

= Ram Narayan =

Ram Narayan (Hindi : राम नारायण ; IAST : Rāṃ Nārāyaṇ , IPA : [ˈraʈm naˈraːjn] ; born 25 December 1927) , often referred to with the title Pandit , is an Indian musician who popularised the bowed instrument sarangi as a solo concert instrument in Hindustani classical music and became the first internationally successful sarangi player .

Narayan was born near Udaipur and learned to play the sarangi at an early age . He studied under sarangi players and singers and , as a teenager , worked as a music teacher and travelling musician . All India Radio , Lahore , hired Narayan as an accompanist for vocalists in 1944 . He moved to Delhi following the partition of India in 1947 , but wishing to go beyond accompaniment and frustrated with his supporting role , Narayan moved to Mumbai in 1949 to work in Indian cinema .

After an unsuccessful attempt in 1954 , Narayan became a concert solo artist in 1956 , and later gave up accompaniment . He recorded solo albums and began to tour America and Europe in the 1960s . Narayan taught Indian and foreign students and performed , frequently outside India , into the 2000s . He was awarded India 's second highest civilian honour , the Padma Vibhushan , in 2005 .

= = Early life = =

Ram Narayan was born on 25 December 1927 in Amber village , near Udaipur in northwestern India . His great @-@ great @-@ grandfather , Bagaji Biyavat , was a singer from Amber , and he and Narayan 's great @-@ grandfather , Sagad Danji Biyavat , sang at the court of the Maharana of Udaipur . Narayan 's grandfather , Har Lalji Biyavat , and father , Nathuji Biyavat , were farmers and singers , Nathuji played the bowed instrument dilruba , and Narayan 's mother was a music lover . Narayan 's first language was Rajasthani and he learned Hindi and , later , English . At an age of about six , he found a small sarangi left by the family 's Ganga guru , a genealogist , and was taught a fingering technique developed by his father . Narayan 's father taught him , but was worried about the difficulty of playing the sarangi and its association with courtesan music , which gave the instrument a low social status . After a year , Biyavat sought lessons for his son from sarangi player Mehboob Khan of Jaipur , but changed his mind when Khan told him Narayan would have to change his fingering technique . Narayan 's father later encouraged him to leave school and devote himself to playing the sarangi .

At about ten years of age , Narayan learned the basics of dhrupad , the oldest genre of Hindustani classical music , by studying and imitating the practice of sarangi player Uday Lal of Udaipur , a student of dhrupad singers Allabande and Zakiruddin Dagar . After Uday Lal died of old age , Narayan met travelling singer Madhav Prasad , originally of Lucknow , who had performed at the court of Maihar . With Prasad , Narayan enacted the ganda bandhan , a traditional ceremony of acceptance between a teacher and his pupil , in which Narayan swore obedience in exchange for being maintained by Prasad . He served Prasad and was taught in khyal , the predominate genre of Hindustani classical music , but returned to Udaipur after four years to teach music school . Prasad later visited Narayan and convinced him to resign his position and dedicate his time to improvement as a musician , although the idea of giving up a steady life was not well received by Narayan 's family . He stayed with Prasad and travelled to several Indian states until Prasad fell ill and advised him to learn from singer Abdul Wahid Khan in Lahore . Following Prasad 's death in Lucknow , Narayan enacted the ganda bandhan with another teacher who gave him lessons , but soon left for Lahore and never performed the ritual again .

= = Career = =

Narayan travelled to Lahore in 1943 and auditioned for the local All India Radio (AIR) station as a singer , but the station 's music producer , Jivan Lal Mattoo , noticed grooves in Narayan 's fingernails : sarangis are played by pressing the fingernails sideways against three playing strings , which strains the nails . Mattoo instead employed Narayan as a sarangi player . Traditionally , the

sarangi is supposed to play after the singer and imitate the vocal performance , and play in the space between phrases . Mattoo advised Narayan and helped him contact khyal singer Abdul Wahid Khan , a rigorous teacher under whom Narayan learned four ragas through singing lessons . Narayan was allowed sporadic solo performances on AIR and began to consider a solo career .

After the partition of India in 1947 , Narayan moved to Delhi and played at the local AIR station . His work for popular singers increased his repertoire and knowledge of styles . Narayan played with the classical singers Omkarnath Thakur , Bade Ghulam Ali Khan , Hirabai Badodekar , and Krishnarao Shankar Pandit , and he accompanied singer Amir Khan in 1948 , when Khan sang for the first time at AIR Delhi following the partition . As an accompanist for vocalists , Narayan showed his own talent and came to the foreground . Singers of the city complained that he was not a dependable accompanist and too assertive , but he maintained he wanted to keep vocalists in tune and inspire them in a cordial contest . Other tabla (percussion) players and singers , including Omkarnath Thakur and Krishnarao Shankar Pandit , expressed admiration for Narayan 's playing .

Narayan became frustrated with his supporting role for vocalists and moved to Mumbai in 1949 to work independently in film music and recording . He recorded three solo 78 rpm gramophone records for the British HMV Group in 1950 and an early ten @-@ inch LP album in Mumbai in 1951 , but the album was not in demand . The Mumbai film industry offered a good salary and obscurity for work that would have lowered his stature among classical musicians . For the next 15 years he played and composed songs for films , including Adalat , Gunga Jumna , Humdard , Kashmir Ki Kali , Milan , Mughal @-@ e @-@ Azam , and Noorjehan . He was considered a desired choice of film music director O. P. Nayyar .

Narayan performed in Afghanistan in 1952 and in China in 1954 and was well received in both countries . His first solo concert at a 1954 music festival in the Cowasji Jehangir Hall , Mumbai , was cut short when an impatient audience , waiting for performances by famous artists , drove him from the stage . Narayan pondered giving up the sarangi and becoming a singer . He later regained confidence , performed solo for smaller crowds , and was favourably received in his second attempt to play solo for a Mumbai music festival in 1956 . He has since performed at the major music festivals of India . Narayan later gave up accompaniment ; this decision carried a financial risk because interest in solo sarangi was not yet substantial .

After sitar player Ravi Shankar successfully performed in Western countries , Narayan followed his example . He recorded solo albums and made his first international tour in 1964 to America and Europe with his older brother Chatur Lal , a tabla player who had toured with Shankar in the 1950s . The European tour included performances in France , Germany , sponsored by the Goethe @-@ Institut , and at the City of London Festival , England . Beginning in the 1960s , Narayan often taught and gave concerts outside of India . On his Western tours he encountered interest in the sarangi because of its similarity to cello and violin . The tabla player Suresh Talwalkar became a frequent accompanist for Narayan in the late 1960s . Narayan continued to perform and record in India and abroad for the next decades and his recordings appeared on Indian , American , and European labels . During the early 1980s he typically spent months each year visiting Western nations . Narayan performed less frequently in the 2000s and rarely in the 2010s .

= = Style = =

Narayan 's style is characteristic of Hindustani classical music , but his choice of solo instrument and his background of learning from teachers outside his community are not common for the genre . He has stated that he aims to please the audience and create a feeling of harmony , and expects the audience to reciprocate by reacting to his playing .

Narayan 's performances are strung together from the meditative and measured alap (non @-@ metrical introduction) and jor (performance with pulse) in dhrupad style , followed by a faster and less reserved gat section (composition with rhythmic pattern provided by the tabla) in khyal style . He experimented with a style of jhala (performance with rapid pulse) developed by Bundu Khan , but considered it more appropriate for plucked instruments and stopped performing it . The gat section includes one or two parts with compositions . When two gats are used , the first one tends to

be at a slow or medium tempo , and the second one is faster ; the gats are usually performed in the 16 @-@ beat rhythmic cycle tintal . Narayan often completes performances with ragas associated with thumri (a popular light classical genre) , which are referred to as mishra (Sanskrit : mixed) because they allow for additional notes , or with a dhun (song based on folk music) .

Narayan practices and teaches using a limited number of paltas , exercises in a small scale range that are used to prepare playing different numbers of notes per bow . Derived from paltas are lengthy note patterns called tans , which contain characteristic " melodic shapes " and are used by Narayan for fast playing . He uses his left (fingering) hand for runs and to play an extended melodic range , and his right (bowing) hand for rhythmic accentuations . Narayan 's fingering technique , his low right hand position , keeping the bow in a close to right angle to the string , and his use of the full bow length are unusual among sarangi players .

Narayan is associated with the Kirana gharana (stylistic school of Kirana) through Abdul Wahid Khan , but his performance style is not strongly connected to it . Most of Narayan 's compositions are from the singing repertoire of his teachers and were modified and adapted to the sarangi . He has created original compositions and in performance varies those he was taught . Narayan disfavors the creation of new ragas , but developed compound ragas , including those of Nand with Kedar and Kafi with Malhar .

Narayan uses a sarangi obtained from Uday Lal and built in Meerut in the 1920s or 1930s in his concerts and recordings . He plays on foreign harp strings to produce a clearer tone . Narayan experimented with modifications to his instrument and added a fourth string , but removed it because it hindered playing . In the 1940s , he exchanged gut with steel for the first string and found it easier to play , but reverted to using only gut strings because the steel string altered the sound .

= = Contributions and recognition = =

Narayan increased the status of the sarangi to that of a modern concert solo instrument , made it known outside of India , and was the first sarangi player with international success , an example later followed by Sultan Khan . Narayan 's simplified fingering technique allows for glide (meend) and affected the modern sarangi concert style , as aspects of his playing and tone creation were taken up by sarangi players from Narayan 's recordings .

Narayan taught at the American Society for Eastern Arts and the National Centre for the Performing Arts in Mumbai in the 1970s and 1980s , where he gave the first master class for sarangi . Narayan privately trained sarangi players , including his daughter Aruna Narayan Kalle , his grandson Harsh Narayan , and Vasanti Srikhande . He also taught sarod players , including his son Brij Narayan , as well as vocalists and a violinist . In 2002 , he taught 15 Indian students and more than 500 students in the United States and Europe had studied with him . Indian music in performance : a practical introduction , released in 1980 by Neil Sorrell in cooperation with Narayan , was described as " one of the best presentations on modern North Indian music practice " by Hans Neuhoff in Musik in Geschichte und Gegenwart .

Narayan argued that appreciation of the sarangi and him came only after acknowledgment by the Western audience . He attributed the lack of sarangi students to a lack of competent teachers and said that the Indian government should assist in preserving the instrument . The Pt (Pandit) Ram Narayan Foundation in Mumbai awards scholarships to sarangi students , but Narayan stated he was skeptical the sarangi would survive .

Narayan received the national awards Padma Shri in 1976 , Padma Bhushan in 1991 , and Padma Vibhushan in 2005 . The Padma Vibhushan , India 's second highest civilian honor , was presented by Indian President A. P. J. Abdul Kalam . Narayan was awarded the Rajasthan Sangeet Natak Akademi Award for 1974 ? 75 , the national Sangeet Natak Akademi Award for 1975 , and was made a fellow of the Rajasthan Sangeet Natak Akademi for 1988 ? 89 . He received the Kalidas Samman from the Government of Madhya Pradesh for 1991 ? 92 and was presented with the Aditya Vikram Birla Kalashikhar Puraskar in 1999 by P. C. Alexander , governor of Maharashtra . He also received the Maharashtra Gaurav Puraskar , the Shiromani Award , the Rajasthan Welfare Association Award , and in 2013 the Rajasthan Ratna . He was awarded the Lifetime Achievement

Honour ? Classical at the 4th Gionne Star Global Indian Music Academy (GiMA) Awards 2014 .
The biographical film Pandit Ramnarayan ? Sarangi Ke Sang was shown at the 2007 International Film Festival of India .

= = Family and personal life = =

Narayan shared a close relationship with his older brother , Chatur Lal , who learned the tabla primarily to accompany his brother 's sarangi playing . Lal studied under tabla teachers in his youth , but later turned to farming . Lal visited Narayan 1948 in Delhi after Narayan had become a professional sarangi player , and Narayan convinced Lal to work as a tabla player at the local AIR station . Lal became an acclaimed musician , toured with instrumentalists Ravi Shankar and Ali Akbar Khan in the 1950s , and helped popularise the tabla in Western countries . When Lal died in October 1965 , Narayan had difficulty performing and struggled with alcoholism , but overcame the addiction after two years . Narayan assisted his brother 's four children after their father 's death . Chatur Lal 's son , Charanjit Lal Biyavat , is a tabla player and has toured Europe with Narayan .

Narayan 's wife Sheela , a homemaker , came to Mumbai in the 1950s and they had four children . She died prior to 2001 . His oldest son , sarod player Brij Narayan , was born on 25 April 1952 in Udaipur , and his daughter Aruna Narayan was born in 1959 in Mumbai . She was the first woman to give a solo sarangi concert and immigrated to Canada in 1984 . Another son , Shiv , who is a year younger than Aruna , has learned to play the tabla , and toured Australia with his father . Brij Narayan 's son , Harsh Narayan , plays the sarangi . In 2009 , Narayan performed at BBC 's The Proms in the Royal Albert Hall , London , with Aruna , and he played at the 2010 Sawai Gandharva Music Festival , Pune , with Harsh .

Narayan is a Hindu and has stated " music is my religion " , arguing that there was no better access to divinity than music . He is based in Mumbai .

= = Discography = =

= = Writings = =

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