

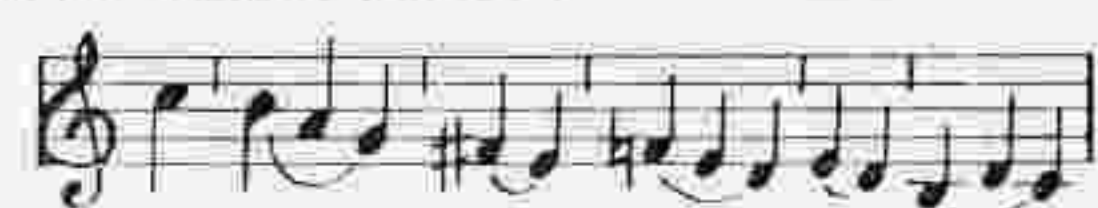
Side One:

RAGA: YAMAN KALYAN: This melody is conventionally rendered during the first quarter of the night. Musicians prefer to open their recitals with Yaman Kalyan because it evokes an atmosphere of peace—a prayerful mood. The raga permits all the notes in the ascent and the descent.

The Ascent: 

The Descent: 

The raga takes the Third as its dominant note while the Seventh is its sub-dominant note. The sharp Fourth note is used in both the ascent and the descent. But use is also made of the flat Fourth in the descent as shown below:



The exposition of the raga begins with *alap*, *jod* and *jhala*, unaccompanied by rhythm. *Alap* is the steady, sober unfoldment of the theme, while *jod* is the bare melody, played with the first two fingers only and with each note separate. In *jhala*, each note of the raga is followed by a fixed number of rhythmic strokes on the tonic.

Next comes the *gat* composition set to *teental*, a rhythm of 16 beats in a medium tempo. As the play gathers momentum, the tempo becomes faster, and the artist presents an integrated picture of his theme.

Side Two:

RAGA: HEMANT: This raga is a recent addition to the rich heritage of Indian music. Conceived and popularized by Allaaddin Khan, one of the greatest living maestros of India and father of Ali Akbar Khan, the raga is designed to depict the mood of the season Hemant. The mood is of serenity and quiet relaxation.

The raga is rendered during the first quarter of the night. It omits the Second and the Fifth notes from the ascent, but takes all the notes in the descent. The Fourth is its dominant note and the First is the sub-dominant note.

The Ascent: 

The Descent: 

After a brief prefatory *alap*, the artist starts his *gat* composition set to *teental*. Rhythmic elegance combined with melodic charm makes the piece highly evocative.

MANJ-KHAMAJ DHUN (DADRA): This is a tune of lighter vein though it is based on a traditional raga. Set to *dadra taal*, a lilting rhythm of six beats, it is not governed by rigid rules of modal structure.

Mohan Nadkarni

Public performance clearance—ASCAP

gehört zu: Lamsweerde
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Two Raga Moods On Guitar • Played By Brij Bhushan Kabra

accompanied by Tabla and Tamboura

The violin is probably the only western instrument so far to enjoy pride of place in the repertoire of Indian classical instruments. For no other foreign instrument has lent itself so easily and so beautifully to the subtle refinements of Indian melody as the violin.

Yet another western instrument has recently made its bow on the concert platform in India; it is the guitar. It is already in vogue in the orchestral ensemble of Indian films. The guitar is also popular with lovers of folk music because of its airy, breezy overtones which carry an appeal and a defiance of their own.

The guitar's entry into the Indian classical arena to qualify for the status of a concert instrument will evoke a lively interest in the West. In India, it is looked upon as a welcome, if bold, venture. Western listeners will be interested to know that the player, Brij Bhushan Kabra, is a disciple of Ali Akbar Khan, the sarod maestro and a pioneer in musical experimentation. And one has only to listen to believe that the guitar can afford pure classical abstractions as delightfully as any other instrument of India.

Kabra's guitar, however, makes a difference in some respects. While the western guitar is a six-string instrument with a fretted fingerboard, Kabra has replaced three of the bass strings by bronze strings in the lower octave to suit the needs of Indian melody. He has also added a new string, known as *chikari*, to lend continuity to the drone. Kabra plays his instrument with a steel bar. The result is that his guitar yields naturally to *meend* patterns (glides from one note to another, the most distinctive feature of Indian music) and sustained notes; their effect sounds as abiding as that of the sarod or the veena.

The most striking feature of Kabra's play is his effort to achieve a happy fusion of the techniques of vocal and instrumental music (*gayaki* and *tantrakari*). Another equally notable feature of his instrumentation is the quiet, cautious exploration of the resources of his medium. The guitar, unlike the sarod, the sitar, or the veena, does not have a wide tonal range. Yet he is able to conjure up varied and rhythmic effects from his instrument. Such a degree of instrumental expressiveness is difficult to accomplish and shows his talent and skill. He does not show any craving for showmanship in his effort. Nor does he lose himself in a welter of technicalities.

Mohan Nadkarni

THE MUSICIAN

The Seniya tradition of Hindustani music, pioneered by the centenarian maestro, Allaaddin Khan, has nurtured a number of unrivalled masters in instrumental melody. Their media of expression are different. With Ravi Shankar, it is the sitar; with Ali Akbar Khan, the sarod; and with the late Pannalal Ghosh, it was the flute—to cite only a few instances. The stamp of the master's genius is evident in the technique and presentation of all these masters. The vehicle of expression therefore hardly seems to matter. What really matters is the elevating music all these exponents of a common tradition have given us over the years. Now comes Brij Bhushan Kabra, a new votary with a new medium, to make a curious addition to the already varied repertoire of the Seniya tradition.

Thirty year old Kabra hails from Jodhpur, a former princely state and now in Rajasthan state of the Indian Union. He comes of a family which professes allegiance to the Vaishnava cult. All religious activities of this cult center round Lord Krishna and have intimate association with music. To the Vaishnavites, music is a means to salvation. Apart from this religious environment, Kabra was also lucky in being born and brought up to the sound of lilting melody and rhythm in a family of wealth and musical talent. His grandfather had such a passion for music that he used to invite eminent musicians of the time, especially instrumentalists, to perform at the family temple. Kabra's father, too, was cut from the same cloth. A noted educationist and musicologist, he had learned to play the veena and the sitar from Inayat Khan (father of the world-famous sitarist Vilayat Khan). Young and impressionable, Kabra thus unconsciously absorbed much of the good music around him.

Meanwhile in 1945, Ali Akbar Khan came to Jodhpur as a court musician of the former princely state. Kabra's elder brother, Damodar Lal, started learning music from Ali Akbar Khan, and this aroused Kabra's love of music which had remained dormant until then. He used to sit and watch while Ali Akbar Khan trained his brother.

Kabra got a degree in geology from Rajputana University in 1954 and went to Calcutta for training in business administration. There he had occasions to attend several musical soirees. As a result, he developed a tremendous interest in classical music. Until then sports was his first love and he had not taken to music very seriously. He joined the business profession in Ahmedabad, in Gujarat State, after completing his training in Calcutta.

It was by sheer chance that he came by an old

But then there was no one to show him how to handle the instrument. Nor could he dare try his hands on this foreign medium in the orthodox of his ancestral home. Yet, as soon as he settled down in Ahmedabad, Kabra practiced on his instrument with rare enterprise and initiative for six to eight hours daily for three years. Ali Akbar Khan discovered in him the makings of a promising musician in 1961 and encouraged him in his pursuit.

A regular broadcaster, Kabra ranks among the up-and-coming stylists of India and participates in major musical events all over the country.

THE AUTHOR

MOHAN NADKARNI, author of the annotation, is a well-known journalist and music and dance critic of Bombay, India. A keen student of musicology, Sanskrit literature and ancient Indian culture, he contributes his writings to leading English dailies and periodicals in India. He has covered several outstanding musical events for the press.

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guitar. He just picked it up and took from the very first. That was in 1950.