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Spring 2008 Hindustani Concert



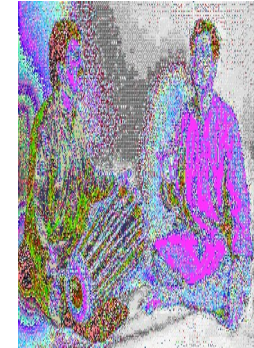
Uday Bhawalkar (Vocal)
Samir Chatterjee (Tabla)

Saturday, March 22, 2008
Kirsch Auditorium, MIT, 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 CmNaryaraTan Tarara TunI' with which the artist develops the raga, rone-by-rone with the accompaniment of the tanpura. The emphasis is on developing each rone with purity and clarity. **Alaap** entails the search for the most perfect pitch of every rone. So it takes you into a world where only sound patterns remain. The **Alaap** unfolds in four parts - sthai, antara, alhargad and chhari.

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, antara, alhargad and chhari.

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 Chhataal (12 beat cycle), Sultaal (10 beat cycle), Tivratlaal (7 beat cycle) or Dhanar (14 beat cycle). The meaning of the text in the composition is very important.

Source: www.cccer.org

Disc 1

- 1.1 Raga Shri - Alaap & Jor 48:37
- 1.2 Raga Shri - Composition in Dhamar Taal 16:11
- 1.3 Raga Desh 4:53

Disc 2

- 2.1 Raga Shankara- Composition in Jhaptaal 27:32
- 2.2 Raga Jaijivanti - Alaap & Jor 39:03
- 2.3 Raga Jaijivanthi - Composition in Chhataal 11:56

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