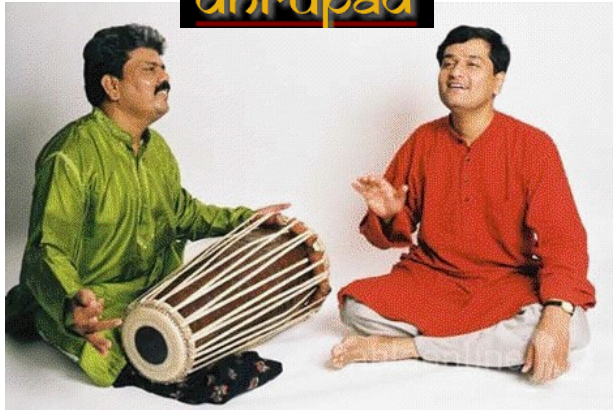




**MIT's Heritage of the Arts of South Asia
Spring 2005 Hindustani Concert**

dhrupad



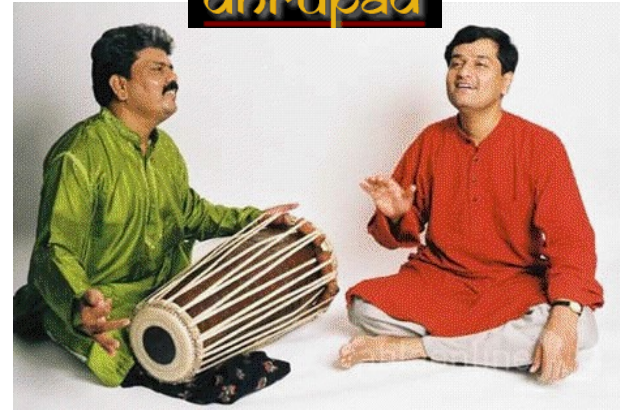
**Uday Bhawalkar (Vocal)
Manik Munde (Pakhawaj)**

**Sunday, March 13, 2005
MIT Wong Auditorium, Cambridge, MA**



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A Brief Description of Dhrupad

Dhrupad's main purpose is Araadhana ... seeking not to entertain, but to induce deep feelings of peace and contemplation in the listener.

Dhrupad music has three important parts **Alaap**, **Jor-Jhala** and **Composition**.

Alaap is sung with words that have been derived from the shloka "Hari Cm Narayana Taan Tarara Tun" with which the artist develops the *raga*, *rada* by *rada* with the accompaniment of the *tanpura*. The emphasis is on developing each *rada* with purity and clarity. **Alaap** entails the search for the most perfect pitch of every *rada*. So it takes you into a world where only sound patterns remain. The **Alaap** unfolds in four parts - *sthai*, *artara*, *alohgand* & *andhari*.

In the **Jor**, the *raga* develops with a steady beat which is non-cyclical. It again unfolds the personality of the *raga* through the *sthai*, *artara*, *alohgand* & *andhari*.

The artist concludes the **Alaap** after exploring the **Jhala** through the same process, but at a faster pace.

After this, Dhrupad **compositions** are sung to the accompaniment of the *pakhawaj*. The **compositions** are usually set in *Chautal* (12 beat cycle), *Sultal* (10 beat cycle), *Tivrat* (7 beat cycle) or *Dhanar* (14 beat cycle). The meaning of the text in the composition is very important.

Source: www.cccar.org

Disc1	1.1	Raga Bhimples- Alaap & Jor	54:55
Disc2	2.1	Raga Bhimples- Jhala	9:29
	2.2	Raga Bhimples- Composition in Chautal and Sultal	27:10
Disc3	3.1	Raga Yaman- Alaap, Jor & Jhala	43:20
	3.2	Raga Yaman- Composition in Chautal	14:44
	3.3	Raga Schiri	11:11

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