**Volume 1│Music**

It is said of music that it is something like the dripping of water from a pitcher; as one drop falls, another gathers to fall. It is neither sudden nor coincidental but part of a well-knit design. This book brings to you these drops, these musicians, the gharanas and their khayal. From Ustaad Bade Ghulam Ali Khan to Kumar Ghandharva and from Pt. Ravi Shankar to A.R. Rahman, the volume charts out the journey of music in independent India through the lives and works of its most talented practitioners and patrons.

This book is an attempt to capture moments from recent history that have shaped Hindustani music as we know it today. Open its pages to celebrate the symphony and silences of ‘Music’.

**Contents**

(Tile images would be carrying the following texts)

1Music from North India: The Dynamics of Changing Traditions and Trends by Aneesh Pradhan

2Carnatic Music from 1950 to 2010: Modern Interpretations of An Ancient Art by Chitravina N. Ravikiran

3Kumar Gandharva in Conversation with Ashok Vajpeyi

4Pandit Ravi Shankar in Conversation with Satish Vyas

5Profiles

6Hindi Film Music: A Post-republic Retrospective by Hrishikesh Dixit

**Pathfinders**

* **Ustad Bade Ghulam Ali Khan**, one of the most revered vocalists of the early- to mid-20th century, was born into an illustrious family of musicians in Kasur, western Punjab. Hailing from the family tradition of the Patiala gharana, he received his early vocal and sarangi training from his uncle Ustad Kale Khan until the age of 17, and further vocal training under his father, Ustad Ali Baksh, an exponent in thumris.
* Ranked as one of the best musicians of all times, **Semmangudi Srinivasa Iyer** was revered as *sangita pitamah*, the patriarch of music. His eminence in *lakshya* (performance) and *lakshana* (theory), as also in *kalpita* (improvised) and *rachita* (composed music), remained unrivalled. A nasal tone and recalcitrant voice could blur neither the grandeur of his music nor its profound impact.
* Born in a family of professional *shehnai* players in the princely state of Dumraon in Bihar, **Bismillah Khan** shifted to his maternal uncle and teacher Ustad Ali Bux’s residence at a young age. Ustad Ali Bux had established himself as an eminent s*hehnai* player in Benaras. Under his able guidance, Bismillah learnt the intrinsic craft of the instrument and started his *riyaaz* in solitude on the banks of the Ganges and in the holy temples of Balaji, Jarau Mandir and Mangala Maiya. Additionally, by virtue of the sheer dexterity of his playing, he was able to invent intricate and dazzling pattern weavings that were till then thought to be outside the range and scope of the *shehnai*.
* Running her hands over the singing throat of the singer, blind and deaf Helen Keller had exclaimed: ‘You sing like an angel!’ Three generations have felt the same exultation while listening to **Madurai Shanmukhavadivu Subbulakshmi’s** vocal magic. Popularly known as MS and living in an age when music became a packaged consumer product, Subbulakshmi rejected elitist classicism, but followed the saint-poets of the *bhakti* cult in reaching out, rendering their verses in 10 languages, and never pronouncing a single word without internalising its meaning.
* **Bhimsen Gururaj Joshi** hailed from Gadag, a small village in the state of Karnataka. As a young boy, charged with a passion for music, Bhimsen roamed far and wide in search of the perfect guru, running away from home several times. His search ended when he met Rambhau Kundgolkar, popularly known as Sawai Gandharva, the leading vocalist from the Kirana gharana. But finding the best teacher was only the first step. His training comprised a particularly tough schedule.
* S*arod* maestro **Amjad Ali Khan** established himself as one of the foremost musicians in the world of Indian classical music at a relatively young age. His unique style of playing has made the instrument appealing and accessible to audiences worldwide.