

dhruPAD

A Brief Description of DhruPAD

DhruPAD's main purpose is Aradhana ... 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 Om Narayana Taan Tarana Tum" with which the artist develops the raga, note-by-note with the accompaniment of the tanpura. The emphasis is on developing each note with purity and clarity. **Alaap** entails the search for the most perfect pitch of every note. So it takes you into a world where only sound patterns remain. The **Alaap** unfolds in four parts - sthai, antara, abhog and sanchari.

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, abhog and sanchari.

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 Chautaal (12 beat cycle), Sultaal (10 beat cycle), Tivrataal (7 beat cycle) or Dhamar (14 beat cycle). The meaning of the text in the composition is very important.

Disc 1

- | | | |
|-----|---------------------------------|-------|
| 1.1 | Raga Yaman Kaiyan - Alaap & Jor | 50:30 |
| 1.2 | Raga Yaman Kaiyan - Composition | 15:28 |

Disc 2

- | | | |
|-----|------------------------------|-------|
| 2.1 | Raga Rageshri - Alaap & Jor | 56:34 |
| 2.2 | Raga Rageshri - Compositions | 22:53 |

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Fall 2010 Hindustani Concert



Uday Bhawalkar (Vocal) Amit Kavthekar (Tabla)

September 12, 2010
Wong Auditorium, MIT, Cambridge, MA