

rhythm, others provide resonance. The *sarod* has an immense range and can express sharply contrasting moods.

The *tabla* is a set of two drums. The smaller right hand drum, the *dayan*, is usually made of rosewood and is played with the fingers and palm of the right hand. The larger left hand bass drum, the *bayan*, is now usually made of metal and is played with the fingers, palms, and wrist. Between the straps and the drum bodies are pieces of wood with which the tension can be altered to control the tuning. The *tabla* is the traditional accompaniment to the main instrumentalist or vocalist in a classical recital. Sensitive musical interaction between the two artists is often one of the highlights of a concert.

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Oriental rugs courtesy of Oveissi & Co.

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UPCOMING WORLD MUSIC EVENTS

Monday, November 10th • 8:00 p.m.
Hult Center for the Performing Arts
BALKAN ROMANI (GYPSY) WEDDING MUSIC
\$15, \$20, \$3 discount for students and groups
(co-sponsored by the UO School of Music)

Sunday, April 4 • 8:00 p.m. Beall Concert Hall
SHOGHAKEN ENSEMBLE
Traditional Armenian Folk Music
World Music Series. \$10, \$8

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104th Season, 7th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Friday evening
October 17, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

WORLD MUSIC SERIES

presents

CLASSICAL MUSIC OF NORTH INDIA
(Hindustani Music)

featuring

Rajeev Taranath, sarod
Abhiman Kaushal, tabla

with

Doug Scheuerell, tanpura



UNIVERSITY OF OREGON

ABOUT TONIGHT'S ARTISTS

A phenomenal musician and performer with blazing technique and profound beauty of expression, **Rajeev Taranath** is today one of India's foremost classical instrumentalists and one of the world's top exponents of the *sarod*. He is the recipient of the Indian government's highest award in the arts, the Sangeet Natak Award for 1999-2000 for outstanding achievement in the field of Hindustani instrumental music.

A distinguished disciple of Maestro Ali Akbar Khan, he was first trained as a child in Hindustani vocal music by his father and other eminent musicians and was a concert and radio artist before he was twenty. Taranath performs internationally and is currently on the faculty at the California Institute for the Arts in Los Angeles, where he teaches Hindustani classical music six months of the year. He spends the remaining half of the year performing and teaching in India and in presenting concerts throughout the world. He has performed for universities, Indian cultural organizations, world music festivals, and western classical chamber music festivals.

Taranath has many commercial recordings, most recently released in 2002 on the Biswas Label in the U.S. (www.biswas.com) and another in 2001 on the Navras Records label in London (www.navrasrecords.com). Two new commercial releases are due on the market in October 2003 from the Audiorec label in England (www.audiorec.co.uk) and Goldenhorn Records (www.goldenhornrecords.com) in California.

Abhiman Kaushal is an outstanding *tabla* artist who is well known for his rich tone and clarity in performance. He belongs to the Farukhabad, Lucknow and Ajrara schools of *tabla*. Kaushal was initiated in this art at a young age by his father, Shri R. B. Kaushal, who was a disciple of the legendary Ustad Amir Hussain Khan. Living in the city of Hyderabad, India, Kaushal took further training under Ustad Sheikh Dawood and Pandit B. Nandkumar.

Kaushal has appeared at major international venues in England, Germany, Italy, Norway, Belgium, France, Israel, Japan, Mexico, United States, and India where he has accompanied many of India's leading classical musicians. He has numerous recordings including "Ravi Shankar in Venice," "Farewell My Friend" (with Ravi Shankar), and "Passages" (with Ravi Shankar and Philip Glass). National Geographic has recorded his *tabla* for the soundtrack to their documentary "Man Eaters of North India." Kaushal has also recorded for various world music compilations.

PROGRAM NOTES

Raga and *tala* are the two key elements in Hindustani music. **Raga** is neither a scale nor a mode. It is, however, a scientific, precise, subtle, and aesthetic melodic form with its own peculiar ascending and descending movement which consists of either a full octave or a series of five or six notes. Along with the use of microtones and other subtleties, *ragas* are distinguished one from another by the omission of a jarring or dissonant note, an emphasis on a particular note, or slide from one note to another. All *ragas* are based on one of seventy-two parent scales, called *melas*.

Every *raga* has its own principal mood – tranquility, devotion, loneliness, pathos, heroism, joy. Improvisation is an essential feature of Indian music, depending upon the imagination and the creativity for an artist; a great artist can communicate and instill in the listener the mood of the *raga*. Additionally, each *raga* is associated with a particular time of day or night, or a particular season, which reflects an awareness of the interaction between man and nature, each acting and reacting on the other.

Tala is another important component of Indian music. A *tala* is a rhythmic cycle that can range from three to 108 beats. The more common cycles are comprised of 6, 8, 7, 10 or 16 beats. The division of a *tala*, and the stress on its first beat which is called *sum*, are its most important features. Different *talas* may have the same number of beats but place the stress on different beats. For example, a bar of ten beats may be divided as 2-3-2-3, or 3-3-4, or 3-4-3. Within the framework of the fixed beats the drummer can improvise to the same extent as the principal artists; after going their separate ways musically, the performers come back together by accenting or stressing the first beat. Thus the *sum* becomes the most important beat in a recital of Indian music, since it fulfills the urge for unity following the distinct improvisational moments.

The **sarod** is an instrument which is considered to have originated in northern India in the 16th century. Like its relative, the lute, it has a hollow body which is carved out of a single piece of wood, usually teak. The belly of the *sarod* is covered in goatskin. The fingerboard is a smooth fretless steel plate which provides minimal friction to the sliding fingers and allows uninterrupted long glides over the tonal spaces. The twenty-five metal strings have different purposes: some are used to carry the melody, some provide emphasis and