



## NAADYATRA RAAG MAHOTSAV<sup>TM</sup>

# YAMAN

*A Unique Raag Dhyaan Experience*



## Observations & Learnings

from the event held on

July 21<sup>st</sup> 2018,

at IGNCA, New Delhi

**N**aadyatra Foundation's  
*Raag Dhyaan Experience* Project  
is an effort dedicated to the  
reconnection with *dhyaan* in  
Raag music.

We believe that there are two  
perspectives from which to see  
any Raag - Emotional or *Dhyaan*.

From the 'emotional' perspective,  
Rasa, Nature, Beauty etc are  
visible in the Raag

Whereas from the *Dhyaan*  
perspective, only stillness and  
thoughtlessness are experienced in  
a Raag

## "ध्यान"

... हमारे रागसंगीत परम्परा का एक  
महत्वपूर्ण पक्ष और लक्ष्य रहा है।

इस सत्य की अनुभूति हमें स्वराभ्यास करते  
हुए या उत्कृष्ट रागसंगीत को सुनते हुए होती  
है। किसी भी राग में स्वरों की शुद्धता को  
स्थिरता से निर्वाह करते हुए विचारशून्यता  
तक पहुंच पाने की सम्पूर्ण प्रक्रिया है 'ध्यान'।





In popular raag presentations today, there is a strong desire to experience joy, entertainment, emotion, rasa etc. from the raag. This often ignores the important *Dhyaan* aspect of Raag music.

*Naadyatra Raag Mahotsav* is an attempt to present Raag music focusing on 'dhyaan' as a parallel format alongside the present popular formats.

We believe that to make this series an ongoing event, India's top artists, musicians, scholars and well-wishers will provide us their guidance and support.

प्रचलित राग प्रस्तुतियों में प्रायः राग से आनंद, मनोरंजन, भाव, रस आदि प्राप्त कर लेने की प्रबल इच्छा ने राग के इस महत्वपूर्ण पक्ष को जाने-अंजाने में उपेक्षित किया है।

नादयात्रा फाउंडेशन का "राग ध्यान अनुभूति" श्रृंखला राग के ध्यानतत्व के पुनर्स्थापना को समर्पित एक विचार, प्रयास व सादर आग्रह है।

हमे यक्रीन है कि इस मुहीम को अनवरत गतिशील बनाये रखने में देश के महान कलाकारों, कलाविदों, विद्वानों व मित्रों का आशीर्वाद, मार्गदर्शन और सहयोग मिलता रहेगा।

रागालाप इसी प्रकिया का पर्याय है।

# THE FIRST EVENT

Naadyatra Raag Mahotsav is a Project comprising of two parts: Engaging the artist with the *dhyaan* aspect of music and getting them to present it to the audience to reconnect them to *dhyaan*.

In the concert, the artists performed only with the Tanpura and a single percussion instrument. We have experienced that instruments that were later added to Raag Music like Harmonium, Violin etc sometimes distract from *Dhyaan*. This is our view and the response to the first event, confirms our view - the audience loved our experiment.

In this First Event of the Naadyatra Raagmahotsav, the focus was on **RAAG YAMAN** – its different dimensions and interpretations were presented in the Dhrupad, Khayal and Instrumental styles with the aim to create *Dhyaan*.

## THE PROCESS

Any new thought requires the courage to see it to its conclusion.

The Naadyatra Team has full conviction in their concept. But the challenge was to find artists who believed in this thought too and were willing to take a risk and experiment with the concept. Many notable, renowned artists were approached but the risk of experimentation and deviation from the existing format, deterred them from being a part of this project.

After many rejections, we found the first three artists who were not only willing to join the Project but were also very encouraging - they were actually delighted to be a part of this experiment. We had the honour of working with - *Gauri Pathare, Pandit Tejendra Narayan Majumdar and Padmashri Gundecha Brothers.*

Once the artists were briefed on the concept of *dhyaan* they shared their views with us on what they felt about it. They then started preparation for the event. It is noteworthy to mention that the challenge was the biggest for Gauri ji since she could not take the support of the harmonium. The presence of the harmonium has become a part of the intrinsic fabric of a khayal presentation. She had to invent her own means to create 'fillers' in her performance which she ably did with the Tanpuras and vocal support from one of her students.

While preparing for the event, Pandit Tejendra Narayan Majumdar shared with us that though Dhrupad is an integral part of the Senia Maihar Gharana, he had not had the opportunity to ever perform it on stage. He was eager to use the opportunity of the *Raag Dhyaan* concept to play Yaman in the Dhrupad format using the Pakhawaj instead of Tabla.

Dhrupad is a meditative art form by itself. It is considered to be 'margi sangeet' - music that puts one on the path to self realisation. The Gundecha Brothers shared that their presentation would aim to go from **bhaav** to **abhaav**.



naadyatra  
FOUNDATION

# NAADYATRA RAAG MAHOTSAV™

presents

# YAMAN

*A Raag Dhyaan Experience*



## KHAYAL

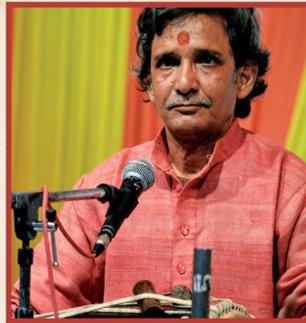
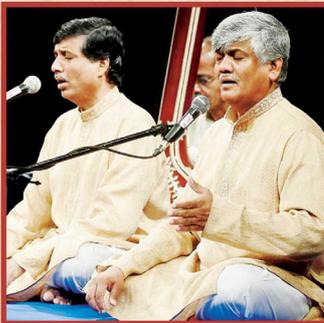
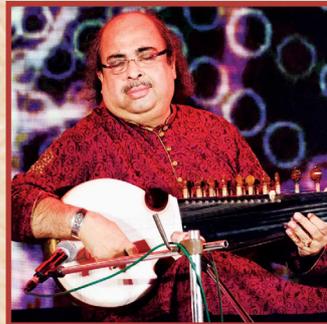


Gauri Pathare (Vocal)  
Abhay Datar (Tabla)

## SAROD



Pt. Tejendra Narayan Majumdar  
Akhilesh Gundecha (Pakhawaj)



## DHRUPAD



Padmashri Gundecha Brothers  
Pt. Dalchand Sharma (Pakhawaj)

Stay tuned with the artists and follow  
live updates on our Facebook page  
NAADYATRA RAAG MAHOTSAV -  
YAMAN



[WWW.NAADYATRA.COM](http://WWW.NAADYATRA.COM)

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# GAURI PATHARE

## *Hindustani Classical Vocalist*

*"Gauri is an accomplished vocalist of the younger generation of musicians.*

*She confessed "we do raag-dhyaan (contemplation on raga) when practicing alone with our tanpura in the reclusive privacy of our home, with no pressure of performance"; before opening her concert with the bada khayal, "Banre balaiya..." set to vilambit Ek-tala, she preceded with a subtle alaap, rich with the nuances of the melodious raga.*

*She did succeed to do justice with the dhyaan aspect of Yaman...."*

MANJARI SINHA

*"It was Yaman at its best by all the eminent artists at Delhi last Saturday.*

*Thanks Naadyatra Foundation for excellent organisation. Aesthetically decorated ambient venue, excellent sound which is a rare commodity and a very well perceived concept. Wishing Naadyatra Foundation all the very best and wishing indeed a very bright future for classical concerts they intend to organize. I did celebrate Yaman."*

GAURI PATHARE

Gauri Pathare is one of the few sought-after prominent Khayal vocalists amongst the present generation. She is still on the upward growth trajectory of her musical career. Because of which, at first we were a little apprehensive about approaching her with our concept. In the traditional sense she still needs to break into the creme category of Khayal artists. But she put our apprehensions to rest in our first conversation with her. She was forthcoming and enthusiastic about the *Dhyaan* project and applauded us for thinking about bringing this change into the concert presentation format. She easily took up the challenge of performing without harmonium and discussed ideas of how to plan her presentation.

Her openness, her simplicity and her musical calibre moved us. We are happy to have found a friend in her who is also on a naad-yatra of her own.

Gauri Pathare was accompanied by Abhay Datar on the Tabla. Abhay ji has accompanied her in many concerts and that was reflected in the ease and comfort in their performance.

# PANDIT TEJENDRA NARAYAN MAJUMDAR

## *Hindustani Classical Sarodist*

Pandit Tejendra Narayan Majumdar is one of the foremost Sarod artists both nationally and around the globe. We, the Naadyatra team was honoured to have him accept our invitation to perform for our maiden concert. A reputed artist like him would be hounded by organisers to perform for them and this was Naadyatra Foundation's first ever concert and that too with an off-beat theme.

Tejendra ji was professional and encouraging in his approach with us. He readily accepted all the requests we made including recording a video with his thoughts on the upcoming event. It was interesting to observe his thinking towards 'dhyaan' – he chose the Dhrupad approach to present Raag Yaman. The Senia Maihar Gharana has a rich heritage of Dhrupad training but seldom do artists present this aspect in their performances. Even for him, it was a first. We are delighted to have had him be a part of the Naadyatra Raag Mahotsav.

Akhilesh ji is one of the prominent Pakhawaj players of the country. He is one of the few Pakhawaj players who has created a place for himself as a solo performer besides being an accompanying artist. He is a Guru, friend and partner for the Naadyatra team.

He has this innate ability to get involved and make everything his own. For any issue or challenge we faced, his reassurance saying "main hoon na" resolved it.

The two artists came together to play for the first time. And their jugalbandi was amazing.

*"What impressed was the total change of style of playing – a fan admitted that this was like hearing a different player, the picture he created was so different in texture and aesthetics. Another said "it was like he was on fire"; there was so much action on stage!! Certainly the "dhammar" composition, accompanied with active participation by Akhilesh Gundecha left one breathless...."*

SHAILAJA KHANNA

*This was really very special to me as it was conceptually very unique. The performers also were very honest and serious about their performances which could be in tune with the concept. In spite of the rain, the house was overpacked, it was really very inspiring. You have been able to draw the attention of the young generation which I believe is a great achievement. I think this effort has been so nicely accepted by the audience, henceforth you can be rest assured to promote this concept in various venues in different cities in the near future. I wish Naadyatra Foundation every success and a prosperous future.*

PT. TEJENDRA NARAYAN MAJUMDAR



नादयात्रा का यह दृष्टिकोण संगीत को सुनने और गुनने को एक नयी दिशा देगा। हमारे वर्तमान समय में इस दृष्टिकोण को आगे बढ़ाना बहुत आवश्यक है।

हमारे संगीत को मात्र मनोरंजन से ऊपर उठाने के लिए और संगीत को ध्यान के दृष्टिकोण से देखने के लिए नादयात्रा का यह प्रयास बहुत महत्वपूर्ण है। उम्मीद है कि हमारे कलाकार, श्रोता और अन्य ऑर्गेनाइजर्स इस दृष्टिकोण को आगे बढ़ाने के लिए सहयोग करेंगे और इससे प्रेरणा लेकर और भी इस तरह के प्रयासों को करेंगे।

हम नादयात्रा को अनंत शुभकामनाएं देते हैं कि वे इसी तरह अर्थपूर्ण कार्य को संपन्न करते रहें। हमें बहुत खुशी है कि उनके इस पहले प्रयास में लोगों का बहुमूल्य सहयोग मिला। जिस तरह इस कार्यक्रम को सुनने के लिए ओवरक्राउडेड ऑडियंस थी इससे संकेत मिलता है की हमारी ऑडियंस वर्तमान संगीत के स्वरूप में बदलाव चाहती है - बदलाव नया नहीं बल्कि वही पुराना जिससे हमारा शास्त्रीय संगीत शुरू हुआ था।

परिस्थितिवश जो हमारे संगीत में कुछ विसंगतियां आ गयीं हैं, नादयात्रा उनको चिन्हित कर हमारे संगीत को पुनर्स्थापित करना चाह रही है उसके लिए हमारी बहुत बहुत शुभ कामनाएं उनके साथ हैं।

PADMASHRI GUNDECHA BROTHERS



*“Gundecha Brothers (Umakant and Ramakant) reached the Raag Dhyaan Experience to its ultimate destination, where it was supposed to take the listeners, as they said “the alaap of Dhrupad is the journey of bhava and dhyaan.” Opening the alaap with just humming like an ‘Anuswara’ of ‘Om’; they took ample time to establish just the base with ‘dha ni re, ni dha sa’ as if meditating on the main tonic the ‘Shadja’. Gradually the loops of meend encircled the progression of swaras first till the mandra shadja and then leisurely proceeded to the madhya and taar, with correspondingly accelerating tempo complimenting each other with ‘swar-samvad’.”*

MANJARI SINHA

# PADMASHRI GUNDECHA BROTHERS

## *Dhrupad Vocal*

Padmashri and Sangeet Natak Akademi awardees Gundecha Brothers need no introduction. They have done pioneering work in not just making Dhrupad 'listener friendly' but also in making it reach different corners of the world. The Dhrupad Sansthan in Bhopal where they selflessly share their music, training, experience and wisdom, attracts students, Indian and international. As artists, they have mastered the technique that brings their voices to merge together so perfectly that their combined presence on stage is of one singer. For the Naadyatra team, they are a source of inspiration. As our Gurus, they encourage us to question and experiment – whether it is with music or with any new idea or venture. They were there at the first residential music retreat organised by Naadyatra in Varanasi in 2014 where they performed and conducted workshops. So, it was obvious for us that they HAD to be a part of Naadyatra's maiden concert. Though they were out of the country from April – July, they were regularly keeping a tab on our progress with the preparations and our success with getting artists. Our lack of experience in handling artists was mitigated and managed by them so seamlessly.

As their students, we have so much to be grateful for – their selflessness, simplicity & humility are matchless. Naadyatra is enriched to be under their umbrella of care and guidance.

Pandit Dalchand Sharma is one of the most eminent exponents of Pakhawaj in India belonging to the Nathdwara Gharana. Panditji has this unique ability to transform himself as an extension of the pakhawaj so it is mesmerising to listen to him and also watch him play. He provided stimulating partnership to the Gundecha brothers.





NAADYATRA RAAG  
presents

युगल

# YAMAN RAAGMAHOTSAV REVIEWS

**THE ASIAN AGE**  
Delhi | Mumbai | Kolkata | London

## ‘EXPERIMENTAL’ CONCERT A THUNDERING SUCCESS

THE ASIAN AGE. | SHAILAJA KHANNA  
Published : Jul 30, 2018, 12:58 am IST Updated :  
Jul 30, 2018, 12:57 am IST

The packed hall needed extra seats to accommodate the thronging surge of expectant, mostly young listeners.

Naad Yatra’s experimental concert last week at IGNCA’s auditorium was a thundering success, despite the constant downpour of rain all evening. The packed hall needed extra seats to accommodate the thronging surge of expectant, mostly young listeners. A welcome change was the presence of several musicians in the audience who were given front row seats; something that concerts in our capital are not known for; the focus being more on seating senior bureaucrats and dignitaries in the front.

The experiment was that all three concerts that evening were all in Raga Yaman; the formats “khayal”, “dhrupad” instrumental, then “dhrupad” vocal. Also, no accompanying instruments other than percussion and “tambooras” were permitted. The focus was on creating a mood of “dhyaan” or meditateness, the assumption being that the lighter forms of North Indian classical music were not conducive to creating this mood, and that accompanying instruments distract the artist.

Raga Yaman of course is a Raga of great potential, can be expanded easily, it is rightly said to create a mood of “kalyan” or benevolence; it also has scope for enormous lyricity. Yet to insist on 3 major artists sticking only to the one Raga was perhaps an imposition on artistic creativity that could perhaps have been avoided. Starting with

a khayal rendering of Raga Yaman (Aiman) by Pune based Gauri Pathare, the evening went on to an unusual sarod concert by Kolkata based Pt Tejendra Narayan Mazumdar.

The original format of all North Indian classical music is dhrupad; a style which is staid, embellished without light touches, with stricter rules of progression. During “alaap”, and “jor”, the progression is quite different; it is not a matter of merely reducing the speed, or lingering more on a note to simulate the “dhrupad” style. The improvisation during the “laya” of “dhrupad” compositions too is more rigidly adhered to, with “dhammar” (14 beat “dhrupad” time cycle also referring to compositions in that “taal”) “upaj” (improvisation) conventionally following the “bols” of the composition. It requires a definite specific training or ends up being a hollow imitation of “dhrupad”. Pt Tejendra Narayan Mazumdar’s “dhrupad” recital was remarkable – one has not heard this style from him at length before and he admitted he had played a full scale “dhrupad” concert for the first time. As he said, though the original training he received was in a “dhrupad” format, most of his career of over 35 years, he had played what is today the current instrumental style. Certainly his concert did not display any signs of it being a novel experience for him. His sonorous “meends” during the “aalap” tugged at the heartstrings, his “jor on the other hand was redolent with “gamak”, (movement within notes) sombre and without frills. Slowly he increased the speed to show traditional sarod “bols” (strokes), culminating in “taar paran”



accompanied by the pakhawaj, played by Pt Akhilesh Gundecha. "Taar paran" is a veena tradition where the "bols" of the pakhawaj, in their compositions called "parans", are played out on the wires (taar). Nowadays no body perhaps learns "parans" any more so "taar paran" is rarely heard on instruments. It was truly a grand sound, with both instruments resounding majestically together, creating a wonderful musical picture.

What impressed was the total change of style of playing – a fan admitted that this was like hearing a different player, the picture he created was so different in texture and aesthetics. Another said "it was like he was on fire"; there was so much action on stage!! Certainly the "dhammar" composition, accompanied with active participation by Akhilesh Gundecha left one breathless, trying to keep pace with the "laya". There were frequent complicated "tihais", intricate "layakaari" has of course always been a part of the Senia Maihar offering; both his Gurus, Ustad Bahadur Khan and Ustad Ali Akbar Khan were master "layakaars" (masters of rhythm). What was especially astounding was the fact that both the masters, Tejendra and Akhilesh were collaborating together for the first time in concert; they sounded so much in tandem! The final offering was in "sool" taal, 10 beats, another cycle usually played in the "dhrupad" tradition. Here, the maestro played his own composition. His immense creativity has been given suitable freedom to express itself correctly due to his vast knowledge of Raga, in the tradition of his "gharana". The variety of stroke work, elegant unusual aspects of the Raga being enunciated, as well as the grandeur of the formal "dhrupad" style presentation were immensely satisfying; one was left feeling bereft after the succinct under 50 minute recital. Without doubt, Tejendra has emerged as the face of the younger generation of Maihar "gharana" exponents. His "baaj" has the virility of Ustad Bahadur Khan, his first guru for more than 18 years till the Ustad's death in 1989; and the lyricism of his 2nd Guru Ustad Ali Akbar Khan, under who he trained till his death in 2009.

One hopes that the organizers next time invite not more than 2 fine artists per evening so there are no time compulsions in the process of taking one to a state of "dhyaan". Indian classical music needs time to unfold and develop a mood;

this cannot be created with Time, the sword of Damocles hanging over one's head.

The evening ended with a recital by the Gundecha Brothers, Padma Shri and Sangeet Natak Academy awardees Pt's Umakant and Ramakant Gundecha.



*It was a rare treat.  
Exhilarating experience.  
The idea of an entire  
concert on a single raga  
is path breaking. In  
future you can elaborate  
on the significance of the  
particular raga and ask the  
performers to share their  
insights.*

member of the audience



# THE HINDU

## SIMPLY SUBLIMINAL!

Manjari Sinha | JULY 27, 2018 00:00 IST

*An invigorating concert where Tejendra Narayan Majumdar, Gundecha Brothers and Gauri Pathare underscored the importance of meditative contemplation of the raga.*

Technical virtuosity and speed have, in recent decades, become the norm rather than exception at classical music concerts. And this is true for both, vocal and instrumental recitals. The endless rounds of acrobatics executed without any purpose, have become the test of an impressive performance, where you do not bother about the raga. In fact, there is no raga but just scale, with no urgent need for total tunefulness (swara-shuddhi), maintaining the purity and steadiness of each note; leave aside other vital matters of vision and poetry in it. The raag-dhyaan or meditative contemplation of the raga has become (if at all) a part of theory not practice.

No wonder the invitation by the Naadyatra Foundation for Naadyatra Raag Mahotsav, offering 'A Raag Dhyaan Experience of Yaman' with focus on Dhyaan in raga music; pulled a huge crowd of music lovers to the Indira Gandhi National Centre for the Arts auditorium recently. The jam-packed hall had visibly a large number of young listeners.

The focus of this event was on presenting different dimensions and interpretations of raga Yaman, one of the most melodious and spacious ragas of Hindustani Raagdaari Sangeet. The vocal and instrumental recitals of the raga were aimed to create 'Dhyaan' and artistes Gauri Pathare for khayal, Tejendra Narayan Majumdar for Sarod and Gundecha Brothers for dhrupad were requested to take support of just the tanpura and percussions, no other instruments. The invite promised, 'though the musicians are well known

in their fields, the listeners would experience their music differently this evening'.

The greatest challenge was there for Gauri Pathare who opened the 'Raag Mahotsav' with just a couple of tanpuras and Abhay Datar on tabla to support her apart from her young disciple Sunita Bhatt. She was allowed no harmonium or sarangi support to inspire her with musical ideas or provide rest in between the consistent singing. Gauri tried to encourage her disciple but it sounded less of a support and more of a taalim (tutorial class), which is not desirable or proper on a concert platform.

### *Varied patterns*

Gauri is an accomplished vocalist of the younger generation of musicians. She confessed "We do raga-dhyaan (contemplation on raga) when practising alone with our tanpura in the reclusive privacy of our home, with no pressure of performance"; before opening her concert with the bada khayal, "Banre balaiya..." set to vilambit Ek-tala, preceded with a subtle alaap, rich with the nuances of the melodious raga. She did succeed to do justice with the dhyaan aspect of Yaman during the slowly progressing alaap barhat traversing from mandra pancham to upper Gandhar, before proceeding to the alankarik



aakar and bol-taans of varied patterns.

The famous chhota khayal "Kinare kinare..." set to addha theka of Teentala disclosed her rhythmic joy in the lovely leaping phrases. Gauri followed it with another richly ornate drut Ektala composition, "Bhaunre mat kar guman..." sung

with flair and felicity. It was creditable of her to have managed without the harmonium support and she did start with the Dhyaan oriented rendering of the raga but ultimately she could not help being her usual brilliant self. The rousing raga intrigued the mind more than the heart. The overpowering jarring volume of the electronic tanpura proved a big hindrance in 'dhyaan'. She concluded her recital with an abhang.

Pt. Tejendra Narayan Majumdar took the stage thereafter with Akhilesh Gundecha on pakhawaj. Coming from the Senia Maihar Gharana, he dealt with raga Yaman, in Dhrupad style Been Ang, with a detailed alaap-jod jhala followed by a couple of compositions in Dhamar and Sool Tala. The finely tuned acoustic tanpura created perfect ambience for his reposeful alaap to reveal the dhyaan-roop of raga Yaman. The expansion through the interiors or the raga in lower octave was nimble with meditative ideas. He then gradually worked on the pivotal notes of the raga one by one as nyas, weaving contemplative web around them. Tejendra was careful to use elongated meend to move from one swara to the next which may be at times further away, avoiding the lighter veins like khatka and murki. His totally tuneful touches made each and every note come alive with dhyaan. The jod sequence also had gamak and dir dir ka kaam. Akhilesh's Pakhawaj joined him during the jhala sequence, but by then the initial tunefulness of sarod had not remained the same.

Tejendra has got sharp ears too. He took time to retune his sarod before starting the composition and the deep, richly textured sound of the instrument made Yaman come swiftly to vivid life during the dhamar composition of 14-beat cycle. He once again wove marvellous spells of mathematical symmetry of swar and laya, often dodging the exact beat with ateet and anagat.

The concluding composition set to Soolta saw Tejendra maintain the rhythmic cycle even during the fast jhala, working on different chhand of tisra, khand and misra jati of 3.5, and 7 matras. Akhilesh kept pace with his rhythmic patterns but surprisingly in the final tihai instead of a simultaneous 'sam', they both reached the ultimate 'sam' one after the other.

Gundecha Brothers (Umakant and Ramakant) reached the Raag Dhyaan Experience to its ultimate destination, where it was supposed to take the listeners, as they said "the alaap of Dhrupad is the journey of bhava and dhyaan." Opening the alaap with just humming like an 'Anuswara' of 'Om'; they took ample time to establish just the base with 'dha ni re, ni dha sa' as if meditating on the main tonic the 'Shadja'. Gradually the loops of meend encircled the progression of swaras first till the mandra shadja and then leisurely proceeded to the madhya and taar, with correspondingly accelerating tempo complimenting each other with 'swar-samvad'.

The sequence of sthayi, antara, sanchari and abhog was clearly visible even in the detailed alaap before Pt. Dal Chand Sharma of the Nathdwara tradition joined them on pakhawaj with the dhrupad composition 'Pratham Shareer Dhyaan....' in Chautala. His vigour inspired (rather forced) Ramakant to reciprocate rhythmically, playing hide and seek with the laya (the rhythm) in bolbaant sequence, while Umakant tried to bring them back to the dhyaan aspect.

Their dhrupad recital concluded with a Soolta composition, "Shiva Shiva dhyaavat....", where the last line would come back from tar shadja to madhya shadja as 'Sa, Pa, Ga, Sa', disturbing the dhyaan of discerning listeners from the conventional raag roop of Yaman, by this unconventional chalan.



## "YAMAN" NOT THE GOD OF DEATH!

Vijayan Punnathur

Yama or Yaman (as is called in Malayalam) is the Hindu god of death, king of ancestors, and final judge on the destination of souls, whereas in Hindustani classical music Yaman is a popular raaga. A raaga in the context of music may denote the impressions of melodic sounds on both the artist(s) and listener(s). A raag consists of required and optional rules governing the melodic movements of notes within a performance. The equivalent of raag Yaman in Carnatic music is the raaga Kalyani. In the Hindustani classical music, a specific time of the day/night has been assigned for singing a particular raag. In the case of Raag Yaman, it is to be sung on the first half of the night and the raag is capable of making one serene, calm and peaceful as also joyful and lively. Yaman is a very popular, simple and straight raag and that is why even a person like me who does not have any in-depth knowledge about classical music have developed a liking to this raag.

On a rain soaked evening at Indira Gandhi National Centre for Arts (IGNCA) today, the Naadyatra Foundation presented a Naadyatra Raag Mahotsav a wonderful treat of Hindustani Classical Music featuring "YAMAN - a Raag Dhyaan Experience", in which three different genres of music was presented - Khayal singing by Gauri Pathare, accompanied by Abhay Datar on the Tabla, a Sarod recital by Pandit Tejendra Narayan Majumdar with Akhilesh Gundecha on the Pakhawaj (who has provided accompaniment for the Dagar Brothers) and the proverbial 'icing on the cake', Dhrupad singing by the Gundecha brothers - Padma Shri Umakant Gundecha and Ramakant Gundecha, with the eminent Dalchand Sharma on the Pakhawaj. Coming as it does after a gap of few months interval of watching a live concert, the evening of musical rendering did satiate my longing to no end.

The Gundecha Brothers learned the Dhrupad singing under the tutelage of the renowned Dhrupad vocalist Ustad Zia Fariduddin Dagar and also with Ustad Zia Mohiuddin Dagar (the distinguished performer of Rudra Veena) and is the foremost singers of Dhrupad singing. The Dhrupad singing tradition of Dagar brothers

is safe in the hands of this duo, at least for the coming many years. As for Pandit Tejendra Narayan Majumdar, he is considered to be one of the celebrated Sarod players along with Ustad Amjad Ali Khan. Gauri Pathare is undoubtedly a name to reckon with among the present generation of musicians and an admirable feature of hers seemed to be encouragement provided to a teenager who accompanied her on the Tanpura.

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बाहर मल्हार की फुहार और भीतर यमन की अद्भुत बौछार। इससे ज़्यादा खूबसूरत संगम और क्या हो सकता था। ऐसा प्रतीत हो रहा था की मल्हार के घने बादलों के बीच भी यमन की सुनहरी चंद्र किरणों ने हम सबके मानस पटल को आलोकित कर दिया है। हर एक प्रस्तुति के साथ मल्हार के बादल मानो उमड़-घुमड़ कर यमन की समस्त प्रस्तुतियों को सुनने के लिए बेकरार थे। नादयात्रा संस्था के सदस्यों को कोटि-कोटि धन्यवाद। आपके द्वारा गुरुजनों के आशीर्वाद से प्रारंभ की हुई यह यात्रा अनंत काल तक चलती रहे यही ईश्वर से कामना है

||

member of the audience

## Excerpt from a post by Bhaskar Roy

The Naadyatra Raag Mahotsav organised a "concert with a difference" this evening at the Indira Gandhi National Centre for Arts (IGNCA), near India Gate, New Delhi. Christened "A Raag Dhyaan Experience", it was meant to feature the meditative aspects of a single Raag, YAMAN. A novel endeavour by itself, two of the country's top most artistes and a young promising vocalist from Pune/Bombay were the musicians billed for this unique concert which stipulated the abhorrence of electronic tanpuras and accompanying musical instruments like harmonium/sarangi for the vocalists and mandatory use of 'live' tanpuras for all. A good move, I thought. Young Gauri Pathare presented three khayal compositions in Yaman and a short "Marathi Abhang" dedicated to Lord Vithhala in the same Raag. Gifted with a sweet and melodious voice, Gauri has received training under three streams of Hindustani Classical Gharanas, namely Jaipur-Atrauli, Gwalior and Kirana. Her mentors were and are top notch vocalists like Late Pt. Jitendra Abhishekh and Smt. Padma Talwalkar. Gauri was in fine nick this evening and enthralled the packed IGNCA Auditorium with her soulful rendering. However, given the format of the concert, i.e the Dhyaan or the Meditative Experience one would have expected a longer 'alaap' from her but what turned out as her introductory piece was only a 6 minute "aochar". However, Gauri made amends with her elaborate vilambit khayal which amply proved her rich classical training under the celebrated maestros. Her effortless traversing of all the octaves without a single blemish, her flowing taans and her overall pleasing personality mesmerized the audience in full measure. She was also vigilant enough to keep her Yaman free from the influence of "Yaman Kalyan", though it's only a subtle difference. Shri Abhay Datar (Bombay)'s tabla accompaniment was bereft of unwanted flourishes and ably assisted the vocalist.

The second artist was the internationally renowned Sarodiya of the Senia-Maihar Gharana Pt. Tejendra Narayan Majumdar of Calcutta who is unquestionably one of the most accomplished instrumentalists today, particularly of the Sarod. Having been trained extensively under legends like Ustad Bahadur Khan and "Swar Samrat"

Ustad Ali Akbar Khan, Tejendra never fails to impress. With the eternal blessings of his Gurus, his music is unmistakably of the meditative kind, not catering to gimmicks which are generally lapped up more by the galleries rather than discerning listeners. Today, Majumdar was in a particularly sublime mood befitting the very idiom of this unique concert and his 35 minute Alaap, Jod and Jhala was a perfect study in real aesthetics. One lost count of the no. of times he coaxed the most beautiful nuances of the raaga through his "meends and gamaks" which sent the audience into raptures of ecstasy. As he progressed towards the Jod and Jhala, the audience of the overflowing IGNCA Auditorium was literally eating out of his hands. The tonal variations, the robust plucking by the right hand and the aggressive Jhala portion set to the adroit Pakhawaj accompaniment of Akhilesh Gundecha ji added to the overall grandeur of Pt. Tejendra Majumdar's efforts. He ended his recital with two



gat compositions in Dhamar Tal and Sool Tal respectively which once again not only proved his mastery and control over his instrument but also displayed the age-old tradition of "Dhrupad-Dhammar" style of playing Instrumental music which was a hall-mark of the Senia Gharana. (After his recital, he told this writer that he learnt the Dhrupad-ang style exclusively from his mentor Ustad Bahadur Khan). His concluding "Dha" after reaching the mesmerizing crescendo was received with a standing applause by the spell-bound audience. A concert to remember for a long time.

# AUDIENCE ANALYSIS & RESPONSE

The concert hall was packed beyond capacity and people had to be accommodated on the stage, and every possible space available

A large part of the audience was a younger average age (below 40) than seen in music concerts



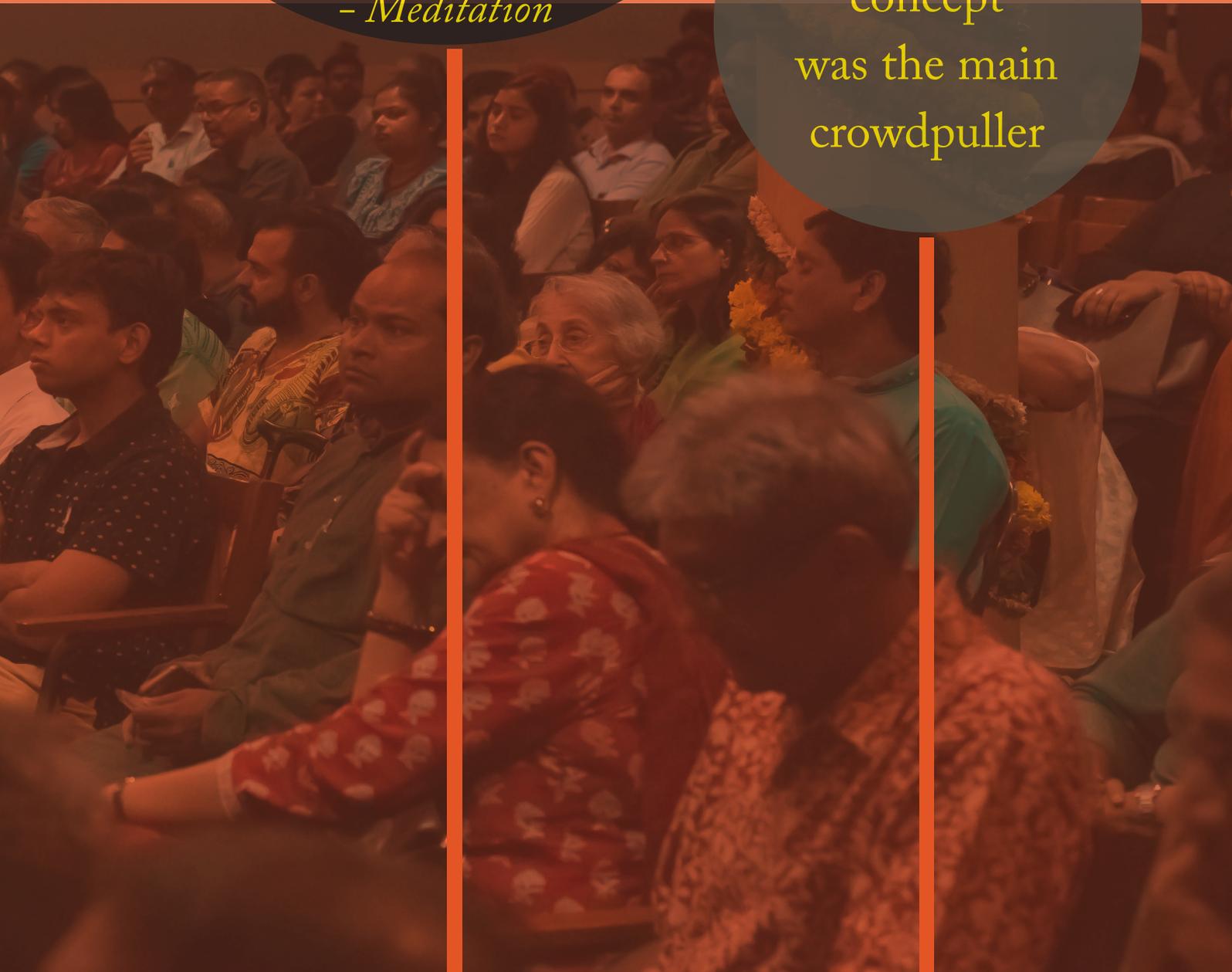
## *Dhyaan*

### AS UNDERSTOOD BY THE AUDIENCE

- *Concentration*
- *Forget the time, place, state*
- *Purity of swara*
- *Complete devotion & surrender*
- *Bring one closer to the silence within*
  - *Stillness...a thoughtless state*
  - *Being in a trance*
  - *Focus*
  - *Meditation*

## *RaagDhyaan*

concept  
was the main  
crowdpuller



# NAADYATRA FOUNDATION

NaadYatra Foundation is a Section 8 Company setup in 2014, with the aim of promoting Indian Art, Culture & Music through the following objectives:

- Connect people to 'Dhyan' or stillness through music.
- Create and present innovative music events that not only entertain, but also educate the audience.

## RESIDENTIAL MUSIC RETREATS

The annual 3-5 days residential music retreats in different locations in India provide participants an opportunity to relax & rejuvenate amidst nature; Experience Gurukul learning & living; Better understand Indian music; Use music for dhyaan, contemplation & stillness.

Details about our past and future yatras can be found on our website

[www.naadyatra.com](http://www.naadyatra.com)

## WORKSHOPS FOR UNDERPRIVILEGED CHILDREN

Our aim remains to enable children to use the music training discipline to design empowering values and principles for their life and to create a positive and inspiring outlook. We believe this leads to increased self awareness which helps to enhance the quality of life.

## FUTURE PLANS

The completion of the 'Yaman' chapter of the Naadyatra Raag Mahotsav is just the beginning of the 'Raag Dhyaan' journey.

People are not aware of the 'dhyaan' aspect of our Raag music because they have not heard it, experienced it or been exposed to it. We are committed to having these 'dhyaan' based concerts ongoingly and we are committed to run these alongside the existing concert formats.

People in other towns and cities are requesting us to bring these programs there - We definitely hope to do that.

Now that the first event is done and the experiment has been successful, we are hopeful of attracting some of the artists who were earlier hesitant to be a part of this Project.

# THE TEAM

## ADVISORY:

Dr. Yogendra Narain  
(Former Sec. Gen. Rajya Sabha,  
Retired IAS)

Mr. Sanjeev Bihari  
(Retd. Chairman, Settlement  
Commission, Ministry of  
Finance)

Dr. Mathew Joseph C  
(Assoc. Prof. at the Academy of  
International studies, Jamia Milia  
Islamia, New Delhi)

## CORE TEAM:

Management - Manish Kumar

Strategy – Shweta Chopra

Opportunities Development  
Consultant– Shilpa Shanker  
Narain

Event Consultant - Eshan G

Design & Visuals – Vir Chopra,  
Shilpa Shanker Narain

Publicity Consultant – Chandra  
Prakash Tiwari

Venue & Decor – Aditi Naguada,  
Kavita Dixit, Rashmi Gupta. Ritu  
Agarwal, Tanya Agarwal, Pallavi  
Dixit, Manavi Dixit

Sound – Ramesh Sharma

Media & Host – Satyapriya GM

## *VISION & GUIDANCE:*

*Padmashri Gundecha*

*Brothers*

**(Umakant & Ramakant  
Gundecha)**

**Akhilesh Gundecha**



## Founders

Sanjeev Jha is a performing Dhrupad Vocalist & Teacher. He has performed as a solo artist on reputed platforms in India and abroad. He now performs as a jugalbandi pair by the name of 'Bihar Brothers'.

Sangeeta Chopra is a Performance Consultant & Executive Coach. She has delivered workshops and coached people in India and abroad. She has been learning Dhrupad since 2011.

*In our pursuit of learning music, we often had transformational experiences that were deeply moving and impacted us till our very core. These experiences, not just enriched our riyaz (practice) but also our lives. We setup Naadyatra Foundation to create an opportunity to share this learning, musical wisdom & experience with others.*



### Contact Details:

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