

*Sur Taal*

सुर-ताल

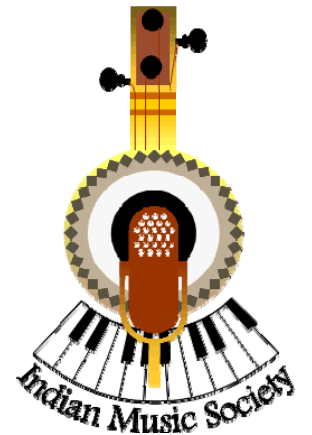
*By*

*The Indian Music Society of  
Central Illinois*



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*[www.indianmusicsociety.org](http://www.indianmusicsociety.org)*



## Raag Ranga

The Indian Music Society is proud to present Smt. Aarti Ankalikar-Tikekar live in concert as our first concert for the year 2009.

Raga Ranga is a musical splendor which would appeal to the every music lover alike. This concert would encompass a range of musical forms – classical, semi classical, Bhajans and more, and the prowess of the artist would most definitely make this a very pleasing and unforgettable experience.

### *Smt. Arati Ankalikar-Tikekar*

Vocalist - Hindustani Classical Music

Born on 27th January 1963, Aarti is endowed with a rich mellifluous voice, and is a prodigy in Indian Classical Music.

She started her training with Pt. Vasanttrao Kulkarni of Agra-Gwalior Gharana, thereafter she was fortunate in receiving training from none other than Gaana Saraswati Kishori Amonkar. She is also taking advanced training from Pt. Dinkar Kaikani.



All the gurus groomed Arati to develop her own individual style. Arati's performances are marked by an excellent command over swara bhaava, raga bhaav, laya and layakari coupled with intricate varied taan patterns. Defined by her own individual style, her rendering of any raag is melodious, rich and an experience of heightened divine bliss.

Aratiji was awarded the National Scholarship (1975-1980). Later the N.C.P.A. awarded her the Surashree Kesarbai Kerkar scholarship (1980-1982). She was awarded gold medal in all three categories in Indian Classical music competition by All India Radio. Recently she has also been honored with the National Award for film playback for "Saavlee" (2008) and Mayor's Award and Late. Pt. Kumar Gandharva Sanman (2006-07).

She has also performed at some of the most prestigious music conferences of India. To name a few Savai Gandharva Mahotsav (Pune), Tansen Samaroh (Gwalior), Doverlane (Kolkatta), Shankarlal Music Festival (Delhi).

She also lent her voice for Shyam Benegal film "Sardari Beghum", Marathi and Hindi Films and also devotional and ghazal albums. She is also a popular judge on Zee Marathi SaReGaMaPa contest.

## Note of thanks -

Indian Music Society would like to thank all the volunteers and audience who contributed towards the success of this event.

Apart from the many members, IMS would also like to thank the following for their generous donations towards the IMS Music Fund -

**Meenu Bhaskar**  
**Dr. Rajeev Paturi**  
**McLean County of India Association**  
**Dr. Ajay Malpani**  
**Dr. Lakshmi Ramesh**

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## **Accompanying Instruments -**

**Tabla (tablā)** - It is a very popular north Indian Classical percussion instruments used for accompaniment of vocal as well as instrumental music. Tabla consists of a pair of drums, a tabla or a smaller drum and a larger drum called the Dugga. The tabla is tuned to a specific note, usually the tonic, dominant or subdominant of the soloist's key and thus complements the melody. The Dugga is used to create the base notes of the instrument. The notes produced on the Tabla are called Bol. These are produced by the striking in combination on left and the right drums. There are more than 15 different combinations that can be produced with the tabla. Some common beat cycles used in the Hindustani Classical System are 4 Beats (Kehrva), 6 Beats (Dadra), 7 Beats (Rupak), 10 Beats (Jhaptaal), 12 Beats (Ektaal) and 16 Beats (Teentaal).

**Harmonium** - It is an instrument similar to the organ. Sound is produced by the air blown through the free reeds.

During the mid-19th century missionaries brought French-made hand-pumped harmoniums to India. The instrument quickly became popular. Many of harmonium's qualities made it suitable for the newly-reformed classical music of the early 20th century - it is easy for amateurs to learn; it supports group singing and large voice classes; it provides a template for standardized raga grammar; it is loud enough to provide a drone in a concert hall. For these reasons, it has become the instrument of choice for accompanying most North Indian classical vocal genres.

## **Featured Raga**

**Bhoop or Bhoopali** - It is an evening melody based on a pentatonic scale containing Shuddha (major) notes. The Carnatic musical equivalent of this raga is Mohanam. The compositions set to this raga reflect a romantic mood (Shringar Rasa) of harmony and contentment.

Aroha (Ascent) - Sa Re Ga Pa Dha SA

Western Scale (Considering C as a base note) - C D E G A C

Avaroha (Descent) - Sa Dha Pa Ga Re SA

Western Scale (Considering C as a base note) - C A G E D C

Some popular compositions/songs based on this raga -

Sarayu Teera Vari Ayodhya - Geet Ramayan

Chanda hai tu, mera suraj hai tu - Aradhana

Jyoti kalash chhalake - Bhabhi Ki Chudiyen

Priye Paha - Natyageet from Saubhadra



## **Accompanists of Today's Concert**

### **Harshad Kanetkar**

Tabla - Hindustani Classical Music

Harshad Kanetkar, a young talented Tabla player from India, began his initial training in Tabla at the age of five with Shri Mukhade. For the past twelve years he has had intensive training under Shri Palsule and Pandit Suresh Talwalkar.

Harshad is one of the few Tabla players of his generation who is equally adept and versatile in the art of accompanying vocal, instrumental and dance performances. Crispness and clarity of technique and a total command of rhythm are the hallmarks of his style.

He has accompanied many leading artists like Pt.Jasraj,Pt.Birju Maharaj, Pt.Ulhas Kashalkar, Ustad Shahid Parvez, Dr. Veena Sahastrabudde, Shama Bhate (Kathak), Aarti Tikekar, Sanjeev Abhyankar, Ashwini Bhide-Deshpande etc.in prestigious music conferences all over India. He has also traveled and performed extensively in U.S., Canada, Europe and the Middle East. His recordings include solo works and fusion of musical traditions of the East and West.

Harshad has received many accolades and honors including the National Scholarship from the Government of India. He also is a visiting faculty at the Pandit Jasraj Music Academy in the U.S. Currently he is on the faculty at the University of Pune.

### **Milind Kulkarni**

Samwadini (Harmonium) - Hindustani Classical Music

Milind's natural flair for Harmonium reflects the eternal essence of Hindustani Classical Music as handed down in the true "Guru Shishya Parampara". Milind took his initial training from Pandit Vasantrao Gurav and has been taking the lessons from Pt.Pramod Marathe from Gandharva Mahavidyalaya.

Milind earned his bachelor's degree in music, specializing in Harmonium from Pune University's Lalit Kala Kendra.He has accompanied many leading musician like Pt.Suresh Talwalkar, Sanjeev Abhyankar, Smt.Aarti Tikekar, Vijay Koparkar, Ramdas Palsule in many music concerts all over.



## Indian Music Society

### A journey thus far...

As we successfully begin our fourth year, here's a look back into the years and the journey of the society thus far.

Founded in 2006 IMS has remained committed towards its goal of promoting classical and semi-classical music in Central Illinois.

The primary objectives of the Society are -

- To provide the audience of Central Illinois top grade artists from India who have acquired a superlative degree of proficiency in vocal and instrumental Indian Music.
- To provide lesser known artists a platform, enabling them to showcase their talent in the field of classical and semi classical music.
- To create awareness about the great tradition of Indian Music in the region by -
  - Performing demonstrations
  - Conducting demonstrations and workshops
  - Small music concerts

Thus far Indian Music Society has been fortunate to have hosted internationally acclaimed artists like -

- Flute recital by **Pandit Ronu Majumdar** with **Ramdas Palsule** on Tabla.
- Sitarist **Ustad Shahid Parvez** with **Pandit Ramdas Palsule** on Tabla.
- Vocalist **Vidushi Shruti Sadolikar** accompanied by **Mangesh Mulye** on Tabla and **Pandit Anand Kunte** on Sarangi.
- Vocalist **Pandit Sanjeev Abhyankar** accompanied by **Harshad Kanetkar** on Tabla and **Milind Kulkarni** on Harmonium.

To mention just a few...



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## **A brief Introduction to a few forms of North Indian Classical Music -**

Over the past 800 hundred years classical music in India has evolved and flourished, enriching itself with the new cultures and changing times. The music in Northern Part of India came to be known as Hindustani Classical and in the southern part of India was popularized as Carnatic Classical Music.

With the Mughal and Persian influence and with the music gradually travelling from the temples to the Royal Courts the music added more presentation aspect focusing on unique aspects such as poetry, interplay with the accompanying instruments, long arpeggios (sweeping tans) and intricate glissandos (meends), emotional aspect (Bhav) etc. But in spite of these new additions and flourishing the soul of this music still is the notes and the beats and a divinity and purity that a presenter and audience alike experience during a concerto.

Through the course of such publications IMS would like to familiarize its audience with a few common classical concepts and music forms -

**Raga** - Rāga (Sanskrit, lit. "colour" or "mood"; or rāgam in Carnatic music) refers to melodic modes used in Indian classical music. It is a series of five or more musical notes upon which a melody is made. In the Indian musical tradition, rāgas are associated with different times of the day, or with seasons. Indian classical music is always set in a rāga. Non-classical music such as popular Indian film songs or ghazals sometimes uses rāgas in their compositions.

A raga thus in essence, forms the soul of any classical music presentation. It is the framework that helps establish the mood or the emotion that the artist would present. In the Hindustani classical system the ragas have been divided according to time of day. This is a result of careful study by music scholars through centuries who established the fact that the time of the day governs how our body receives an emotion and how it reacts to it.

For e.g. - Early Morning is a time when we prepare ourselves for the tasks of the day. The mind has to be in a peaceful and relaxed state away from anxiety. Ragas such as Bhirav, Todi, Lalit are examples of early morning ragas.

Early night is considered a romantic period. The stars shining and the moon in the sky evoke a jovial mood. Ragas such as Bihag, Kedar are examples of evening melodies.



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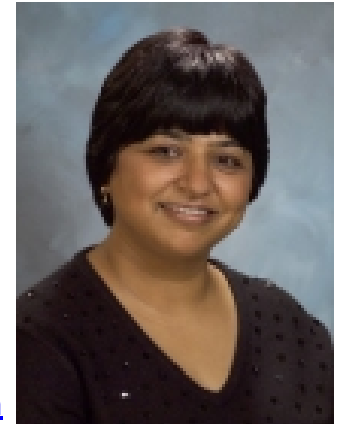
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## Sur Taal Magazine -

As a society, we are constantly on a quest to find means and resources to enable our audience to understand and learn the finer aspects of Indian Classical Music and appreciate its beauty and divinity.

Music workshops, lecture demonstrations and basic music education are some of the means that we are already using very effectively. As a result, we are seeing a growing interest in this music. In continuation with this effort we are pleased to present our latest offering "Sur Taal".

Sur (notes) and Taal (beats) are the life line of music and no music is complete without it. The magazine would be published during each of IMS concert, aimed at proving another medium of information not only about the upcoming concerts and artist but about the music itself.

Through the magazine we would also like to present the basic theory of music, the science involved and the facts of Indian classical music. We hope we are able to increase the interest of the readers in our music form which has been perfected over generations of hard work.

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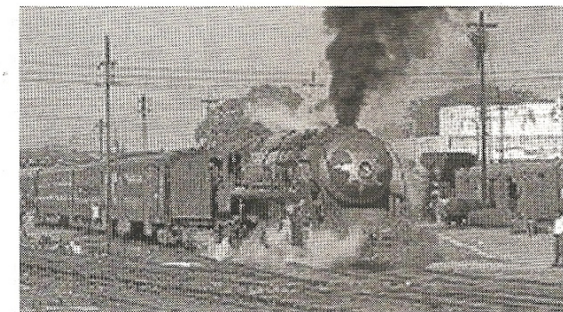
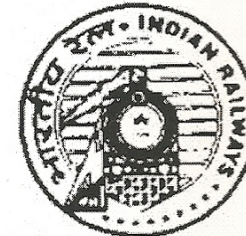
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is to see a person  
smiling and even more  
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you are the reason  
behind it.*



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