

gut strings. Later it was played with a plectrum, and in the 19th Century, Pyar Khan first used metal strings. The Sarod of to-day was perfected by Ustad Allaaddin Khan. Its body is carved and hollowed from a single piece of well-seasoned teak, the belly is covered with skin and the fingerboard is metal without frets. The fingernails of the player serve as moveable frets, allowing the playing of mir and the subtle gamak which typify Sarod playing. The Sarod has 25 metal strings, seven of which are played with a plectrum made from coconut shell. Four strings carry the melody, four are drone tuned to the tonic, serving to accentuate the percussive rhythms. The remaining 17 strings are sympathetic resonators. Fifteen of these are attached along the neck and are tuned to the raga being played. Three are of full length and are tuned to give additional resonance to the dominant notes of the raga. A metal gourd increases the resonance.

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## MUSIC OF INDIA

### Melodies on Santoor, Flute, Guitar and Sarod

- 1 **Pandit Shiv Kumar Sharma** Santoor  
Tabla : Kashinath Mishra  
Dogri Folk Tune  
Taal : Deepchandi 7'26
- 2 **Pandit Hari Prasad Chaurasia** Flute  
Tabla : Manikrao Popatkar  
Raga Mishra Pilu  
Adha Teen Taal 8'55
- 3 **Pandit Brij Bhushan Kabra** Guitar  
Tabla : Kashinath Mishra  
Mishra Maand  
Taal : Dadra 7'17
- 4 **Ustad Amjad Ali Khan** Sarod  
Raga : Zilla Kafi 6'36
- 5 **Pandit Brij Bhushan Kabra** Guitar  
Tabla : Ustad Zakir Hussain  
Gara : Dadra 7'21
- 6 **Pandit Hari Prasad Chaurasia** Flute  
Tabla : Shafaat Ahmed Khan  
Dhun Bhatiyali  
Taal : Dadra 8'25
- 7 **Pandit Shiv Kumar Sharma** Santoor  
Tabla : Manikrao Popatkar  
Raga Mishra Khamaj  
Taal : Rupak 8'11
- 8 **Ustad Amjad Ali Khan** Sarod  
Raga : Bhairavi 7'06



# MUSIC OF INDIA



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Melodies on  
Santoor, Flute, Guitar  
and Sarod

**Pt. Shiv Kumar Sharma**  
**Pt. Hari Prasad Chaurasia**  
**Pt. Brij Bhushan Kabra**  
**Ustad Amjad Ali Khan**



# MUSIC OF INDIA

Indian Classical Music is almost as old as chronicled time, for it dwells in a world of moods and perceptions. It is a realm of beauty where experiences through sound transcend into the metaphysics, and feelings soar to the point of an equation with the sublime. Indian Classical Music creates a world of supreme beauty, where involvement is spontaneous and perception a matter of communion with the subtle nuances of sound.

Indian Classical Music encompasses an exclusive universe with its vast and varied repertoire and history. It has appeals of its own beyond the obvious differences in musical grammar and idioms. And its range is vast.

## The artiste

### SHIV KUMAR SHARMA

Son of a noted exponent of the Banaras tradition, Pandit Umadutt Sharma, Pandit Shiv Kumar Sharma is not merely an unrivalled Santoor virtuoso but a phenomenon.

The emergence of the Santoor on the musical scene is of very recent origin and it was the compulsive urge of a highly educated young man—who would have made a mark in any other field—that made it possible. He first mastered the intricacies of Tabla before he switched over to Santoor—a 100-string folk instrument of his birth place, Kashmir.

## The instrument

### SANTOOR

Santoor is essentially a folk instrument widely used as an accompaniment to singing in the Kashmir valley. Originally this was known as "Shata Tantri Veena" (100-stringed Lute). The Persians named it Santoor and the name became popular and has endured. Instruments of this

family are known as Yang Chin in China, Zymbalon in Hungary and Rumania and Santoori in Greece. Countries bordering Kashmir show relics of this instrument and there are prototypes found in Russia also. Santoor is considered to be the predecessor of the Piano, which is the same instrument, mechanised.

Despite its one hundred strings mounted on 25 frets, the Santoor inherently has only a limited range for the articulation of Classical melodies. But Shiv Kumar Sharma, after relentless experimentation, has modified the instrument by adding four more frets and 16 more strings to make minor adjustments in the arrangement of the strings on the various frets. Because of this renovation the Santoor has gained a wider range of expressiveness and has now made the grade as a solo instrument on the concert platforms.

## The artiste

### HARI PRASAD CHAURASIA

Strange but true, Hari Prasad Chaurasia has not learnt music in the conventional manner. Nor does he have a professional lineage. But the environment at home in Allahabad, Uttar Pradesh, was congenial to his interest in music right from his childhood. At the age of 15, in 1953, he started learning the elements of Classical singing from Pandit Raja Ram, a local vocalist. Within a year of his initiation into vocal music, Chaurasia chanced to hear a flute recital by Pandit Bholanath, a noted instrumentalist of Banaras, and decided to learn the Flute under his guidance. Then he received training from Annapurna Devi, torch-bearer of hallowed 'beenkar gharana', and daughter of Ustad Allaiddin Khan of Maihar. To their guidance and direction, Hari Prasad has lent his own artistic individuality which reveals itself in the shimmering magnificence of his creations on the woodwind. Light melodies, folk tunes and light Classical music are added attractions of his Flute.

## The instrument

### FLUTE

Flute is one of the earliest Indian instruments. A simple hollow cylinder made of bamboo or metal with six or seven holes on it, it is capable of producing all the fineries of Indian melody. The Flute is hallowed by its association with Lord Krishna, who, as legend has it, charmed the maids of Brindavan with its divine music.

The tonal range of Flute corresponds to that of the human voice and consummate masters like Pannalal Ghosh and Pandit Hari Prasad Chaurasia can reveal all the intricacies and graces of music through this medium by means of subtle blowing variations and manipulation of finger-tips. The South Indian Flute is shorter than the North Indian. Its register is higher and it is nearer to the European Piccolo.

## The artiste

### BRIJ BHUSHAN KABRA

Born in 1937 at Jodhpur, Rajasthan, Brij Bhushan Kabra has recently been participating in conferences all over India and is acclaimed as an important instrumentalist. It is argued that Brij Bhushan has taken much from the Sarod players by way of improvising his pattern, but, in the process, he has been able to translate the effects into a harmony that balances well with a total design. In Guitar he plays such difficult but tender ragas as Miyan-ki-Todi, while light pieces as Maand are sure to evoke a distinctive emotional excitement at times. The grandeur and depth even of Darbari Kanada is never missed during his recital on the Guitar.

## The instrument

### GUITAR

Guitar, the six-stringed Western medium with a fretted finger-board, makes a welcome addition to the varied repertory of Indian musical instruments. But in its Indian version, Guitar is

fitted with three bronze strings in place of brass strings in the lower octave to secure a wider range of expressiveness. The credit for adapting Guitar to the needs of melodic expression goes to young Brij Bhushan Kabra.

He has added chikari as a new string to lend continuity to the drone. Besides, a steel bar is employed to play the instrument. The result is that a variety of tonal and rhythmic patterns can be conjured from an instrument with a relatively limited range.

## The artiste

### AMJAD ALI KHAN

Ustad Amjad Ali Khan belongs to the Senia Gharana and to the great galaxy of maestros—his grand fathers Ustad Nanne Khan and Ustad Murad Ali Khan. Born on 9th October 1945, Amjad Ali received training from his illustrious father Padmabhushan Ustad Hafiz Ali Khan and started playing the Sarod at a very young age when he was acclaimed as a child prodigy. At ten he was holding public performances and by fifteen he was already an accomplished musician.

A celebrity in the domain of Indian Classical Music, Amjad Ali Khan has a progressive outlook with urge for experimentation and creative variations. Complete master of his instrument, he has introduced Khyal style on the Sarod, thus enlarging its span and creative range. This however, does not mean that he has discarded the old instrumental technique of Sarod-baaz which he still maintains in all its pristine purity.

## The instrument

### SAROD

The Sarod is a comparative newcomer to Indian music. It was first developed in Afghanistan from the Rabab. Amir Khusrau, of the court of Sultan Allaiddin Khilji (1296-1315 A.D.), modified the Rabab, making the Sah-Roda. At first it was played with a bow made from horsehair and had





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Shiv Kumar Sharma



Hari Prasad Chaurasia



Brij Bhushan Kabra



Amjad Ali Khan

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