

# Mp3 Tarun Nayak - Raga Purvi Raga Gavati

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North Indian Classical Sarod 5 MP3 Songs WORLD: World Traditions, WORLD: Asian Details: Tarun Nayak is a talented musician who rejuvenates the ancient tradition of Indian Classical Music by adding new dimensions, fresh colors, and extraordinary insight. Tarun grew up in the vibrant cultural setting of Kolkata (Calcutta), India. He was strongly influenced by his elder brother, Utpal Nayak, who is a recognized artist in the world of theatre. With encouragement from his parents, Tarun was in the top of his class in Geology at Jadavpur University, Kolkata. However, while in his final year of postgraduate studies, Tarun had the profound realization that through Indian Classical Music alone, he could fully explore and express his philosophy of life. Sacrificing a secure and certain future, he chose to devote his life to the Sarod, one of the most complex instruments. In 1985, Tarun was accepted as a disciple by the Sitar maestro Pandit Deepak Choudhury, the foremost disciple of Sitar maestro 'par excellence' Pandit Ravi Shankar. Tarun was deeply impressed and inspired by Pandit Deepak Choudhury's genius and immense repertoire of Ragas. Under his rigorous but enchanting Talim (teaching), Tarun devoted himself to Indian Classical Music. Sensing Tarun's sincerity and intellectual capability, Pandit Deepak Choudhury sent him to the renowned Sarod player Shree Partho Sarathy, another disciple of Pandit Ravi Shankar, to learn the technical aspects of the Sarod and cultivate the traditional subtleties of the instrument. After many years of arduous training, Tarun mastered the skills necessary to command the ancient instrument. Pandit Choudhury's teaching continued, and Tarun was fortunate enough to experience an authentic Guru-Shishya Parampara (direct Master-pupil relationship) of Ustad Alauddin Khans Maihar Gharana (tradition and style of learning). He learned his guru's teachings in their purest form. Soon, the gradual transmission of his Guru's vast range of knowledge blended with Tarun's own originality, aesthetic sensibility, and imaginative depth to produce a deeply meditative style of his own. He began accompanying his Guru, Pandit Deepak Choudhury, on the stage, as his Guru had accompanied Pandit Ravi Shankar on many occasions in India and abroad. He therefore experienced the ultimate culmination of his Gharana's Guru-Shishya tradition. Tarun's career as a solo artist is broad-based. He has the firm belief that traditional Indian Ragas, if properly presented, can be equally appreciated by people of all ages

throughout the world. This conviction has brought him regularly in front of sophisticated listeners as well as those uninitiated in music. His recital in Dubai, UAE, in April 2003, was highly praised. In March 2005, the Press Club of Kolkata, in their diamond jubilee year, invited Tarun for a solo Sarod recital which was greatly appreciated by the Press Club, as well as the press of Kolkata. In both urban and village settings, Tarun has received heart-felt appreciation everywhere. In addition to his regular Riwaaz (daily practice) and concert performances, Tarun conducts lectures and demonstrations on Indian Classical Music for foreign students, organized by the Tagore-Gandhi Institute for Culture Studies, Kolkata. In addition, Dr. Martin Clayton, Dept. of Music, Open University, U.K., interviewed Tarun and recorded his Sarod recital. This recording will be part of a collaborative project entitled, Experience and Meaning in Music Performance. Tarun's key to success is the presentation and elegance of his musical diction. Tarun captivates his audience by creating the relevant mood of each Raga. The focal emphasis in Tarun's performance is on the initial or Alap, portion, which is exquisitely ornate, subtle, and meditative. This gives the keenest expression to the Raga-Rup (conceptual form.) Equally bold are his Jod (phrasing with rhythm), Gat (traditional composition), and Drut (higher tempo) portions. He exhibits a combination of equal mastery over melody and complex beats, while still retaining the aesthetic essence of the Raga. This style is characteristic of the Pt. Ravi Shankar style of playing. Tarun has a rare tonal quality enhanced by his specially built Sarod. Realizing Tarun's talent, Sri Hemen Sen of Hemen Sons, Kolkata, the famous Sarod-maker, created a rare version of the instrument with an amazing sound quality, and presented it to Tarun. Tarun has emerged as a brilliant musician, known for attention to detail, conceptual integrity, and strict adherence to the Maihar Gharanas traditions. He has proven himself as a very successful and widely appreciated solo performer.

ABOUT THE RAGAS

Dr. Martin Clayton Open University, U.K.

RAGA PURVI

The first item recorded by Tarun Nayak for this CD is Purvi, a major evening raga of the Hindustani tradition. Purvi probably originates, as its name suggests, in eastern India: it is described in musicological literature under its present name from the sixteenth century onwards. It is generally described using words such as serious, quiet and solemn, while medieval sources depict the raga as a beautiful and charming heroine: listeners to this performance can decide for themselves which is more appropriate. Purvi is based on the *thaat*, or scale, bearing the same name, with the addition of *shuddh Ma* (4), which is used as an ornament between two *Ga*-s (as in *GaMaGa*, *ReSa*: 3 4 3, 2b 1). *Sa* and *Pa* (1 5) are generally omitted in ascending lines, and the most prominent notes (*vadi* and *samvadi*)

are Ga and Ni (3 7). Scale: Sa Re Ga Ma Ma Pa Dha Ni (1 2b 3 4 4# 5 6b 7) (Tarun Nayaks sarod is tuned with Sa a little below C on the Western scale. ) He presents raga Purvi first in the form of an alap, and then through a gat in jhaptal (a 10 beat metre), mimicking the format of a dhrupad-style vocal presentation. He is particularly at home in the alap, which includes jor, from 12 and jhalla, from about 26. Here he explores the subtle and contemplative nature of this great raga with deep involvement and excellent touch. The gat, like the alap, shows his Gurus influence strongly, thanks to its characteristic rhythmic pattern that anchors the whole presentation and provides a strong basis for subsequent development. RAGA GAVATI Gavati is a much less well-known raga than Purvi, but as Tarun Nayak demonstrates here it is also a very beautiful and delicate creation. It is built using the notes of the Khamaj thaat (with Ni komal, 7b), although it is not a particularly close relative of raga Khamaj. Like Purvi, Gavati omits two notes in its ascending line in this case Re and Dha (2 6). The descent is vakra (zig-zag), featuring the pattern: DhaPa, MaPa, GaMa, ReNiSa (6 5, 4 5, 3 4, 2 7b 1) Chalan (melodic movement): Sa Ga Ma Pa Ni Sa, Dha Pa Ma Pa Ga Ma Re Ni Sa (1 3 4 5 7b 1, 6 5 4 5 3 4 2 7b 1) After an aochar, or short alap, Tarun Nayak is accompanied by Arup Chattopadhyay for a Masitkhani gat in vilambit teental (16 beats). Here the underlying model is the khyal gayaki, in which the main melodic development is usually subsumed into the accompanied part of the performance. He begins with passages of barhat (expansion), building on and elaborating the framework of the composition, increasing the tempo to introduce a few sequences of tans (from about 14). He then shifts (17) to a fast gat, also in teental, which is developed through further variations, tans and jhalla (the latter from 23). The presentation is beautifully complemented by Arup Chattopadhyays accompaniment and solo interludes. Reviews "I have no hesitation that your Sarod recital has mesmerized all present on the occasion."...President, Press Club, Kolkata "Sarod player Tarun Nayak laid emphasis on the Raagdari his confident, simple and direct approach brought out the essence of Raga 'Shri' very gentlyThe Raagmalika in the Pilu set to Teentaal was very impressive, with many Ragas emerging like sparkling gems."...The Telegraph, Calcutta. "Tarun Nayak chose Raga 'Megh'. His presentation was marvellously skilful. He has the magical command to mesmerize the audience within a short span of time. The Raga expressed itself in his recital with all its characteristic features. The artist was at ease in accomplishing the tough task of rendering the abstract form of the Raga in pictorial dimension through his Alap." (Translated from Bengali)...Ganashakti, Kolkata "The artist's presentation of Alap-Jod in 'Marowa', followed by Vilambit and Drut Teentaal in 'Gauti'

captivated the audience with a magical spell." (Translated from Bengali)...Aajkaal, Kolkata "He recently captivated the audience in Dubai with his amazing skill on the Sarod at a concert Highly talented as he is, Tarun Nayak promises to keep alive the tradition of Indian classical music, adding new emotional and intellectual vitality."...Gulf News, Dubai, UAE

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