गीति जिसके अन्तर्गत राधा-कृष्ण विषयक पद तथा इस्लाम अनुयायी धार्मिक गीत इस्लामी गीत जिसके अन्तर्गत मुख्यतः हम्द, मर्शिया आदि उल्लेखनीय हैं, प्राप्त होते हैं।

पूर्व में प्रस्तुत लघु शोध प्रबन्ध ‘वाग्गेयकार काजी नज़रूल इस्लामकृत नज़रूल गीति शास्त्रीय संगीत के सन्दर्भ में’ तथा सम्प्रति अध्ययनरत शोध प्रबन्ध ‘काजी नज़रूल इस्लाम एवं

नज़रूल गीति: व्यक्तित्व एवं कृतित्व’ में इस विषय पर तथ्य उद्धृत किये जा सकते हैं। उपरोक्त तथ्यों की पुष्टि हेतु नज़रूल गीतियों के ध्वनि मुद्रित अंश, साक्षात्कार, पाण्डुलिपियों तथा ग्रन्थों का आंकलन किया जा सकता है।

Inference: महान संगीतकार काजी नज़रूल इस्लाम कृत “नज़रूल गीति” के अन्तर्गत एक मुख्य वर्ग है भक्ति गीतियों का। धर्म-निरपेक्षता के मूर्तिमान उदाहरण काजी नज़रूल इस्लाम की असाम्प्रदायिक मानसिकता का परिचय हमें उत्कृष्ट श्यामा- गीत, वैष्णव अनुयायी भक्ति गीत तथा बांग्ला भाषा में इस्लामी गीतों के माध्यम से मिलता है। देश-काल जातिवादिता की सीमाओं को अतिक्रम करते हुये नज़रूल ने अपनी धार्मिक रचनाओं से विश्वमानवता तथा धार्मिक भाव को समाज में प्रतिष्ठित किया।

प्रमुख शब्दावली : काजी नज़रूल इस्लाम, नज़रूल गीति, शाक्त, भक्ति गीति, वैष्णव, इस्लामी गीत, नट, हम्द, बांग्ला गज़ल

December 18, 2013 | 11:30 a.m. to 1:00 p.m.

Venue: Sabhaghar - II

Beneficial Effects of Musical Patterns on the Human Physiology

Shveeta Misra, Research Scholar, Department of Music, Banasthali University, Rajasthan

The human physiology is tuned to the musical patterns. The paper reviews the effects of musical patterns on the human physiology. Musical patterns therefore developed as a separate discipline, endeavoring to incorporate the legitimate use of music with human physiology in context to medical framework. It has been reported that music has beneficial effects on cardiovascular parameters, whereas heavy metal or techno are without healthy effects. Research has shown that music may influence central physiological variables like blood pressure, heart rate, respiration, EEG measurements, body temperature and galvanic skin response. Music influences immune and endocrine function. The existing research literature shows growing knowledge of how music can ameliorate pain, anxiety, nausea, fatigue and depression. This paper argues more extensive communication and collaboration between the methods developed within the musical patterns, on human physiology, that could lead to a better understanding of the

place of musical patterns as a tool, both in regard with its efficacy and its limits.

Keywords: Clinical improvisation, Medical framework, Musical Patterns, Physiological variables.

Acoustic Cues of Emotion in Hindusthani Music

Anirban Patranabis, Ranjan Sengupta, Kaushik Banerjee, and Dipak Ghosh - Sir C V Raman Centre for Physics and Music, Jadavpur University [India]

It is a challenging task to measure perceptual attributes of a musical signal by processing the signal. In fact pitch, a perceptual entity, has its acoustical correlate in fundamental frequency. It is very important to study the musical dimensions (e.g., pitch, rhythm, melody, tempo, harmony, etc.) which perceptually integrate and interact in order to invoke emotions and what are their acoustical correlates. The objective of this study is to find out the acoustic features in the music signals which are responsible for invoking different emotions in Hindustani music. In this work we have taken the *alap* part of six ragas of 1minute duration (eliciting different rasas/emotions) played by an eminent sitar player on the same sitar for analysis. Playing was done on the same sitar to fix the timbre variations. After calculating the pitch of each signal we have extracted the notes played with their duration. Pitch pattern behavior of each signal, extraction of note sequences in each signal and also transitions from one note to another was found out for each signal. Distribution

of frequency of occurrence of each note and the distribution of the duration of notes are also shown for each signal. Tempo of each signal was found out. Measurement for the odd-even harmonic relations was done. Analysis was also done to find out the harmonic and spectral behavior of the emotional identity phrases, in the signals, as indicated and marked in the spectra by expert musician/ trained listener. These features collectively might act as important acoustical parameters to distinguish between different perceived emotions. This study might pave the way for a further to correlate these spectral cues with the brain electrical response through EEG.

Key Words: Hindustani music, spectral cues, sitar, pitch pattern, note sequence, note transitions, tempo

Socio-Cultural Basis of Brain Activities during Perception and Cognition of Music

Subhendu Ghosh, Professor, Department of Biophysics University of Delhi

In recent years reports have come up on cross-cultural music, language and brain activities. Although there are controversies and disagreements in the experimental findings it is now known that perception and cognitive properties of human brain or neural substrates of human cognition are culture sensitive. This breaks down the bias by the neuroscientists that the fundamental neuro-physiological mechanisms of human cognition are universal. I propose to

review a brief account of experimental evidences supporting socio-cultural specificities and differences of brain activities during music cognition.

Explorations of cross-cultural music cognition have found that Western listeners demonstrated greater success recognizing changes in Western rather than Japanese scales. Using European, Thai and Turkish scales, similar results were reported along with ERP data suggesting differences in neural activity related to violations of pitch expectancies for culturally unfamiliar scales. fMRI research investigating temporal coherence reveals that auditory processing is generally asymmetric between hemispheres depending upon the specific material processed and the task. Culturally unfamiliar, non-native music elicited more activation of a right-dominant network whereas familiar, native music style activated a brain network comprising mainly left superior temporal areas along with right brain and bilateral motor regions. When comparing the processing of culturally familiar to culturally unfamiliar music, increased activity in the parts of the motor system was observed, demonstrating the possible existence of a human echo-neuron system for music and strengthening the idea of sensory-motor co-activation during the perception of music. Brain areas belonging to the fronto-parietal attention network were found, suggesting a greater involvement of more general cognitive functions, in particular selective attention, in the

processing of phrase boundaries as well as unfamiliar musical sequences in contrast to familiar ones.

Based on the above-mentioned findings we may conclude that during music perception and cognition neuronal activity areas and brain maps differ from population to population and depend on the socio-cultural background of the subjects. These findings strongly support the foundation of an emerging discipline “Social Neuroscience”. In the presentation we propose a plausible explanation (neurobiological) to account for the above-mentioned observations.

Key Words: Music Patterns, Brain Activities, Perception, Cognition, fMRI, Socio-Cultural Background, Social Neuroscience.

December 18, 2013 | 11:30 .m. to 1:00 p.m.

Venue: Alochana Kaksha

Changing Guitaring Patterns with Change of Geographical Locations

Ritu Paban Kotoky, M .Phil., Rabindra Bharati University

The relationship between music and geography is based on reciprocity. The form and content of music and rendering style witness differences with the change in geographical locations and social structure. The growing complexities in relationships and rapid changes taking place in the socio-

political and economic scenario are constantly affecting music, musicians and listeners and consumers of music. These are happening differently in different geographical locations. My presentation will focus on the changed guitaring patterns in two geographical locations.

I would like to consider the guitaring styles used in Flamenco and Blues those developed in two geographical locations. The music of the guitar that accompanies the Flamenco dance and songs reveals evidence of North-Eastern and Egyptian ancestry. One can feel the structure of rhythmic pattern of Flamenco in Compass Rasguado as 1 2 3 / 1 2 3/ 1 2 / 1 2 / 1 2/ (stress on the last bars). Some popular forms of Flamenco music are Rasguido , Bulerias, Bassanova, Fandango, Rumba etc.

Blues was born in America and became very popular. In Blues they use of Guitar profusely. Here the application of Guitar is clearly different from Flamenco. Popular forms of blues are 12 bar blues and 16 bar Blues. Some genres of Blues are Delta blues , Electric blues, Chicago blues, Country blues, Soul blues, Rock n Roll, etc.

My presentation will go for a musical analysis of these two prominent guitaring styles and try to associate influencing factors relating to geographical locations.

Key words: Guitar, Flamenco, Blues, geographical, social

Patrons-Musicians of central Nepal

Kumar Neupane Sargam, Research Scholar, Department of Vocal Music, Banaras Hindu University

Patrons – Musicians’ relations has been discussed in a variety of context over the years in different disciplines. There are a wide range of study on patrons- musicians’ relations in Nepal and South Asia. The studies dwell on economic interaction with music between upper cast and the lower cast. In Central Nepal there are mainly three musicians cast the Damai, the Badi and Gaine who directly or indirectly provide auspicious music to other casts. However, these auspicious music makers are untouchable from whom the food and water may not be accepted. In Kathmandu valley Kusle are the musicians cast among the Newar community.

I would like to relate all these cultural cognition in my research paper. I have been working with these casts’ musicians and their patterns of music making since 2011. Sarangi, Panche Baja and the traditional Drums are basically used for producing musical patterns in hills. The method of analysis I applied in my research is survey. I personally walked in remote areas of various communities during my fieldwork in Nepal. The questioner and interviews of various folk artists helps me to interpret and analyze the patterns of regional music, how musical patterns has been modified or has been changed by music makers and patrons, the client –

patron relationship for music enhancement , inter-cultural relations with the divine music and others.

Key words: musicians, patrons, Nepal, lower cast, upper cast, Damai, Badi, Gaine, Kusle, auspicious music, Kathmandu Valley, Sarangi, Panche Baja, inter-cultural

The impact of musical patterns on interculturality in Mauritius

Adi Sankara PERUMAN, Faculty Member of School of Performing Arts, Mahatma Gandhi Institute, [Republic of Mauritius]

Mauritius is a country where people of different continents have migrated and lived for centuries in a restricted geographical area allowing cross-cultural elements to co-exist. Over the years, music of the West; that of India (North and South); Chinese music and; an indigenous music based on African music patterns have been present on the island separately. Interculturalisation of these different Musical Patterns both melody and rhythm have given rise to creation of new patterns. What are those new musical patterns? What are the impacts on the people of the island?

All started in the 1970’s with the “*chanson engag  *” (committed songs) among which few were composed by blending the dynamics of Indian Music with that of the local “*sega*”. Slowly other currents of musical patterns (Carnatic x

Hindustani, Western x Indian Music, etc...) became the basis for new creations. The forms and systems of music which was ignored started gaining acceptance across the various communities of Mauritius.

How old is this being done? Trying to respond to the demand of the country, institutions are putting up diversify learning programmes. This paper intends to investigate into how interculturalisation of musical patterns have created conducive environment for peace and harmony. Not much research has so far been done on the subject. Sporadic mention had been made on the various musical patterns of Mauritius without however analyzing the impact this music has had on interculturality. The method would be mainly descriptive and analytical based on music and songs that reflect the various patterns.

Key Words: Mauritius, Cross-cultural, Music-patterns, Chinese music, Interculturality, Indian Music, African Music, New Creations, Diversify, Impact.

December 18, 2013 | 2:00 p.m. to 3:30 p.m.

Venue: Rang Manch

মধ্যযুগীয় বাংলা ব্যাঙ্গগীত – পক্ষীর গান

চন্দ্রাণী দাস, অ্যাসিস্ট্যান্ট প্রফেসর, কণ্ঠসংগীত বিভাগ, রবীন্দ্র ভারতী বিশ্ববিদ্যালয়

[Chandrani Das]

প্রকৃতির পাখীগণ মুক্তমনে আনন্দে সারাদিন ঘুরে বেড়ায়।
খামখেয়ালী হয়ে যখন যা মনে আসে তাই করে বেড়ায়,
জীবনযাপনের জন্য চিন্তা করার প্রয়োজন হয়না। পাখীদের এই
স্বতন্ত্র জীবনযাপনে আকৃষ্ট হয়ে অষ্টাদশ কলকাতার ধনীবিভবানদের
আদরের দুলালগণ খামখেয়ালী জাঁকজমকপূর্ণভাবে সময় কাটানোর
চেষ্টা করেছিলেন। ফলে নগর কলকাতার সম্পদশালী বাবুগণ
আমোদ-প্রমোদে অবসর যাপনের উদ্দেশ্যে প্রতি সন্ধ্যায় মনুষ্যপাখী
সেজে আড্ডায় মেতে উঠতেন। বাগবাজারের গাছগাছালীপূর্ণ
আটচালা ঘরে প্রথমে শিবচন্দ্র মূখোপাধ্যায় (ঠাকুর) এর নেতৃত্বে
বিচিত্র রকমের মনুষ্যপাখীগণের আড্ডার যায়গা হয়েছিল। সেখানে
তারা রঙ্গব্যঙ্গপূর্ণভাবে সময় কাটানোর উদ্দেশ্যে কৌতুকরসের যে
গানগুলির চর্চা করত সেগুলিই “পক্ষীর গান” নামে প্রচলিত ছিল।
কিন্তু সংরক্ষণের অভাবে বর্তমানে সে সব গানের পরিচয় পাওয়া
যায়না। সাহিত্যিক মূল্য স্বল্প হলেও তৎকালীন সমাজে জনপ্রিয়তার
নিরীখে বলা যায়, সংগীতের ইতিহাসে গানগুলির ভূমিকা নগন্য নয়।
তাই বিনোদনীয় সংস্কৃতির অন্তর্ভুক্ত সেসব অবলুপ্ত পক্ষীর গানের
সঙ্গে পরিচয় করিয়ে দেবার উদ্দেশ্যে সংক্ষেপে বলা হয়েছে।

পক্ষীর গানের বর্ণনা সর্ব প্রথম পাওয়া যায় ঈশ্বর গুপ্ত সম্পাদিত “সংবাদ প্রভাকর” (১৮৫৪খ্রীঃ) পত্রিকায়। তাছাড়া “কবিজীবনী (১৮৫৮)”, “হুতোম পেঁচার নকশা (১৮৬২খ্রীঃ)” ইত্যাদি গ্রন্থে। কবি ঈশ্বরচন্দ্র গুপ্ত রচিত “কবিজীবনী” তে লিপিবদ্ধ পাখিদের বিচিত্র রকমের বুলি.....

“ভিসন কিটি কিটি কিস কিসিন”।

“চুকু মুকু চুকু চুক চুকুন” ইত্যাদি।

এই গানগুলির গায়করীতির পরিচয় পাওয়া যায়নি। পরবর্তীকালে বিনয় ঘোষ সংকলিত “সাময়িক পত্রে বাংলার সমাজচিত্র (৪র্থ খণ্ড)” নামক পত্রিকায় পক্ষিরাজের কয়েকটি গানের সংগ্রহ রয়েছে।

আমার উপস্থাপনায় বিভিন্ন তথ্য দ্বারা গানগুলির সুস্পষ্ট ব্যাখ্যা দেওয়া হবে। তাছাড়া সংগৃহীত গানগুলির সাংগীতিক নকশাও ভাষা প্রয়োগের বিশ্লেষণও উপস্থাপিত হবে। গানগুলির সম্বন্ধে বলা যায়, গানগুলি ছিল অতি হালকা রসের এবং ছন্দপ্রধান যুক্ত। যদিও বা রাগ-তালে নিবিদ্ধ ছিল। গানের বিষয়বস্তুতে বিভিন্ন পাখিদের আচরণ বর্ণিত হয়েছে। গানের সুর রচনায় পাখির ডাকের সামঞ্জস্যে সুর রচিত হয়েছে ইত্যাদি।

মুখ্য শব্দাবলী:: মনুষ্যপাখি, বাগবাজার, কৌতুকরস, পক্ষীর গান, পক্ষীরাজ।

-ভৌগলিক অবস্থান-র ভিন্নতায় ভাওয়াইয়া ও ভাওয়াইয়ার অনুসঙ্গ বাদ্যযন্ত্রের অন্তর্ভিন্নতা

সঙ্গীতা রায়

Sangeeta Roy, Ph.D. Scholar, Department of Instrumental Music, Rabindra Bharati University, Kolkata [India]

উত্তরবঙ্গের কোচবিহার, জলপাইগুড়ি, আসামের -গায়ালপাড়া, বাংলা-দ-শর রংপুর -জলার রাজবংশী সম্প্রদায়ের জনপ্রিয় -লাকসংগীত ভাওয়াইয়া। ‘ভাওয়া’ বা ‘পাথার’ অঞ্চলের গান বলে এর নাম ভাওয়াইয়া এবং এর জনপ্রিয়তা ও প্রভাব এত -বংশী -য, ভাওয়াইয়া পরিবেষ্টিত অঞ্চলের অন্যান্য লোকসংগীতের মধ্যেও ভাওয়াইয়ার সু-রর প্রভাব বিদ্যমান।

ভাওয়াইয়া নামকরণের মধ্যই পরিষ্কার -য ভাওয়াইয়া সৃষ্টি-ত -ভৌগলিক অবস্থার প্রভাব কতটা। যার জন্য একই গান হওয়া সত্ত্বেও উত্তরবঙ্গ, আসাম এবং বাংলাদেশের ভাওয়াইয়ার ম-ধ্য সুরগত, বিষয়গত এবং ভাবগত ইত্যাদি নানাবিধ পার্থক্য লক্ষ্য করা যায়। সেসঙ্গে

ভাওয়াইয়ার অনুসঙ্গ বাদ্যযন্ত্রের মধ্যেও গঠনগত এবং বাদন শৈলীগত পার্থক্য পরিলক্ষিত হয়।

আমরা -ভৌগলিক অবস্থান-র ভিন্নতায় ভাওয়াইয়া ও অনুসঙ্গ বাদ্যযন্ত্রাদির পার্থক্যসমূহ এবং তার যথাযথ কারনগুলো খোঁজার চেষ্টা করবো আলোচ্য বিষয়টির মাধ্যমে এবং সমস্ত কার্যটি তুলনামূলক ভাবে সম্পন্ন করা হবে।

প্রমুখ শব্দাবলী: উত্তরবঙ্গ, ভাওয়াইয়া, অনুসঙ্গ বাদ্যযন্ত্র, শৈলী, লোকসংগীত

Kazi Nazrul and his New Ragas

Nupur Ganguly, Vocal Music Department, Rabindra Bharati University

Kazi Nazrul Islam [1899-1976] was a Bengali poet, musician and revolutionary who pioneered poetic works espousing intense spiritual rebellion against fascism and oppression. With his towering erudition and powerful composition of music, the rebel poet, Nazrul, was a phenomenon during his life time. Kazi Nazrul was a dazzling star in the world of Bengali music. He enriched Bengali music by way of composing songs in different styles and imparting music to them. Best of his songs are those which are based on

conventional and unconventional styles of Hindusthani and South Indian ragas. It is not possible for any composer and lyricist to achieve this impossible task unless having a deep knowledge of ragas or complete command over them. Nazrul's musical career spanned a little over thirteen years and, in this short duration, he wrote about 5,000 songs. Most of these songs were based on different ragas. He realized that six ragas and thirty six raginis are not the ultimate in music. He, therefore, concentrated on developing it further and amazed the music world by creating new music. He created nineteen new ragas like Banakuntala, Shankari, Dolanchampa, Arunranjani etc. Songs, composed by Nazrul, based on the tunes after restoration of unusual ragaraginis, were titled "Haramoni" group of songs by him. It was Nazrul who began composing Ghazals in Bengali, transforming a form of poetry written mainly in Parsian and Urdu. He also composed a number of Hindu devotional songs, notable among which are Shyamasangeet, Bhajan and Kirtans. It helped in bringing about national integration in the country. His songs, based on Baul, Jhumur, Jhapan, Bhatiali and Bhaoaia, consist of tunes of folk songs on the one hand and a refined lyric with poetic beauty on the other.

Keywords: Kazi Nazrul Islam, new ragas, Haramoni. Ghazal, national integration, folk songs

December 18, 2013 | 2:00 p.m. to 3:30 p.m.
Venue: Rang Darbar

পাখোয়াজের বিভিন্ন বল-সমুদায় এবং রসের আন্তর্সম্বন্ধ

পার্শ্ব প্রতিম চৌধুরী, অতিথি অধ্যাপক, যন্ত্রসঙ্গীত বিভাগ, রবীন্দ্রভারতী বিশ্ববিদ্যালয় [ভারত]

Partha Pratim Chaudhury, Guest Faculty, Rabindra Bharati University

রস অভিনয়ের বস্তু। ভরতের নাট্যশাস্ত্র অষ্টরসের কথা আছে। নাট্য য সকল গান ব্যবহৃত হত এবং সেই সকল গান য রাগ ব্যবহৃত হত তাত নাট্যানুযায়ী রস প্রযুক্ত হত। মতঙ্গমুনি তাঁর বৃহদশী গ্রন্থে প্রথম রাগ- এর সংজ্ঞা দিয়েছেন এবং রাগের সঙ্গ রসের সম্পর্কও নির্ধারণ করেছেন।

নাট্য ও রাগের ক্ষেত্রে রসের প্রয়োগ থাকলেও তালের ক্ষেত্রেও রস প্রয়োগের কথা উল্লেখ আছে শাস্ত্রদেব কৃত সংগীত রত্নাকর গ্রন্থের চতুর্থ অধ্যায়ের শ্লোক যথা-

লঘুগুরুভ্যাং দ্রুতদম্বান্নিশঙ্কা বিস্ময় ভবৎ ॥

৩৪৯

লঘাদ্রুতদ্বয়ন স্যাম্বন্ধঃ শৃঙ্গারবীরয়াঃ ।
শান্ত শীলা বিরামান্তদ্রুতদ্বতদম্বান্নঘাভবৎ ॥

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দ্রুতদম্বান্নগাভ্যাং স্যাম্বন্ধাঃ বীর অদ্ভুত রস ।
শৃঙ্গার মকরন্দঃ স্যাদদ্রুতদম্বাং পর গুরী ॥

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বিজয়াখ্যা রস বীর দ্রুতভ্যাং লঘুনা ভবৎ ।

অর্থাৎ-নিঃশঙ্ক তাল অদ্ভুত রস, শঙ্কতাল শৃঙ্গার ও বীর রস, শীলতাল - শান্তরস, চারতাল- বীর, অদ্ভুত রস, মকরন্দ তাল - শৃঙ্গার রস, বিজয় তাল বীররস ব্যবহৃত হয়। বর্তমান পাখোয়াজ বাদন য পড়ণগুলি প্রয়োগ হয়, এবং নাট্য, গীত বা নৃত্যানুযায়ী য বিষয় বিষয় সাংগীতিক নকসায় পড়ণগুলি রচিত হয়েছিল, তার কাব্যগুণানুযায়ী বিভিন্ন - বালবাণী বিভিন্ন রস প্রকাশ করা এই রূপ নমুনা হিসেবে ১০০টির মত পড়ণ নিয়ে বিশ্লেষণ করলে দেখা যায় তাত প্র- যাজ্য বাল-বাণীত শান্ত ও বীর রসের প্রভাব বেশী। বিভিন্ন

পড়ণ প্রযুক্ত বালবাণী গুলি কি কি রসর উদ্রক কর তা প্রতিষ্ঠা করাই এ কাজর উদ্দেশ্য।

মুখ শব্দাবলী: রস, নাট্যশাস্ত্র, মতঙ্গমুনি, বৃহদশী গ্রন্থ, শাস্ত্রদত্ত, সংগীত রত্নাকর, নিঃশঙ্ক তাল, শীলতাল, বালবাণী, পড়ণ, মকরন্দ তাল।

How different are Pt. Ravi Shankar and Pt. Nikhil Banerjee? A very brief scientific study with Malkauns

D.K.Bhattacharya¹, Sayan Mukherjee², Sanjay Kumar Palit³

¹Instrumental Music Department, Rabindra Bharati University, Kolkata, INDIA. ² Mathematics Department, Shivanath Shastri College, Kolkata, INDIA ³ Mathematics Department, Calcutta Institute of Engineering and Management, Kolkata, INDIA.

Same raga when played by different instrumentalists appears to be different to the same listener. This is because every instrumentalist has his/her own style of playing music. Scientifically speaking, the difference is due to the different types of music patterns found in different cases. The music pattern may vary owing to music features – dynamics, timber, tonality and rhythm. These features are extracted in time domain, frequency domain or time-frequency domain. However, if inherent feature of the music is to be known, then the phase space of the music independent of any time is to be investigated. This is what is called long term dynamics of the music. In this paper, we consider two music

exerts on raga *Malkunsh* played by two eminent sitar players, Pt. Ravishankar and Pt. Pt. Nikhil Banerjee. We first perform the aforesaid standard feature extraction analysis on these music signals to identify the difference, if any in the pattern of music. Lastly we carry on phase space analysis to confirm the differences in the ultimate phase spaces of the music. We first verify that the signals are non stationary, nonlinear and non-stochastic. Next we apply all sorts of nonlinear tools to reconstruct the phase spaces, it may be regular or chaotic (deterministic). The nature of the phase spaces is determined by suitable Largest Lyapunov exponents. Lastly, by suitable quantification measures the phase spaces are studied properly.

Key Words: Music signal exerts from Raga 'Malkuns', music features, nonlinear dynamics and deterministic chaotic attractor.

Style of Pandit D.T. Joshi - a distinctive feature

Tapasi Ghosh, Department of music, University of Calcutta

A distinctive musical pattern is an outcome of influence of two or more styles skillfully creating a musical identity. Pandit Dhruvatar Joshi's musical style is based on this principle. The objective of the study was to identify the elements of the stylistic patterns of Pandit D.T.Joshi's vocal music and his compositions and to find out the similarity with the Agra gharana (vocal) and the Imdadkhani gharana (sitar). The academic seminar paper-Stylistic patterns of the pathfinders of Hindustani Classical Music in the last century

by the musicians of ITC Sangeet Research Academy and a few books and articles were referred as related work. The study was based on qualitative research using case study technique. The research started with a hypothesis that Pandit Joshi's unique vocal music is a perfect blend of the style of the Agra and the Imdadkhani gharana. The available audio records (recorded during his teaching the students) of Prof. Joshi were analyzed and the researcher's own experience of learning from Pandit Joshi and discussion with him helped to find out his unique stylistic musical pattern. The audio records of sitar recitals of the exponents of the Imdadkhani style particularly Ustad Inayet Khan (Joshiji's guru in sitar) and vocal recital of the exponents of the Agra style particularly Ustad Faiyaz Khan (Joshiji's guru in vocal music) were analyzed using own expertise. Through this study it was found out that Pandit D.T.Joshi's style of vocal musical pattern is mainly of the Agra gharana but he has very wisely used the beautiful elements of the style of sitar of the Imdadkhani gharana and made a perfect blend of these two styles to give birth to his distinctive style.

Keywords- Gharana, Agra, Imdadkhani, Elements, Vocal music, Perfect blend, Style

December 18, 2013 | 2:00 p.m. to 3:30 p.m.

Venue: Sabhaghar – I

खयाल गायकी के विविध घरानों में तानों की विशेष बनावट

अमृता मिश्रा, इलाहाबाद विश्वविद्यालय [भारत]

Amrita Mishra, University of Allahabad [India]

खयाल गायकी के विभिन्न घराने एक दूसरे से पृथक समीचीन होते हैं। इस कारण घरानों की अपनी विशेषताओं एवं गायकी की विभिन्नता के फलस्वरूप गायी जाने वाली तानों में भी विविधता देखने को मिलती है जो गायन में वैचित्र्य बढ़ाने के साथ-साथ उस घराने विशेष की निजता की भी अनुभूति कराती हैं। विभिन्न गायन शैलियाँ अपना अलग रूप रखते हुए भी स्वयं में निहित सौन्दर्यात्मक तत्वों के माध्यम से श्रोताओं को रसास्वादन कराती हैं। राग, ताल, स्वर, लय, गीत, कविता, आलाप, तान आदि के प्रयोग से गायन में सौन्दर्यानुभूति होती है।

मुख्यतः तानों के प्रयोग से गायन में आनन्द, वैचित्र्य तथा चमत्कार का आविर्भाव होता है। तान का प्रयोग राग को पूर्णता देता है, जो श्रोताओं के हृदय को आश्चर्य व रंजकता में सराबोर कर देता है। भारतीय संगीत में मध्यकाल में घरानों का आविर्भाव हुआ। खयाल गायकी के प्रत्येक घरानों में तानों के प्रयोग का अपना विशिष्ट ढंग होता है। जैसे ग्वालियर घराने में बोल उपज के बाद बोलतान ली जाती है। आगरा घराने में गमक युक्त तानों का प्रयोग होता है तथा तानें सदा चीज़ की बंदिश व राग स्वरूप के अनुसार बनती हैं। भिंडी बाज़ार घराने में तानें उलट-पलट से ली जाती हैं। वहीं किराना घराने में आलाप के बाद जो तान ली जाती है वो अधिकतर गमक-अंग व आलाप-अंग की होती है। दिल्ली घराने में तो तानों में बहुत अधिक वैचित्र्य देखने को मिलता है। इस प्रकार विभिन्न घरानों में तानों के प्रयोग का अपना अलग ढंग होता है जो उनकी निजी विशेषता होती है।

मुख्य शब्दावली— समीचीन, सौन्दर्यानुभूति, गमक, वैचित्र्य, रंजकता

রবীন্দ্রনাথের গানে বিভিন্ন পর্যায়, শব্দ প্রয়োগ ও সুর শৈলীর আন্তঃসম্বন্ধ

চন্দন কুমার রায় , অতিথি অধ্যাপক, যন্ত্রসংগীত বিভাগ , রবীন্দ্রভারতী বিশ্ববিদ্যালয়, কলকাতা [Chandan Kumar Roy]

‘সংগীত-চিন্তা’ নামক গ্রন্থে ‘সংগীত ও ভাব’ প্রসঙ্গে রবীন্দ্রনাথ বলেছেন, - ‘রাগ রাগিণীর কী ছিল? ভাব প্রকাশ করা ব্যতীত আর তো কিছু নয় ’। আমরা দেখেছি তিনি কীভাবে রাগের কঠোর নিয়মকে উপেক্ষা করে রাগের ভাবটুকুকেই গ্রহণ করেছেন এবং এই ভাব প্রতিষ্ঠার উদ্দেশ্যে তিনি শুধুমাত্র কোনো নির্দিষ্ট ঘরানার বৈশিষ্ট্যই নয়, অন্যান্য ঘরানার রাগ-বৈশিষ্ট্যগুলি অন্বেষণ করেছেন ও তাঁর গানে প্রয়োগ করেছেন।

রবীন্দ্রনাথের বিভিন্ন রাগ-ভিত্তিক বা রাগাঙ্গের যে বিপুল গানের সম্ভার আছে, তার মধ্য থেকে শুধুমাত্র ‘কল্যাণ’ আঙ্গের পঞ্চাশটি বিভিন্ন পর্যায়ের গানকে বেছে নিয়ে তার সুর-বৈশিষ্ট্য, বিভিন্ন ঘরানা ভেদে রা-বৈশিষ্ট্য, গানের কথা অনুযায়ী কোন ধরনের গানে ‘কল্যাণ’ আঙ্গের সুর প্রয়োগের বাহুল্য আছে,

‘কল্যাণ’ অঙ্গের সুরের মাধ্যমে বিভিন্ন পর্যায়ের গানে কোন কোন ভাবের প্রতিষ্ঠা হয়েছে, রবীন্দ্রনাথ তাঁর গানের সুরে রাগের সুরের কোন অংশ গ্রহণ, বর্জন বা তাতে নতুনত্ব প্রদান করেছেন-এই বিষয়গুলিকে অন্বেষণ করা হবে। এগুলির ভিত্তিতেই রবীন্দ্রসংগীতে বিভিন্ন পর্যায়, শব্দ প্রয়োগ ও সুর-শৈলীর আন্তঃসম্বন্ধ নির্ণয় করাই এ কাজের উদ্দেশ্য। উদাহরণ স্বরূপ ‘ইমন-কল্যাণে’ ‘পূজা’ পর্যায়ের একটি ব্রহ্ম-সংগীত-‘আমার মাথা নত করে দাও হে তোমার চরণধূলার তলে’ - এই গানটিকে নিলে দেখতে পাব, এর মধ্যে রয়েছে ঈশ্বরের চরণে নিজেকে সম্পূর্ণ সমর্পণের আকুতি। গানটিতে রয়েছে ধ্রুপদাঙ্গের গান্ধীর্ষ্য, ইমন-কল্যাণে শুদ্ধ-মধ্যমের প্রকটতা এবং স্বর-গ্রাম বিচারে অবিনাশী ‘শুদ্ধ-মধ্যম’ এর মাধ্যমে অবিনশ্বর ঈশ্বরকে প্রাধান্য দেওয়ার বিষয়গুলি। গানটিতে ‘চরণধূলা’ কথাটিতে শুদ্ধ-মধ্যমকে স্থাপন করা হয়েছে। তার সপ্তকেও এর ব্যতিক্রম ঘটেনি।

মুখ্য শব্দাবলী : রবীন্দ্রসংগীত, গানের পর্যায়, কল্যাণ অঙ্গের সুর ও প্রয়োগ বৈশিষ্ট্য, কথা ও সুরের সঙ্গতি, ভাব প্রতিষ্ঠা।

বিভিন্ন প্রচলিত, স্বল্প ও অপ্রচলিত - বাললিপির চিত্রণ-ক্ষমতা বিশ্লেষণ

কৃষ্ণেন্দু দত্ত, অ্যাসিস্ট্যান্ট প্রফেসর, সিকিম বিশ্ববিদ্যালয়, সিকিম

[Krishnendu Dutta]

আনন্দবাদ্যর বাললিপি পর্যালোচনা করল দখা যায় বিভিন্ন পদ্ধতিত বাল-রচনা সমূহর আংশিক চিত্র সংরক্ষিত হচ্ছ। এই চিত্রগুলি বিভিন্ন পদ্ধতিত বিভিন্ন রকমর বাললিপি আনন্দবাদ্য বাদিত সাংগীতিক ছাঁচ চিত্রণর একটি গুরুত্বপূর্ণ মাধ্যম হিসাব প্রাচীনকাল থকই স্বীকৃত। আমার বক্তব্য ছাপ্পানটি স্বরলিপি বাল সংরক্ষণর পরিপ্রক্ষিত বিবচিত হব। এত বিভিন্ন প্রকার বাল-ছাঁচর প্রয়োজনীয় অংশগুলির চিত্রণ ক্ষমতার তুলনামূলক বিশ্লেষণ সামন আসব। এত বিভিন্ন প্রকার স্বরলিপি ও বাললিপির বিভিন্ন উপাদান ও প্রয়োগসীমা বিবচিত হব। বদান্তর পর্ব থক বর্তমান কাল পর্যন্ত বিভিন্ন প্রকার সাংগীতিক নক্সার সংরক্ষণর পরিপ্রক্ষিত বিভিন্ন স্বরলিপির ও বাললিপির চিত্রণ ক্ষমতা আলাচিত হব। এই বিশ্লেষণর মাধ্যম বিভিন্ন বাললিপির চিত্রণ ক্ষমতার সীমা স্পষ্ট

সামান্য আসব। এই গবেষণায় বালর বিভিন্ন নক্সা কিভাবে সামগ্রিকতায় চিত্রিত হত পার তার পথ নির্দেশ প্রকট হব।

মুখ্যশব্দ- স্বরলিপি, তাললিপি, বাললিপি, চিত্রণ ক্ষমতা, বদান্তর, সংরক্ষণ, সাংগীতিক-নক্সা

December 18, 2013 | 2:00 p.m. to 3:30 p.m.

Venue: Sabhaghar - II

বিষ্ণুপুর ঘরানায় সেতার বাদন চর্চার ক্রমবিবর্তনের ধারা [অষ্টাদশ থেকে বিংশ শতাব্দী পর্যন্ত]

সিদ্ধার্থ চৌধুরী, পিএচডি ছাত্র [নেট], যন্ত্র সঙ্গীত বিভাগ, রবীন্দ্র ভারতী বিশ্ববিদ্যালয় [Siddhartha Choudhury]

বাংলার কণ্ঠসংগীত চর্চার সঙ্গে সঙ্গে যে সকল ততবাদের প্রচলন দেখা যায়- তার মধ্য -সতার উল্লখ-যোগ্য বাদ্যযন্ত্র। পশ্চিমবাংলার রাঢ় অঞ্চলে অবস্থিত বাঁকুড়া জেলার বিষ্ণুপুর নগরী ভারতবর্ষের সংস্কৃতি চর্চার অন্যতম প্রাণ-কন্দ হয় উঠছিল একথা ঐতিহাসিক সত্য। এই বিষ্ণুপুর নগরীতে সেতার বাদন চর্চার উৎপত্তি ও সময়ের সাথে সাথে ক্রমবিবর্তনের যে ধারা রয়েছে, গ্রন্থায়ন ও প্রচারের অভাবে তার বহুলাংশই মানুষের অবদিত। যন্ত্রের কাঠামোর সঙ্গে বাদনশৈলী ঘনিষ্ঠভাবে সম্পর্কযুক্ত। অষ্টাদশ শতাব্দীতে বিষ্ণুপুর ঘরানার -সতার শিল্পী গ-নর -সতা-র -লাহা ও -পত-লর তা-রর ব্যবহার -দখ-ত পাওয়া যায় এবং তা-রর সংখ্যা পাঁচটি ছিল। কিন্তু বর্তমান বিষ্ণুপুর

ঘরানার -সতার শিল্পীগ-নর -সতা-র -লাহা ও -পত-লর পরিবর্তিত স্টিল ও -ব্রা-জর তা-রর এবং তা-রর সংখ্যা পাঁচটির বদল সাতটির ব্যবহার দেখা যায়। পদ্মর আকার সহ আরো অনেক বিষয়ে -সতা-রর কাঠা-মা গত পরিবর্তন -দখা যায়। এই কাঠা-মা গত পরিবর্তন-র সা-থ সা-থ বাদনশৈলীর পরিবর্তনও লক্ষ্যনীয়। অষ্টাদশ শতাব্দী-ত বিষ্ণুপুর ঘরানার -সতার শিল্পী গ-নর বাদন -য তান, মিড়, -বাল-বানীর ব্যবহার দেখা যেতো তা থেকে ক্রমবিবর্তিত হয়ে বর্তমান বিষ্ণুপুর ঘরানার -সতার শিল্পী গ-নর বাদনশৈলী-ত ও বাদনপদ্ধতি-ত পরিবর্তন লক্ষ্যনীয় -যার জন্য -সতা-রর কাঠা-মা গত পরিবর্তন অনেকাংশে দায়ী। বর্তমানে তথ্য প্রযুক্তির উন্নতি বিকাশের ফলে সংগীতচিন্তার পরিবর্তন ঘটেছে। সংগীতক্ষেত্রে পরীক্ষণ, নিরীক্ষণ ও তথ্য প্রযুক্তি নির্ভর যান্ত্রিক মূল্যায়ণ বাড়ছে। এ হেন পরিস্থিতিতে বিষ্ণুপুর ঘরানায় চর্চিত যন্ত্রসংগীত (সেতার) আয়ত্ত করার নিষ্ঠা, অধ্যবসায় ও ঘরানার যথার্থ উত্তরসাধকদের সংখ্যা হ্রাস পাওয়ায় সাধারণ মানুষের কাছে এই ঘরানার অনেক গুঢ় সত্য ও গুরুত্বপূর্ণ তথ্য বিস্মৃতি ও অবলুপ্তির প-থ। বিষ্ণুপুর ঘরানায় চর্চিত যন্ত্রসংগীত সাধনার বিশাল পরিধি উপলব্ধি কর-ত হ-ল এই ঘরানার স্বাতন্ত্র্য বাদনশৈলী বোঝার প্রয়োজন রয়েছে। সেই সঙ্গে বিষ্ণুপুর ঘরানায় চর্চিত যন্ত্রসংগীত-র ইতিহাস-র কিছু পুনর্কথন ও পুনর্মূল্যায়ন-র প্রয়োজন রয়ে গেছে বিদ্যানুরাগী, সঙ্গীতপ্রেমী মানুষ ও গবেষকের অনুসন্ধিৎসার উত্তর খুঁজে পেতে।

মুখ্য শব্দাবলী: যন্ত্রের কাঠামো, বাদনশৈলী, সেতারের তার, সেতারের পদ্ম, মিড়, বোল-বানী, বাদনপদ্ধতি।

Bol Motifs based on sound balancing in the tabla playing of padma bhushan pt samta Prasad

Dr Renu Johri, Department of Music & Performing Arts, University of Allahabad [India]

Pt Samta Prasad was an eminent Tabla artist with phenomenal energy, great strength of practice, artistic qualities, devotion & dedication. His thought concept was sound-"nad kaisa hona chahiye". He used [basic alphabets] bol motifs "tak takin expanded compositions based on sound balancing. The bol patterns he chose for playing were based on sound. He explored various dimensions of the Tabla and carrying out many path breaking innovations in the search of 'Quality Sound'. Although everybody loved the sonorous sound of his tabla some allegations were charged against his tabla playing that he knew only few bols; he doesn't have varieties of bols that his fellow artists have. He concentrated on the bols in lieu of sound balancing over varieties of bols.

Dhagedhe Degin Dhagedhe Degin,Dhagedhe.....

In this bol pattern of chalan Panditji balanced the sound of both the parts of Tabla.

I have interviewed many people including Padma Vibhushan, Padma Bhushan and Padmashree artists. Almost every person accepted his experiments on sound but no research has come to light on his 'Motifs based on sound balancing'. I

have applied Quantitative, Qualitative and Evaluation methods for analyzing the matter procured.

"He was highly respected and acclaimed among Music Directors like V.Shanta Ram who used the unique kind of sound of his tabla in the songs of 'Jhanak Jhanak payal baje'. Panditji believed that- "Two parts[dayan & bayan] are like a married couple which should blend and yet be different from each other".

Keywords: Pt Samta Prasad, sound-balancing, bol-motifs, Shri V.Shanta Ram, chalan.

हिन्दुस्तानी संगीत में ग्वालियर घराना तथा हस्ताक्षर गायकी प्रकार

सोनम सेठ, शोधार्थी, इलाहाबाद विश्वविद्यालय, इलाहाबाद

[Sonam Seth, Research Scholar, University of Allahabad]

मानव मन के उद्वेगों द्वारा उत्पन्न कलाओं में सर्वश्रेष्ठ संगीत कला ही है जो कि संसार की हर सजीव वस्तु पर अपना निश्चित असर डालती है, इसी संगीत कला के सामान्य रूप से नियमों में बिन्धे हुए रूप का नाम ही शास्त्रीय संगीत है जिसे पल्लित करने का तथा प्रतिकूल एवं दुर्गम परिस्थितियों से भी डटकर निकालने में घरानों का विशेषतः महत्व है। घराना संगीत के लगभग उसी रूप को देख सुन पा रहे हैं जो पुरातन समय में रही होगी। भारतीय सांगीतिक संस्कृति में कई घरानों का उल्लेख मिलता है जो वर्तमान में भी प्रचलित है। इसी क्रम में संगीत कला को संरक्षित करने तथा शिखर तक पहुंचाने ग्वालियर घराने के गायकों का प्रमुख योगदान

रहा है। ग्वालियर घराने के प्रमाण मुख्यतः राजा मानसिंह तोमर के काल से उपलब्ध होते हैं जहाँ के संगीतकारों का वृत्तान्त उनके ग्रन्थ “मानकौतूहल” के फकीर उल्लाह द्वारा किये फारसी अनुवाद से ज्ञात होता है। जिसके अन्तर्गत बैजू, बख्शू, चरजू, भगवान, घोड़ू और लौहंगा आदि गायकों के नाम उल्लेखनीय हैं।

ग्वालियर घराने के हस्ताक्षर गायन प्रकार के सर्वप्रमुख खुली एवं परिपक्व आकार की आवाज ही मूल तत्व है। स्वर लगाव ढंग में जोरदार तथा पौरुषीय ढंग होने के कारण श्रोतावर्ग में गंभीरता शान्ति एवं स्थिरता का अनुभव होने लगता है। मीड़ एवं गमक का विशेष प्रयोग भी ग्वालियर घराने की गायकी की विशेषता है जो ध्रुपद शैली से प्रभावित है इसी नत्थन पीरबख्श की परम्परा से ही अन्य सभी घरानों की निर्मिती हुई है।

प्रमुख शब्दावली: ग्वालियर घराना, घराना, फकीर उल्लाह, पौरुषीय ढंग, गायन

December 18, 2013 | 2:00 p.m. to 3:30 p.m.

Venue: Alohana Kaksha

ग्रामराग वर्गीकरण पद्धति पर एक अवलोकनात्मक दृष्टि

Ruchi Mishra, Ph.D. Scholar, Banaras Hindu University [India]

राग वर्गीकरण की प्राचीन परम्परा की विवेचना करने पर जिस वर्गीकरण का उल्लेख हमें सर्वप्रथम प्राप्त होता है वह है ‘ग्रामराग वर्गीकरण’।

‘स्वर राग विशेषण ग्रामरागा इति स्मृताः’ ग्रामराग को इस प्रकार से नारदीय शिक्षा (ईसा पूर्व छठी शती) में वर्णित किया गया है। सर्वप्रथम गीतालंकार ग्रंथ (चौथी. ई. शती.) में तीन उन प्रकारों के समूह को ग्राम कहा गया, जो गेय थे। इसके पश्चात् हरिवंश, नारदीयशिक्षा, कुडुमियामलै शिलालेख आदि में भी इसका वर्णन प्राप्त होता है। भरत, मतंग व शारंगदेव एवं इनके पूर्ववर्ती आचार्यों ने परस्पर इस पद्धति पर विचार किया और इसकी व्याख्या कर अपने-अपने मत स्थापित किये। कालांतर में ग्रामराग की अवधारणा ने ही ‘राग’ का स्वरूप धारण किया, ऐसा भी इस विषय पर किये गये अध्ययन से ज्ञात होता है। ग्रामराग का उद्भव एवं गीतियों से होते हुए राग के रूप में इसका विकास कैसे हुआ व कालान्तर में किस तरह के परिवर्तन इस पद्धति में आए यही इस प्रपत्र का विषय

है, जिस पर कमिक एवं विस्तृत रूप से इसके मूल प्रपत्र में चर्चा की जायेगी।

मुख्य शब्दावली— राग वर्गीकरण, गीति, ग्रामराग, ग्राम, स्थान

मैहर घराने की वादन शैली एवं उसकी शिक्षण पद्धति

Paramjeet Kaur, Assistant Professor, (Dept of Music Ins.), P.G.C.G, Chandigarh [India]

तंत्र वाद्यों के घरानों में मैहर घराना 21 वीं शताब्दी का अग्रगण्य घराना है। इसकी स्थापना संत संगीतज्ञ आचार्य अलाऊद्दीन खां साहब ने की। इस घराने की वादन शैली में ध्रुपद एवं बीन अंग की छाया दिखाई देती है। छूआ, माठा, कत्तर, झाला, ठोंक झाला इत्यादि इसकी वादन शैली के विशेष अंग हैं। सरोद सम्राट अली अकबर खां, सुरबहार वादिका श्रीमति अन्नपूर्णा देवी तथा सितार वादक पं रविशंकर जी की सांगीतिक मेधा इसी घराने में पुष्पित एवं पल्लवित हुई। बाबा अपने शिष्यों को 18 से 20 घंटे का कड़ा रियाज करवाते थे। वह छात्रों में राग तथा ताल के शुद्ध ढांचे को समझने की पक्की नींव डालते थे। बाबा तीन ताल के 'ना धिन धिन ना' का अर्थ शिष्यों को ऐसे समझाते थे।

बैठना : ना धिन धिन ना

बोलना : ना धिन धिन ना

करना : ना तिन तिन ना

जानना : ना धिन धिन ना

इस शोध पत्र के लिए मैंने हाल ही में मैहर का दौरा किया गया है। हरिप्रसाद चौरसिया जी, ज्योतिन भट्टाचार्य जी एवं उनके सुपुत्र श्री अमित भट्टाचार्य जी से भेंट वार्ता के दौरान जानकारी इकट्ठित की गई है। मेरी पीएच. डी. का विषय भी इसी से संबंधित है जिसका विषय है: "मैहर घराने की सुप्रसिद्ध सुरबहार वादिका श्रीमति अनपूर्णा देवी: एक अध्ययन"। इस पत्र को मैं मौखिक रूप से पढ़ कर लोगों के समक्ष पेश करना चाहूँगी। मेरा अनुमान है कि इस पत्र के द्वारा समाज को तथा विद्यार्थियों को नई दिशाएं प्राप्त होंगी तथा मैहर घराने की बारीकियों को जानने का और मौका मिलेगा।

मुख्य शब्दावली— वादन शैली, शिक्षण पद्धति



Know the Scholars

Asit Kumar De

*Senior Professor and Head of the Theory Division,
Saha Institute of Nuclear Physics, Kolkata [India]*



Asit Kumar De is currently Senior Professor and Head of the Theory Division of Saha Institute of Nuclear Physics, Kolkata, one of India's premier research institutes for basic sciences. Prof. De has done his graduate studies in theoretical physics at

Carnegie Mellon University and The Ohio State University in the USA, and his post-doctoral research in Institute of Theoretical Physics, RWTH, Aachen in Germany and Washington University, St. Louis in the USA. Prof. De is a well-known physicist in the area of quantum field theories on lattice. At the same time, Prof. De has had extensive training in Hindustani vocal classical music since childhood. He took his first training from Ustad Dabir Khan, the last well-known descendent of Miyan Tansen and a Dhrupad and Veena exponent of repute. Later Prof. De also learned for extended periods from Pandit Amiya Ranjan Bandyopadhyay and Pandit Ajoy Chakraborty. His

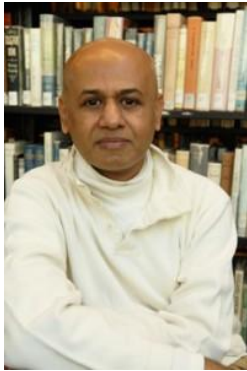
eldest sister, *Mrs. Sabita Ghosh* who was a disciple of Ustad Dabir Khan, acted throughout as a musical mentor and from her Prof. De learned Thumri and various other semi-classical forms. Although seriously constrained by his academic profession, Prof. De is a performing vocalist in Khayal and has performed in several prestigious venues and received high acclaims from both critics and general audience. Prof. De takes keen interest in musicology and has worked on the structures of Indian Ragas for the last 30 years. He has been invited to deliver lectures and write articles on his work on musicology by reputed institutions. In the late eighties, Prof. De taught the Indian music part of a course on Ethnomusicology at the Ohio State University, USA.

Atish Bagchi

*Community College of Philadelphia, Pennsylvania
[USA]*

Atish Bagchi received a B. Sc. degree with honours in Physics from Presidency College, Calcutta, West Bengal, India. He received MS degrees in Physics Mathematics from Carnegie-Mellon University, Pittsburgh, Pennsylvania, USA and a Ph. D. degree in

Mathematics from the University of Michigan, Ann Arbor, Michigan, USA. He studied Indian classical music on the violin since childhood under the tutelage of the late violinist, Professor Dilip Ganguli of Bengal



Music College, Calcutta. While at Carnegie-Mellon, he had studied western classical music on the violin formally for a brief period through a programme affiliated with the University. He has taught at Case Western Reserve University, Cleveland, Ohio, USA and has held research fellowships at the Mathematical Sciences Research Institute,

Berkeley, California, USA. He currently teaches at the Community College of Philadelphia, Pennsylvania, USA. His research interests include various areas of mathematics, music, and linguistics.

Beth Bullard

Former-Director, World Music Studies, George Mason University [USA]

Beth Bullard first studied Indian Music at the School of Oriental and African Studies. She holds a doctorate

in western music, with a specialty in the history of musical instruments, from The University of Pennsylvania. To build her knowledge of Indian music, Dr. Bullard, a performer on western flutes, was awarded fellowships for research in Madras on the



South Indian flute and its history: an Indo-American Fellowship with the Council of International Exchange of Scholars (1992) and a Senior Research Fellowship with the American Institute of Indian Studies (1995-96). While in Madras, she studied flute with Sikkil Mala Chandrasekhar, vocal with Radha

Vishwanathan, and history with T.S. Parthasarathy. Dr. Bullard went on to earn a second doctorate, in ethnomusicology, from The University of Maryland, Baltimore County. Her dissertation is “Wind of Change in South Indian Music: The Flute Revived, Recaste, Regendered” (1998). She has published articles in *Sruti* and *The Journal of Indian Musicology* and reviews in *The Journal of the American Instrument Society*. Dr. Bullard taught at Dickinson College, Gettysburg College, Temple University,

Georgetown University, the Eastman School of Music, and at George Mason University, from which she retired in 2008 after serving as Director of World Music Studies.

Chatradari ‘Chats’ Devroop

Programme Coordinator for Music at Tshwane University of Technology, Pretoria, [South Africa]

Born on the east coast of South Africa during the turbulent apartheid years, helped shape Chats’s thinking about music and career reinvention in order to face whatever challenges the education and music industry threw at him. His musical family presented him no shortage of talent and already as a child he set about pursuing a career in music. During these formative years he engaged as a performer with music of all genres around him – popular, jazz, African, Bollywood film music and European art music. His formal training in European art music performance culminated in a Masters Degree (South Africa) and



Kuenstlerische Ausbildung (Germany) specializing New music and Historically Informed Performance Practice. This was followed by doctoral studies in the area of music technology. Upon returning to South Africa in 1994, Chats has held several academic positions at leading universities in South Africa and been guest professor in Germany and China. He features regularly on music adjudication panels. His current academic engagement straddles two areas: diaspora studies that deals with the condition of Indian South African musicians; and the state and nature of transformation of music as a discipline in South Africa. Chats is currently the Programme Coordinator for Music at Tshwane University of Technology, Pretoria, South Africa.

Daniel M. Neuman

Professor, Ethnomusicology, Mohindar Brar Sambhi Chair of Indian Music, and Interim Director, UCLA Herb Alpert School of Music. Executive Vice Chancellor & Provost emeritus, UCLA [USA]

Specializations: Music of India, especially Hindustani and Rajasthan regional traditions; social organization of musical specialists; anthropology of music; multimedia applications in ethnomusicology;

geographical approaches to the study of music traditions.

Daniel Neuman has written and co-edited three books:



The Life of Music in North India: The Organization of an Artistic Tradition, published by Wayne State University Press (1980) and republished by the University of Chicago Press (1990) and

Ethnomusicology and Modern Music History, published by the University of Illinois Press (1991) and *Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan* (co-authored with Shubha Chaudhuri), published by Seagull Press (2007). Neuman had earlier also been active in multimedia development, receiving several grants for the development of the *World Music Navigator*, a computerized ethnographic atlas of the early 1990s. Previously Neuman has taught at Dartmouth College and at the University of Washington, where he served for ten years as Director of the School of Music, before serving as Dean of the UCLA School of the Arts and Architecture between

1996 and 2002 and as UCLA's Executive Vice Chancellor and Provost from 2002 to 2006.

Dipak Ghosh

Former Professor & Dean, Faculty of Science, Jadavpur University, Kolkata [India]



Prof. Dipak Ghosh, a University Gold medalist and a PhD in the area of High energy physics, published more than three hundred papers in international journals across the world. He was the Professor and Dean of the faculty of Science,

Jadavpur University. He supervised the PhD thesis of 60 students and still continuing in doing so. From 2004, he started to work in the area of physics and music and established the Sir C V Raman Centre for Physics and Music, Jadavpur University. He worked as the coordinator of the Centre till his retirement in 2010. In this connection he has published several papers on music information retrieval. Presently he is the Emeritus Professor at the Centre. His area interest for the last three years is to study the effect of music

on human brain from the neuro-physics perspective. Prof. Ghosh is the recipient of many awards for his in-depth research work.

George Ruckert

Senior Lecturer in Music, Massachusetts Institute of Technology [MIT], USA

George Ruckert is a performer with an extensive background in the disciplines of both western and Hindustani classical music. He was introduced to the music of the legendary sarod master, Ustad Ali Akbar Khansahib in 1968 and, under his tutelage, he focused his attention on sarod and vocal music for nearly thirty



years. During this period he served for many years as teacher and Director of the Ali Akbar College of Music near San Francisco. As a solo artist on the sarod, he has performed, recorded, and taught in India, Europe,

and the United States.

While at the Ali Akbar College, he composed and arranged much music for the innovative east-west

ensemble, the New Maihar Band. He has composed not only for traditional dance dramas, such as *Giri Govardhan* and *Sita Haran*, but also for Chitresh Das' original kathak work, *The Gold Rush*.

In 1992 he earned his Ph.D. in Ethnomusicology from University of California at Berkeley. He has published five books on the music of India. His most recent publication is on the fiddle traditions of Cape Breton Island—*The Music of John Campbell*, published 2008 by MelBay in St. Louis. A solo sarod CD of ragas *Zila Kafi* and *Shenan Mand*, with tabla masters Samir Chatterjee and Swapan Chaudhuri, has recently been released by Nilaswati Productions.

Mr. Ruckert presently resides in the Boston area, and is a Senior Lecturer at MIT where he teaches western, World and Indian classical music, while continuing his performing career on the sarod.

Gautam Nag

Professor, Department of Instrumental Music,
Rabindra Bharati University

Professor Goutam Nag is one of the renowned artistes in the field of Indian Classical Music. He completed M.A. [Double] from the Rabindra Bharati University and started his life as Lecturer in Vocal Music in the



year 1985. After this he joined the Department of Instrumental Music as a Musicologist in the year 1995. He also served as a Head of the Department of Musicology at the Rabindra Bharati University. He had his Ph.D. titled 'Hindusthani Sangeeter Utsa Vishleshan' under the

guidance of Professor Nimai Chand Baral. He is associated as examiners for a number of universities. He authored a number of books based on his researches. He also published a number of music CDs.

He performed Hindusthani Vocal Music in many prestigious concerts and also performed Santoor in

some concerts. He had his music training under Pt. Nabin Krishna Sen Sharma, Pt. Lalit Mohan Sanyal a disciple of Ustd. Bade Ghulam Ali Khan, Pt. Chinmay Lahiri, Uma Dey and Padmabhushan Pt. Jnan Prakash Ghosh. Currently he is taking lessons in santoor with Pt. Dulal Roy.

Guru P. Das

Senior Scientist [Retired], Air Force Research Laboratory, Dayton [USA]

Dr. Guru Das was associated to the Air Force Research Laboratory at Dayton [USA]. He is a retired scientist and is currently pursuing Indian music and musicology, which has been his lifelong passion. A Ph.D. in Theoretical Physics from the University of Chicago, Das has come in contact with many renowned Indian classical vocalists and instrumentalists and has taken a strong interest in the scientific discipline of the Indian Raag system. Recently he has founded a center of Indian classical music "Cincinnati Sangeet



Kala Kendra” in Mason, Ohio, USA. In this seminar Dr. Das will give a joint presentation with Dr. Rajyashree Ghosh, RBU.

Karaikudi S. Subramanian

Former Professor of Music, University of Madras [India]

As a ninth generation performing vina artiste in a family of vina players Prof. Karaikudi Subramanian started learning vina from his mother Lakshmi Ammal. Later became the disciple of his granduncle and adoptive father, the legendary vina player, Karaikudi Veenai Sambasiva Iyer (1888-1958). He has also learned from and performed with his sister Rajeswari Padmanabhan and Ranganaki Rajagopalan. He was awarded Ph.D. in Ethnomusicology from



Wesleyan University, USA, for his thesis: “South Indian Vina-Tradition and Individual Style” (1985), with a Fellowship from Asian Cultural

Council (1983). He retired as Professor of Music from the University of Madras (1986-2002).

His record album ‘Music Fur Vina’, with Rajeswari Padmanabhan made by Museum für Völkerkunde, Berlin-1975, won the Schallplatten Kritik Award (1980). His vina album ‘Sunada’ with Prof. Trichy Sankaran won the Naird Award, USA-91). He has produced and directed music educational programs for festivals and for Television Serial (Singapore, India). He has presented and published articles in International seminars organized by AIIS, New Delhi (1993) and Berlin Phonogram Archiv (Germany) on the occasion of the 100th anniversary (2000).

He founded Brhaddhvani, The Research and Training Centre for Musics of the world in Chennai (1989) with Dr. S. Seetha. He developed a system of holistic music education, Correlated Objective Music Education and Training, COMET, combining tradition and technology, arts and science, preservation and propagation methods reaching out to dancers, actors, children and in therapy. Currently this system of education reaches out to Chennai city schools benefitting more than 1000 children and creating jobs for music teachers.

Lars-Christian Koch

Head of Department of Ethnomusicology and Berlin Phonogram Archive at the Museum of Ethnology in Berlin (Germany) and Professor for Ethnomusicology at the University of Cologne and Honorary Professor for Ethnomusicology at the University of the Arts in Berlin [Germany]



Prof. Dr. Lars-Christian Koch is the Head of Department of Ethnomusicology and Berlin Phonogram Archive at the Museum of Ethnology in Berlin (Germany) and Professor for Ethnomusicology at the University of Cologne and Honorary Professor for Ethnomusicology at the University of the Arts in

Berlin. He was Guest Professor at the University of Vienna and at the University of Chicago.

He has conducted field work in Gujarat, Calcutta, Santiniketan and Kolkata (India), as well as in Seoul (South Korea). His research focuses on the theory and practise of North-Indian Raga-Music, organology with

special focus on instrument manufacturing, Buddhist music, aesthetics of music in intercultural perspective, music and medicine, media and ethnomusicology, popular music and urban culture, historical recordings, and music archaeology.

Marc Duby

Professor of Musicology, University of South Africa [South Africa]

Marc Duby was born in Cape Town, South Africa, where he obtained a Bachelor of Arts degree (majoring in English) from the University of Cape Town in 1975, having begun his professional career as bassist in Cape Town in 1972. He returned from overseas to begin musical studies at the University of Cape Town, culminating in the award of the first masters' degree in jazz performance (*cum laude*) in Durban 1987. Appointed in 2001 as the first director of the Standard Bank National Youth Jazz Band, he completed his PhD thesis in 2006 on Soundpainting, the New York composer Walter Thompson's sign language for live



composition. Awarded established researcher status in 2010 by the National Research Foundation, Prof Duby has presented academic papers in Bologna, New Orleans, and at Cambridge University, as well as serving as visiting lecturer at the University of Jyväskylä (Finland) and Universidad Veracruzana (México).

Recent performances and collaborations include:

- In the clouds (Grahamstown 2009, 2010) (Winner of 2010 Ovation award for best Fringe performance)
- Tim Kliphuis (Netherlands) and Johannesburg Youth Orchestra (Johannesburg 2010, 2011)
- World Sounds of Jazz: with Vagleik Storaas (Norway), Efraim Trujillo (USA) and Lloyd Martin (SA) (Grahamstown 2011)
- Official accompanist for SAMRO International Singers' Competition (Johannesburg 2011).

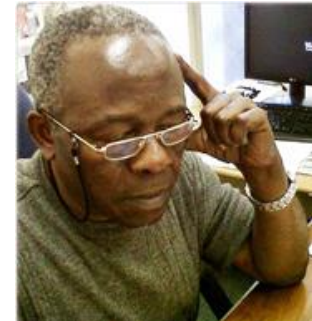
In four decades as professional bassist, Marc Duby has worked with many iconic figures of South African music including Barney Rachabane, Nelson Magwaza, Philip Tabane, Winston Mankunku Ngozi, John Fourie, Bruce Cassidy, Darius Brubeck, the Kalahari Surfers, as well as international artists such as Ernest Khabeer Dawkins (USA), François Jeanneau (France), Pandit Sanjoy Bandopadhyay (India), and Roberto

Bonati (Italy). A prize-winning composer of film music, he is active as a performer, composer/arranger, and music educator, and currently serves as Professor of Musicology at the University of South Africa.

Meki Nzewi

Professor of African Music, University of Pretoria & Director, Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), Research, Education & Performance for SADC based in Pretoria [South Africa]

Professor Meki Nzewi, African musical arts and science theorist, composer, music-dramatist, performer and creative writer, 'mother' drummer –oral and literacy.



Professor of African Music, University of Pretoria & Director, Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), Research, Education & Performance for SADC based in Pretoria. Devoted to practical and research studies and explications of the underlying philosophy, principles, soft science and creative theory informing African indigenous musical arts conceptualizations, creative

aspirations and logic as well as performance practices. Dedication to investigating and discerning contemporary documentation, analyses, interpretation, advancement, theoretical and creative continuum of African musical arts heritage has resulted in:

- Scholarly books, philosophical essays, research monographs, compositions, novels and journal articles, narrative scholarship style that explicate indigenous African creative philosophy, logic, intentions and grammar, and their contemporaneous viability in education and practice
- Designing, writing and producing literary musical arts works -operas, musicals, music/dance drama & TV series/serials – deriving from indigenous knowledge models
- Re-orientation projects on creativity, education, research and public action performances

Michael Nixon

Department of Music, University of Cape Town [South Africa]

The most generous, accomplished and creative musicians in South Africa, India, and the USA taught

me Indian classical music, and I continue this study today. In the early 1970s, I assisted Jeram and Jaydevi Bhana run music, art and pottery classes at MK Gandhi's Tolstoy Farm south of Johannesburg. We cared for this historic resistance site, where we welcomed many thousands of visitors. From 1977 – 1986 I studied music in Chennai, India. Alongside performance, I sought to make theoretical and historical sense of India's vast musical tradition, producing a number of publications with my teacher, Savithri Rajan, and co-founding Sampradaya (a performance, research and archival project) with Ludwig Pesch. Thirty years later this project and its archive are housed in Kalakshetra College of Fine Arts, Chennai where they inform the curriculum, and form a basis for research.

Studying ethnomusicology at Wesleyan University, Connecticut, I produced an unpublished thesis on an important South Indian musical-dramatic work, Gopalakrishna Bharatiyar's *Nantanar Carittiram*. This 19th-century Tamil work deals in an original,



imaginative, humane way with a Dalit saint's life. In the 20th century, the story and the songs caught the imagination of the Indian nationalist movement, and of Indian South Africans, who found in it parallels with their personal and political conundrums.

Studying at Wesleyan and later at the University of Washington, Seattle enabled me to further develop my interest in African musics. Besides lecturing in the USA, at the University of Durban-Westville, and I am now at the University of Cape Town, I have been involved with audiovisual archives and museums since 1980, including Sampradaya, the University of Washington World Music Archives, and the District Six Museum. I find curating the Percival R Kirby Collection of Musical Instruments at University of Cape Town an exciting stretch of skills and intellect. My PhD research on Kirby and his collection involves writing biographies of the collector and the collection, which spills over well beyond the field of music. When not working on research or teaching, I can be found practising the vina, that lute found in the hands of Sarasvati, goddess of knowledge.

N. Ramanathan

Former Professor & Head, Department of Indian Music, University of Madras [India]

Born in 1946, N.Ramanathan, received his Bachelor of Music Degree from the Sri Venkateswara University, Tirupati, and Master of Music and Ph.D. in Musicology from the Banaras Hindu University. After working for a short period of four months at the Indira Kala Sangit Vishvavidyalaya, Khairagarh (CG), he joined the Department of Indian Music, University of Madras in 1978 where he worked as a Lecturer, Reader and as the Professor & Head of the Department. He retired in July 2004. For a few years he worked as an Adjunct Professor in Music at the Chennai Mathematical Institute (Deemed to be University) and later as a Distinguished Fellow at the Kalakshetra, Chennai. He is continuing his music teaching and research, supported by three websites – southindianmusic.in, www.musicresearch.in and musicresearchlibrary.net - .

Besides being involved in teaching and research guidance, he has presented more than 100 papers in seminars in India and abroad and has contributed articles to journals and authored two books. He has



been associated with a number of research projects. He is also a performer of South Indian Art Music on the Violin and voice and used to perform on the violin over the All India Radio and Doordarshan (Television).

Partha Ghose

Senior Scientist, Platinum Jubilee Fellow (National Academy of Sciences, India) and associated to the Center for Astro-Particle Physics & Space Science, Bose Institute, Kolkata [India]

Dr. Partha Ghose is a Senior Scientist, Platinum Jubilee Fellow (National Academy of Sciences, India)



and is associated with Center for Astro Particle Physics & Space Science, Bose Institute. He was also a former faculty of SN Bose National Centre for Basic Sciences, Kolkata. He did his graduation and doctorate from Calcutta University. He has occupied

distinguished positions in different academic institutions in India and abroad. His work on Bohmian trajectories of photons, in which he demonstrated

trajectories that could be ascribed also to photons in the approach of the De Broglie–Bohm theory, formed the basis for a comparison of these trajectories from those that were later observed experimentally with weak measurements. Prof Partha Ghose has written many popular science articles in Bengali and English for various Journals and magazines and dailies. He was associated with the production of videocassette series on ‘Classical Mechanics’ and ‘Quantum Theory’ for UGC Country-wide Classroom series. Prof Ghose was associated with many episodes of the popular television science serial titled ‘Quest’. He has also been a part of different science programs involving students from various levels.

Ranjan Sengupta

Scientific Consultant, Sir C.V. Raman Centre of Physics and Music, Jadavpur University, Kolkata [India]

Dr. Ranjan Sengupta, a PhD in High energy Physics, was the Senior Research Scientist and Head, Scientific Research Department, ITC Sangeet Research Academy, Kolkata for 27 years. Thereafter he joined Sir C V Raman Centre of Physics and Music as a Scientific Consultant. He has published more than 150



papers in the area of High Energy Physics, Music Signal Processing, Speaker Recognition, Music Information Retrieval, Music Perception and Cognition and Music Acoustics. He is a recipient of Sir C V Raman Award from Acoustical Society of India.

Sebastian Klotz

Professor of Systematic Musicology, Leipzig University [Germany]

Dr. Sebastian Klotz is a Professor of Systematic Musicology at Leipzig University. Dr Klotz was a researcher at the Istituto Storico Germanico in Rome and Bosch Fellow at the University of Chicago. He is a member of the expert panel musicology of the European Science Foundation (ESF). His research interests span from Quattrocento dance to theories of musical action and to



musical knowledge cultures. His cross-disciplinary project “Berlin, Chicago, Kolkata – toward a comparative musicology of the metropolis” (2008 to 2012) was supported by Alexander von Humboldt-Stiftung. An essay devoted to Donna Summer, “Arcadia, Musicland. Variants of Eloquence form the Renaissance Madrigal to Disco”, has been published in *VARIANTOLOGY* 5 (Cologne 2011).

His most recent academic contribution, “Tartini the Indian. Perspectives on World Music in the Enlightenment”, is due to appear later this year in the *The Cambridge History of World Music*, Philip V. Bohlman (ed.), Cambridge: Cambridge University Press (The Cambridge History of Music Series).

Soubhik Chakraborty

Associate Professor, Department of Applied Mathematics, BIT Mesra, Ranchi [India]

Dr. Chakraborty is a PhD in Statistics. He is an Associate Professor in the department of Applied Mathematics, BIT Mesra, Ranchi, India. He has published several papers in algorithm and music analysis and is guiding research scholars in



both the areas. He is a reviewer of prestigious journals like Mathematical Reviews (American Mathematical Society), Computing Reviews (ACM) and IEEE Transactions on Computers etc. besides being the Principal Investigator of a UGC major research project on music analysis in his department. He has received several awards including the prestigious Glory of India award and Rajiv Gandhi Excellence award given by India International Friendship Society and the National award for Teaching Excellence given by Indus Foundation.

He is also an amateur harmonium player.

Subhendu Ghosh

Professor, Department of Biophysics, University of Delhi South Campus [India]

Dr. Subhendu Ghosh, a scientist and a performing artiste (Hindustani Vocal) was born in Kolkata and migrated to Delhi. He learnt music in a traditional fashion under the tutelage of Lt. Ustad Hafeez Ahmed Khan (Padmashree) of *Rampur Gharana* and later under Lt. Pandit Ramesh Nadkarni of *Bhendi Bazaar Gharana*. Subhendu has directed and sung in the production of a number of commercial music albums, to name a few *Khwab-e-Sahar (Ghazals)*, *Sab Rango*

Ka Samavesh, Colors of Passion (Classical). A founder director of the cultural organization

Pratidhwani based in Delhi

Subhendu has performed in

Germany, Austria, Italy, Poland,

Slovakia, Slovenia, UK and the

USA (New York, California,

Illinois, Wisconsin, Texas,

Massachusetts) and all over India. He is also a founder

member of the Indo-European music group *DHUN*

based in Dresden, Germany (www.dhun-music.net).



As a dramatist Subhendu has acted, directed and music directed in several plays. He has directed music for the films “Imagine Kalpana”, a short film on the life of the great freedom fighter Kalpana Dutta (produced by Doordarshan), “Asli Azadi”, “Apne Haque Ke Liye” and the ballet “Azadi ke Taraane”.

A scientist and academic by profession, he received his Ph.D. in Biophysics from Jawaharlal Nehru University, New Delhi. He served as a Professor at the University of Hyderabad and is currently working as a Professor at the Department of Biophysics, University of Delhi South Campus. He is actively engaged in the

researches on how we learn and remember (Cognitive Science), e.g. musical patterns, rhythms.

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Suneera Kasliwal Vyas

Professor, Department of Music, University of Delhi [India]

A Professor in the Department of Music, Faculty of Music & Fine Arts, University of Delhi, Dr. Suneera Kasliwal Vyas has combined her performance career with academics and research in music.



Born and brought up in Jaipur, she had her early training in Music under Dr. Sharda Mishra at Jaipur. Later, she became a disciple of Late Pt. Lal Mani Mishra, a renowned Vichitra Veena player and musicologist at Banaras Hindu University. She completed her Doctoral Program under the guidance of Dr. K C Gangrade and also learnt from Dr. R D Chakravorty. At B.H.U. she won the Junior Research Fellowship (JRF) of UGC. From 1987, she had the privilege of learning under the renowned artist of Delhi, Pt. Uma Shankar Mishra (Maihar Gharana),

the senior-most disciple of Pt. Ravi Shankar. She is a regular “A Grade” artist of AIR and Doordarshan. Suneera has given successful concerts in many prestigious music festivals in India and abroad. She was a member of the Indian cultural delegations to Russia in 1987, South Korea in 2002 and Tashkent, Uzbekistan in 2003. Her concerts in USA in 2011 were much acclaimed. Suneera excels in Lecture-Demonstrations of practical and theoretical aspects of Hindustani music.

Suneera is a hard core researcher, won Govt.’s Senior Culture Fellowship (1997-99) and Research Award (2011) from Music Forum, Mumbai. Her books “Classical Musical Instruments”, “Sur Tar” and “Ravanhatta” are landmarks in music literature. She has anchored many music programmes and serials on All India Radio and Doordarshan.

Vidyadhar Vyas

Former Head, Music Department, Mumbai University / Former Vice Chancellor, Bhatkhande Music Institute University, Lucknow / Former Executive Director, ITC Sangeet Research Academy, Kolkata [India]

Pandit Vidyadhar Vyas is a senior leading performing vocalist of Paluskar Tradition of Gwalior Gharana of Hindustani music. Born in 1944 in Mumbai



(Maharashtra), he is son and disciple of Gayanacharya Pt. Narayanrao Vyas, one of the foremost disciples of Sangeet Maharshi Pt. Vishnu Digambar Paluskar. Trained in Khayal, Tarana Gayaki of Gwalior Gharana and Bhajan in Paluskar tradition, Vidyadhar matured as an

accomplished performer with his own aesthetic applications. Endowed with rich, mellifluous voice, he keenly maintains purity of Raga and form in his renderings. He has given innumerable concert performances all over India and abroad, musically rising with every experience. He is “Top grade” artist of AIR and Doordarshan since 1993, empanelled “Outstanding” artist of ICCR. His music is released on many cassettes and CDs.

Vidyadhar Vyas is also known as renowned Guru, music administrator, having headed Rajasthan Government Music College, Jaipur as Principal;

Mumbai University Music Department, Mumbai as Head; Bhatkhande Music Institute University, Lucknow as Vice Chancellor and ITC Sangeet Research Academy, Kolkata as Executive Director. Presently he is President-Trustee of The Vyas Academy of Indian Music, Dadar, Mumbai. He is MA (Sociology) and Sangeetacharya (Doctoral Diploma), recipient of ICSSR Senior Fellowship for Post Doctoral Socio-Musicological research project and has organized several national music seminars, workshops and written research and analytical articles. Vidyadhar Vyas has received many prestigious felicitations including Sangeet Natak Akademi (National) Award.

Yaroslav Senyshyn

Professor of Aesthetic and Moral Philosophy, Simon Fraser University [Canada]

Professor Yaroslav Senyshyn of Aesthetic, Music and Moral Philosophy of Education studied at the University of Western Ontario and the University of Toronto (Faculty of Music and OISE). He is also a recording concert with Albany Records, New York, pianist and Steinway Artist whose performances include recitals in Washington’s Kennedy Center, New

York's Carnegie Recital Hall, Toronto's St. Lawrence Centre, Moscow Conservatory's Bolshoi Hall and, most recently, Melba Hall at the Melbourne



Conservatory of Music. Dr. Senyshyn publishes extensively in international and national journals such as the *Philosophy of Music Education Review*, *Musica-Realta*, *Interchange*, the *Journal of Educational Thought*, *Educational Leadership*, the *Canadian Journal of Education*,

and other publications. He has also published provocative curriculum theory papers relating to teachers as artists and their concomitant roles with subjectivity, objectivity and performance anxiety. He is author of "The Artist in Crisis" (Platon Promotions Publishing) written to inspire all musical performers and artists alike who are in danger of quitting their respective artistic activities. In addition to his solo concert activities, Dr. Senyshyn performs with his wife, scholar and flautist, Dr. Susan O'Neill.

Ravi Sharma

Professor, Department of Music, M. D. University, Rohtak [India]

Ravi Sharma, a prodigy, born to Smt. Bimla Devi Sharma and Pt. Tirathram Sharma appears like an amiable figure rather than a Sitarist. He started playing sitar at the age of eighteen, inspired by his father, Pt.



Tirthram Sharma, popularly known as 'Azad ji' and eminent dance scholar of kathak style. Considering his excellent career and absolute command on the subject, he was awarded a National Scholarship from the Ministry of Human Resource and Development (Deptt of

Culture) Govt. of India, to further his studies under Prof. Debu Choudhary of Senia Gharana, a noted master of international repute. He also received the prolific guidance from Acharya Bimlendu Mukherjee and his son Pt. Budhaditya Mukherjee of Imdad Khan Gharana, a noted masters of International repute. He received his Doctor of Philosophy (Ph.D.) degree from Delhi University, from there he got the privilege of learning from Pt. Anil Dhar. Pt Balvant Rai Verma,

Pt. Ravindra Adeshra Pt. Debu Choudhary and Ustad Asad Ali khan Rudra Veena player.

Sharmila Tailor

Professor, Faculty of Fine Arts, Banasthali Vidyapith, Rajasthan [India]

I am currently working as Professor in the faculty of fine arts at Banasthali Vidyapith (deemed to be



university), Rajasthan. I have a UG and PG teaching as well as research experience of 22 years. My research interests include folk music, *ritukalik ragas* and *ragaangs*. Four books have been authored by me out of which one is based on my PhD thesis. Many of my

articles have been published in journals of repute. I have attended and presented papers in about 25 conferences. I also have an E publication to my credit. My music based programmes are regularly broadcasted on 90.4 FM and I have also given programme on national television. I have been honoured with *Sangitayanaward*. Eleven scholars have successfully completed doctoral research under my

guidance and presently six are pursuing the same. I have also done UGC orientation and refresher courses.

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Suvarna Tawase

Professor & Head, Department of Music, Mata Jijabai Women's Government Post-Graduate College, Indore [India]



Dr. Suvarna Tawase is a Professor in Sitar at the Department of Music, Mata Jijabai Women's Government Post-Graduate College, Indore. She is an MA from the Khairagarh University and the gold medalist [1983]. She received her Ph.D. from the same university on the studies of folk musical instruments of Madhya Pradesh in 1995. She Ph.D. advisor to the scholars at Devi Ahilya University, Indore and external expert in different universities including Ujjain University, Amravati University and others.

Adi Sankara Peruman

Senior Lecturer in Music & Acting Head Vocal Music Department, School of Performing Arts, Mahatma Gandhi Institute, Republic of Mauritius

Adi Sankara Peruman was born in a family of



musicians. His father and uncles founded an orchestra way back in the 1950's, the *Vauhini Band*. He started his apprenticeship in Vocal Carnatic in 1980 at the Mahatma Gandhi Institute in Mauritius. He started working as teacher in the same institution as from 1994. Mr. Peruman has

contributed to the curriculum development as well as in performance.

Adi Sankara completed his B.A Hon in Carnatic Music at the Annamalai University, Chidambaram, India in 1998 with a First-Class mention. He completed his Post-Graduation in Vocal Carnatic Music at the University of Madras in 2007 with merit. Both programmes were sponsored by the MGI. At present he is completing his PhD research on "*the development of music in Mauritius from indentured till date*". He has also embarked on a project on behalf of

the Mauritius Research Council in collaboration with the MGI on “*The musical voyage from South India to Mauritius*”.

His first publication entitled “*Singing with Saivite Saints: from Tirumurai to Natchintanai*” was launched by Minister of Education Hon. D.Gokhool in 1998. He travelled several times to Reunion Island and across the island to perform and disseminate Indian classical music.

At present, Mr. Adi Sankara Peruman is the acting-Head, Vocal Music department, School of Performing Arts, Mahatma Gandhi Institute, Republic of Mauritius. He is specializing both in teachings and research.

Awadhesh Pratap Singh Tomer

Assistant Professor, Dr. H.S.G. Central University of Sagar M.P. [India]

Born with music in his blood, Awadhesh Pratap Singh Tomer, was discovered as singer, by a student who use to come to his house to learn music from his father shri Ram Singh Tomer. She asked him to sing unknowingly that he can . He started singing Yaman than Bhupali, Kafi ,Khamaj and many more .She told his father about his 2 and half years old child prodigy.



After few days a paper published his story .The article attracted violinist Smt. N. Rajam .She asked a cultural committee of Bhilae (C.G.) ,to arrange program of him as his first public performance in the age of four .

He won award for this event’s poetic presentation as “The most amazing day of my life” from Royal commonwealth society London.

Scholarships namely from C.C.R.T New Delhi, Ministry of Inf. & Broad Casting and Ministry of Culture 2006 goes to his credit.

Beside performances in many cities of India, he also performed in D.D. Documentary on “Samaya Siddhant” & a series of 4 educational programs, “Pratibha Utsav” in Bharat Bhavan, “Sadhana Mahotsava” in Bilaspur ,“Guru purnima mahotsava” in Bakayan by Allaudeen khan academy (M.P. Govt.). He won many awards including Youva Pratibha Puruskar, Pratibha Protsahan award 2008 by MP Govt., *Lata Mangeshkar Competition* IInd 2006 & 2007. He participated in 11 National and 3 international Conferences. 4 books of him are published and 3 are under publication with ISBN.

He is Assistant Professor in Dr. H.S.G. Central University of Sagar M.P. India.

Page | 22 **Bisakha Goswami Poske**

Assistant Professor, Department of Musicology, Rabindra Bharati University [India]

Bisakha Goswami Poske received her first post-graduate degree in Cultural Anthropology from the Calcutta University (India) in 2001. She then continued her study about culture and Musicology and obtained her second post-graduate degree (2003) in



Musicology from the Rabindra Bharati University, Calcutta (India). She was awarded the prestigious Haraprasad Shastri Research Fellowship in 2004 by the Asiatic Society, Calcutta. Presently she is editing an unpublished

manuscript of Indian musicology as her doctoral work and working as an Assistant Professor in Musicology, Rabindra Bharati University, Calcutta. Title of her recently published book is – ‘Women In The Field of Music : A Study of Bengal (Up to Pre-independence Era).

Chandan Kumar Roy

Guest Teacher, department of Instrumental Music, Rabindra Bharati University [India]



Dr. Chandan Kumar Roy did his Ph.D. from the Rabindra Bharati University, Kolkata in 1997 on ‘Bharatiya Raag Vargikaraner Kramik Itihaas ebong Sutranusandhan’. He started serving the

RBV immediately after receiving his research degree. He received training in Hindusthani Khyal under the tutelage of Pt. Natabar Haldar of Shyam Chaurasi Gharana. He published a number of books and research papers on music.

Monojit Choudhury

Researcher, Microsoft Research Lab [India]

Dr. Monojit Choudhury is a researcher in Microsoft Research Lab India since 2007. His research areas include Natural Language Processing, Information Retrieval, Cognitive Science and Computational Music. He is an avid listener of Hindustani classical music, and is interested in scientific and theoretical

analysis of this form of music. Prior to joining Microsoft Research, Monojit received his B.Tech and



PhD, both from the Department of Computer Science and Engineering, IIT Kharagpur. He has more than 50 publications in reputed international journals and conferences, and has served in the organizing and program committees of various

conferences and workshops.

Srikumar Subramanian

Independent Researcher / Ph.D. from the Department of Communications and New Media, National University of Singapore (NUS)

Srikumar received his Ph.D. in 2013 from the department of Communications and New Media, National University of Singapore (NUS), for his research under Dr. Lonce Wyse and Dr. Kevin McGee, culminating in a thesis titled “Modeling Gamakas of Carnatic Music as a Synthesizer for Sparse Prescriptive Notation.” and his M.Sc. in 2000 from NUS for work in algorithmic music composition under

Dr. Peter Kellock, dissertation titled “Representing and Manipulating Musical Rhythm: A Pulse-Form Approach”. He graduated from IIT Madras in 1996 with a B.Tech. in electronics and communication engineering. He learnt to play the vina from his father Dr. Karaikudi S. Subramanian, which lineage drives his current research interests. He’s had more than a decade of experience in the industry working on



artistic uses of audio and video technology, with much of the work done at muvee Technologies Pte. Ltd. in Singapore (2002-2011). He has worked on music and video analysis algorithms, algorithms for automatically

constructing music videos from photos and raw video content, a realtime rendering system for these music videos, and created a programming language called “muSE” (a dialect of the Scheme programming language in the LiSP family) for describing the construction of such videos. Apart from playing the vina and singing, his interests include music of all kinds, programming languages, music education, computational musicology, music technology, mountains, trekking, curd rice and filter coffee.

Ragini Trivedi*Government Girls' College, Indore [India]*

Born in Kanpur, Ragini grew up in Varanasi, the youngest member of an academic, musical family. She completed her doctoral work in Performance and Composition [Sitar] from BHU in 1983 under the supervision of Dr. K. C. Gangrade. She inherited zeal for accuracy and beauty in performance and depth and thoroughness in academics from father Late Dr. Lalmani Misra, Dean and Professor of Music at BHU and after him, her brother, Late Dr. Gopal Shankar Misra, Reader of Music at BHU.



Dr. Ragini Trivedi teaches regular students at Government Girls' College, Indore; but she has innovated techniques for teaching string instruments Sitar and Vichitra Veena online, as well. She created Ome Swarlipi – a digital

notation system for Indian Music. Her book – Sitar Compositions in Ome Swarlipi – has found readers in Japan, England and America. For Indian students,

Hindi Madhyam Karyanvaya Nideshalaya released her book — Raga Vibodh: Misrabani — in two volumes, in 2010 and 2013. Both volumes were typeset using digital version of Bhatkhande Swarlipi; the software created by her son, Terence Tuhinanshu. Her Ministry of Culture SRF project on modalities of Sitar Schools is awaiting publication.

Selective in her performance, Ragini gives Sitar, Jal Tarang and Vichitra Veena concerts to encourage use of various Tal-s and acquaint audience with splendour of Raga-s, no longer performed by contemporary artistes.

Rajyasree Ghosh*Assistant Professor, Faculty of Fine Arts, Rabindra Bharati University [India]*

Rajyasree Ghosh is an Assistant Professor in the Faculty of Fine Arts at Rabindra Bharati University (RBU). Born on the 8th December, 1962, Ghosh was a gold medalist in both B.A and M.A in Classical Music (Khayal) at RBU. She was later awarded the National Scholarship by the Ministry of Human Resources Development, Govt. of India in 1986 under the training of Pandit Amiya Ranjan Banerjee. She was a Scholar at the Sangeet Research Academy, where she



studied music under the guidance of Smt. Girija Devi and Pandit Arun Bhaduri. Later she also supplemented her *talim* from Late Pandit K.G. Ginde. She also received training in Nazrulgeeti from the Late Smt. Suprava. Until recently she has been a disciple of the late legendary Shri Ramkumar Chatterjee from whom she has been receiving training in Bengali Tappa

and Puratani.

She has performed widely and frequently both in India and abroad. She has several albums to her credit.

Sangeeta Pandit

Assistant Professor, Department of Vocal Music, Banaras Hindu University [India]

Dr. Sangeeta Pandit is a classical and semi-classical vocalist from Banaras Gharana and alumni of F.O.P.A.



B.H.U., Varanasi. Having deep quest for research oriented studies, she has focused her academic interest towards teaching, performance and research as well. She is continuously engaged in

exploring newer and traditional avenues of music. Widely covering the various aspects of Indian Classical Music like styles, Gharanas, theories, biographies therapeutic usage of music through research studies and guidance. Presently working as Asst. Professor in Vocal Music, Department of Vocal Music, F.O.P.A., B.H.U. for last eleven years.

Tapasi Ghosh

Assistant Professor, University of Calcutta, Kolkata [India]

Dr. Tapasi Ghosh, born in Burdwan, in the state of West Bengal in India, graduated from the University



of Burdwan, topped the list of Sangeet Praveen Examination (Masters in Music) in Hindustani Classical Vocal Music and remained a record breaker and recipient of Gold Medals. She did her Ph.D. from Indira Kala Sangeet Vishwa Vidyalaya. She has vast experience of teaching

formal music from School level to University level and presently working as Assistant Professor in the University of Calcutta.

In addition to obtaining formal degrees, she learnt music under strict *Guru-Shishya Parampara* (traditional way of learning) for more than fifteen years from legendary Pandit D. T. Joshi, she has a large repertoire of Joshi's vast compositions and has inherited his beautiful and unique style. After his demise she received *taalim* from Ustad Safi Ahmed Khan of the Agra Gharana.

Besides teaching music Dr. Tapasi Ghosh is a research oriented musician and musicologist. She authored a book based on her in-depth research and study titled "Pran Piya" on the life and contribution of Ustad Vilayat Hussain Khan of the Agra Gharana, published by the Atlantic Publishers, Delhi, which has received wide popularity among scholars, researchers and music lovers of the country and abroad. She has supervised scholars of music in the country and abroad. She has presented vocal recital, lecture demonstration and papers in many seminars, workshops and conference etc. She made public performance in various parts of the country. To name a few of her performances are in Mumbai, Delhi, Banaras, Baroda, Jaduguda, Shantipur, Allahabad, Burdwan and Kolkata which have been highly appreciated by the audience. Her audio CD of Hindustani classical music '*Nivedan*' has become

widely popular. She is a regular performer of different TV channels like TARA MUZIC, Zee Bangla, Om Bangla, DD Bharati etc.

Sujit Deoghorla

Associate Professor, Banasthali University, Rajasthan [India]

Dr. Sujit Deoghorla was born in a highly esteemed musical family in West Bengal's district Purulia. He had his initial training from his father Shri Mihir Kumar Deoghorla, a renowned vocalist. He has taken



vocal music training from Pt. Ganesh Prasad Mishra, Banaras Gharana, Principal of Bhatkhande Sangit Mahavidyalaya, Lucknow and received the degree of Sangit Visharad from there. Later as he

impressed by the sonorous tune of Violin, he began taking Talim of Violin from Prof. Gopal Chand Nandi and awarded the degree of Sangit Nipum from Bhatkhande Sangit Mahavidyalaya, and he came out first class first in all over India. Deoghorla also trained in the art of Tantarekari ang of Violin playing from the renowned Violinist Sri. Ashok

Goswami who hailed from Rampur Seniya Gharana and Pt N.N. Dhar disciple of Pt. Radhika Mohan Maitra. At present practicing special techniques of Violin with Dr V. Balaji renowned artist of India. He is B-high artist in All India Radio & Doordarshan and has been honored with many prestigious awards like **SUR-MONI** from Sur Singer Samsad (Mumbai). He bagged national scholarship by Govt. of India.

Uma Shankar Sharma

Bhatkhande Music College, Jabalpur (M.P.)

Dr. Uma Shankar Sharma was born at Jabalpur (M.P.) on 9th March 1956. Received initial training in Music



from Father Pt. Dashrath Lal Sharma. Later on became deciple of Pt. Kiran Deshpande, Late Gajanan Tadey, Pt. Lal Jee Gokhle. He has also received training from Ustad Latif Ahmed Khan and Swmi Ram Shankar Das (Pagal Das jee). He has earned Gold Medal from Indira Kala Sangeet Vishwa Vidyalaya , Khairagarh in

M.A. (Tabla). He has also Post Graduate degree in Philosophy. He travelled around the world countries

such as China, Japan, Indonesia, Malaysia, S. Korea, Philippines, Hong Kong, Macau, Thailand, Sweden, Germany, Norway, Denmark, England, etc. He has also served as visiting fellow at M.I.U. University America.

He has done Ph. D. in Music. The Topic was (MANAV JEEVAN KE VIKAS MAIN SANGEET KA YOGDAN) from R.D.V.V. University Jabalpur. In his music direction number of cassettes of Geet, Gazals and Bhajans were recorded. He has also composed a song for DARE DEVILS of Indian Army (Signal Corpes).

He has published a book titled MANAV JEEVAN KE VIKAS MAIN SANGEET KA YOGDAN from Eastern book Linkers New Delhi. Number of articles and Research Papers also are to his credit. At present working with Bhatkhande Music College, Jabalpur (M.P.) since 1977.

V. Premalatha

Assistant Professor of Music, Department of Performing Arts, Sri Venkateswara University, Tirupati, Andhra Pradesh [India]

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Dr. V Premalatha, is an Assistant Professor of Music in the Department of Performing Arts, Sri Venkateswara University, Tirupati, Andhra Pradesh, India. She possesses a Post-graduate in Music from the Madurai Kamaraj University and Ph.D. from the University of Madras, Chennai, under the guidance of



Dr. N Ramanathan. Study of music manuscripts has been her area of study and she has compiled a comprehensive Catalogue of music manuscripts from all over the world. As part of her Ph.d thesis, she has made a critical edition and translation of an unpublished work, the

Natyacudamani of Somanarya and its Telugu Commentary, which is under publication by the National Manuscripts Mission, New Delhi under the Prakasika series.

Premalatha has completed an UGC- Major Research Project on the music manuscript collection of the Oriental Research Institute, S V University, Tirupati. She is also a recipient of the National Culture Fellowship in Arts for Music (Junior) awarded by the Sangeet Natak Akademi, New Delhi. She guides research scholars for their M.Phil and Ph.D. degrees and is a member of Board of Examiners of various Universities. She has presented Research Papers at National & International Seminars held all over India and has published research articles in the Journals of Music. Dr. Premalatha has also published many research reference materials and music lessons in www.musicresearch.in. Her Index of keywords and articles of the Journal of the Madras Music Academy, for the years 1930-2010 has been placed in the web-site, [www. musicacademymadras.in](http://www.musicacademymadras.in)

Anuradha Raturi

Ph.D. Research Scholar, Department of Vocal Music, Banaras Hindu University

Born in an academician family of Uttarakhand, Miss Anuradha Raturi is presently a research scholar in the Department of Vocal Music in F.O.P.A., Banaras Hindu University under the able guidance of Prof. Ritwik Sanyal. Being a meritorious student from childhood, she has completed her Bachelor of Science with P.C.M. from H.N.B. Garhwal Central University,



Srinagar Garhwal. She completed her masters in Vocal Music securing Gold Medal from the same university in 2012 and in the same year she received the award of J.R.F. from U.G.C. She is a practitioner of Hindustani Vocal Music and pursued her Sangeet Visharad from Bhatkhande Sangeet Vidyapith in 2006. She is a renowned folk singer and cultural activist of Uttarakhand and has been working on the folk traditions and music of Uttarakhand for a long time. She is also awarded by Govt. of Uttarakhand. Apart from this she is a poetess and has been an announcer at A.I.R. Pauri Garhwal. She has worked as creative head

at an Audio-Video Production House for 4 years. She is deeply involved with Dhrupad Music and technological aspects of Indian Classical Music is her area of study.

Archi Banerjee

Ph.D. Scholar, Sir C.V. Raman Centre for Physics and Music, Jadavpur University [India]



Ms. Archi Banerjee is currently pursuing Ph.D in the field of Music Cognition at Sir C.V. Raman Centre for Physics and Music, Jadavpur University. She completed her Post Graduation in Physics from Jadavpur University, Kolkata in the year

2012. She did her Graduation also from Jadavpur University. She has been awarded the prestigious Inspire Scholarship by the Department of Science and Technology, Government of India on the basis of 10th and 12th standard results. She is a student of music for the past 10 years at Shrutinandan school of Music.

Anirban Patranabis

Ph.D. Scholar, Sir C V Raman Centre for Physics and Music, Jadavpur University [India]



Mr. Anirban Patranabis, completed his M.Sc. in Physics from Jadavpur University, Kolkata and presently a Ph.D. student from Sir C V Raman Centre for Physics and Music, Jadavpur University, Kolkata and has submitted Ph.D. thesis in August 2013 and has published 6 papers in various National and International Journals and published 9 papers in National and International conference proceedings the area of Music Signal Processing, Music Perception and Cognition and Music Acoustics.

Kaushik Banerjee

Research Fellow, Sir C V Raman Centre of Physics and Music, Jadavpur University [India]

Dr. Kaushik Banerjee, After M.A. (with stipend) in Instrumental Music (Sitar) he completed Ph.D. in Instrumental Music from Rabindra Bharati University,

now attached with Sir C V Raman Centre of Physics and Music, Jadavpur University as a research fellow. He has seven papers published in different national / international proceedings and journals in the area of



Music Signal Processing, Music Perception and Cognition and Music Acoustics. As a musician, after initial *talim* in Sitar & Esraj from his mother at the tender age he has received *talim* in Sitar & Surbahar from Sri Ajoy Sinha Roy for more than seven years (till his death). Simultaneously, at Rabindra Bharati University, he has got immense training and advice from pandit Deepak Choudhury and Devi Prosad Chatterjee. He has been awarded twice by (dept. of culture & National Film Archive) the government of India. Since 2004, he became disciple of Pandit Jotin Bhattacharya, renowned Sarod maestro, private secretary and disciple of legendary Ustad Allauddin Khan Sahib.

Kumar Neupane ‘Sargam’

Ph.D. Scholar, Department of Vocal Music, Banaras Hindu University [India]

Kumar Neupane ‘Sargam’ is a PH.D. Research Scholar at Department of Vocal Music, Faculty of Performing Arts, Banaras Hindu University, Varanasi [India]. He is a classical Vocalist from Banaras Gharana learning classical vocal from respected Guru



Pandit Surendra Mohan Mishra ‘Mohan ji’ and a researcher of ethnomusicology of central Nepal among the Hindu upper Caste ‘Bahuns’ and their music making and the patrons under the kind supervision of Dr K. Sashi Kumar, Associate professor, department of

vocal music, faculty of performing arts, B.H.U He was born on 20th May 1983. With the deep interest in classical music he started learning classical music from various gurus’ of Banaras and completed post graduation in classical vocal music from Banaras Hindu University and Sangit Pravakar form Prayag Sangit Samitti, Allahabad. He is continuously engaged in exploring the various forms of music and musical

research. The scholar is very much interested in traditional music and ethnomusicology.

Mohan Ayyar

Ph.D. Scholar, Macquarie University, Sydney [Australia]



Mohan is a part-time research scholar pursuing a PhD in music at Macquarie University (Sydney, Australia). His topic for research is the composition process in the music of bharatanātyam. Mohan has given a number of Carnatic music concerts on the synthesizer in

Australia and India. He has extensive experience composing music for bharatanātyam and has presented research papers at international music conferences in Amsterdam and Mumbai. He also maintains the music web site www.carnaticcorner.com and teaches Carnatic music on the keyboard to a number of students. Apart from his music interest, Mohan has post-graduate degrees in Business & Technology and Economics. He works for the NSW Government as a

Business Planning and Reporting Manager for Sydney Trains.

Page | 32 **Shankha Sanyal**

Ph.D. Scholar, Sir C.V. Raman Centre for Physics and Music, Jadavpur University [India]



Mr. Shankha Sanyal is currently pursuing Ph.D in the field of Cognitive Neurophysics at Sir C.V. Raman Centre for Physics and Music, Jadavpur University. He completed Post Graduation in Physics from Jadavpur University, Kolkata in the year 2012. He is also

a Graduate from Jadavpur University. He has been teaching Engineering Physics at Adamas Institute of Technology, Barasat from 2012.

Shveata misra

PhD. Research Scholar, Music Psychology, Banasthali University, Rajasthan [India]

I am Shveata Misra, born and brought up in Lucknow, U.P. Completed my Masters in performing arts (M.P.A) in Indian Classical Vocal from

Bhathkhande Music University, Lucknow. I took up my singing training of classical music in khyal, tappa thumari, dadra tarana etc. at the age of 10 under the guidance of Pt. Ganesh Prasad Mishra of Banaras Gharana, further proceeded with the Gwalior Gharana Vocalist Vikas Ganga Dhar Tailang and Lucknow Gharana exponent Banney Khan.



I was awarded Smt. Shantiram scholarship from Bhathkhande Music University and also awarded with the Gold Medal from the Honourable Governor of Uttar Pradesh Mr B.L. Joshi and renowned international classical vocalist Pandit Jasraj ji for

standing the topper of the Bhathkhande Music University.

I have won renowned Sangeet Natak Acadmey's National Competition. I am approved B high Grade artist from All India Radio, Aakashwani Kendra, Lucknow and recently have been appointed the Examiner at Bhathkhande Sangit Vidyapith Lucknow. Recently I am pursuing my Ph.D in Music Psychology from Banasthali University, Rajasthan, under the supervision of Pro V.C and H.O.D of Music Prof. Ina Shastri.

Swarima Tewari

Ph.D. Scholar working on Computational Musicology at the BIT Mesra, Ranchi, India

Mrs. Tewari is a B.E. in Electrical Engineering and an M.Tech in Scientific Computing is presently doing her PhD in the area of Computational Musicology from BIT Mesra, Ranchi, India. Earlier she has worked as a Project Fellow in a UGC major research project on music analysis in her department. She has published several papers on music analysis. In this seminar she will give a joint presentation with Dr. Soubhik Chakraborty.

**Siddhartha Choudhury**

Ph.D. Scholar, Department of Instrumental Music Department, Rabindra Bharati University [India]

Mr. Choudhury is a B.Mus. from Govt. Music College, Agartala, Tripura, 2006, He did his M.A. in Instrumental Music from Rabindra Bharati University, Kolkata, 2008. Siddhartha is presently doing his PhD at the Department of Instrumental Music at Rabindra

Bharati University, Kolkata, India. Earlier he has worked as a Visiting Lecturer in Sachin Deb Barman Memorial Govt. Music College, Agartala from 2008 to 2010. He has performed in several music conferences and programmes inside and outside Tripura and is also a performing artist of All India Radio, Agartala. In this seminar he will present a paper titled 'Vishnupur gharanay setar vadan charchar kramavivartaner dhara [Ashtadash theke Binhsha Shatabdi paryanta]'.



Note: The scholars' details is not complete and as available at the time of publication.