

# Saravangi

THE MUSIC OF INDIA

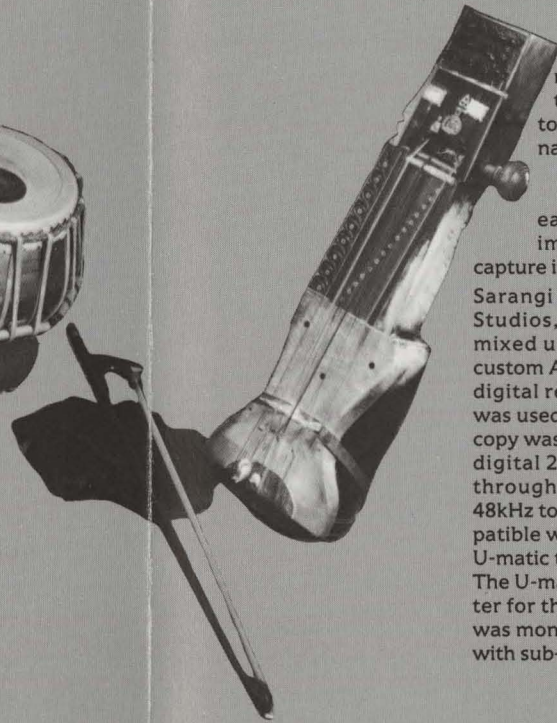


**Rag Bageshree** is a rag appropriate to the late night hours. Its expression is traditionally described as calm and profound night, deep and moving. Alain Danielou cites a classical Indian text giving the image for this rag:

"Her voice seductive when she is near her lover, Vagishvari is lovely, desirable. With eyes large like the lotus and a flawless pale body, she plays upon the lute her songs of love." This performance begins with a short, improvised introduction for the sarangi alone, known as the **alap**. Then the tabla drums enter, marking the start of a composed section (the **gat**) set in the twelve beat rhythmic cycle or **tala** known as **ektaal**, in which the twelve beats are arranged in a repeating pattern of 4+4+2+2. This **gat** is performed in two sections, the first slow, the second fast.

"**Thumri**" is a lighter, more popular style, usually with a romantic melody. This composition is based on a song about the love of Radha, singing her devotion to her beloved Krishna. The rhythmic setting is in keherwa tal, an eight-beat pattern, subdivided as 4+4.

In November 1974, Pandit Ravi Shankar and George Harrison collaborated with some of the greatest Indian musicians of our time on a concert tour of the United States. When the group arrived in San Francisco, the Indian musicians were invited to perform an informal concert at the Stone House in Marin County. This recording is a document of that unusual performance.



## Technical Notes

Sarangi was recorded in a large granite room, a stone house. B&K condenser microphones with custom-selected field effect transistors were directly coupled to a custom Ampex MM-1000 16-track. This eliminated the normal mixing console, and vastly reduced distortion, while enhancing the signal-to-noise ratio. We close-miked each instrument and also made a stereo image recording of the room in order to capture its natural stone ambience.

Sarangi was re-mixed in July, 1988 at Fantasy Studios, Studio "A". The 16-track master was mixed using a Studer A-80 16-track through a custom Audiotronics 501 console to a Sony R-DAT digital recorder. Quantec digital reverberation was used for spacial enhancement. A "D" To "D" copy was made for editing using a Mitsubishi X-80 digital 2-track. The signal was then converted through the Harmonia Mundi Converter from 48kHz to 44.1kHz clock frequency to make it compatible with the Sony PCM-1630 that created the U-matic tape for the final transfer to compact disc. The U-matic tape was also used to create the master for the audio cassette. The mixdown process was monitored using Meyer 833 Studio Monitors, with sub-woofers.



1 **Raga: Bageshree** 34:42

2 **Thumri** 11:04

**Ustad Sultan Khan:** Sarangi  
**Shri Rij Ram:** Tabla

**Produced by:** Zakir Hussain and Mickey Hart  
Recorded at the Stone House, Fairfax, California, in November 1974 by MERT (Mobile Engineering and Recording Team)

**Engineered by:** Dan Healy, Mickey Hart, Rex Jackson, Betty Cantor  
Re-mixed at Fantasy Studio "A", Berkeley, California in July, 1988

**Re-mix Engineer:** Tom Flye

**Assistant Engineer:** Tom Size

**Digital Mastering:** Joe Gastwirt

**Project Coordinator:** Bill Belmont

**Cover Photo:** John Warner

**Package Design:** Steven Jurgensmeyer

**Liner Notes, Series Ethnomusicology**

**Consultant:** Fredric Lieberman, Ph.D.

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ADD

Ustad Sultan Khan is one of the foremost sarangi players in India, renowned for his extraordinary technical and melodic control over this difficult

# Sarangi

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instrument. A representative of the **Indora gharana** (tradition), Sultan Khan is the grandson of Ustad Azim Khan, a renowned sarangi player, and the son of Ustad Gulab Khan, both an acknowledged sarangi player and vocalist.

The sarangi is one of the most sonorous bowed string instruments of India, with a highly vocal sound and technique. It is fast disappearing; few high-calibre artists can be heard on concert platforms today. Characteristic of Sultan Khan's sarangi playing style are his exquisite **gamak** (ornaments or grace-notes), and intricate **taan** melodic patterns.

In India, there is hardly a Saturday when Ustad Sultan Khan is not playing for vast audiences as a solo artist or as an accompanist to some great vocalist. Moreover, as a composer, he has scored music for many films and dance-dramas. He has been a staff artist with All India Radio for many years. He has performed many times in Europe and the United States much to the delight of classical music audiences, amazed at his dexterous bowing and his command over the tonal nuances of his instrument. During tours with Ravi Shankar, he gave 68 concerts in the U.S. and Europe, as well as solo recitals throughout Western Europe, Hungary, Czechoslovakia, and East Germany.



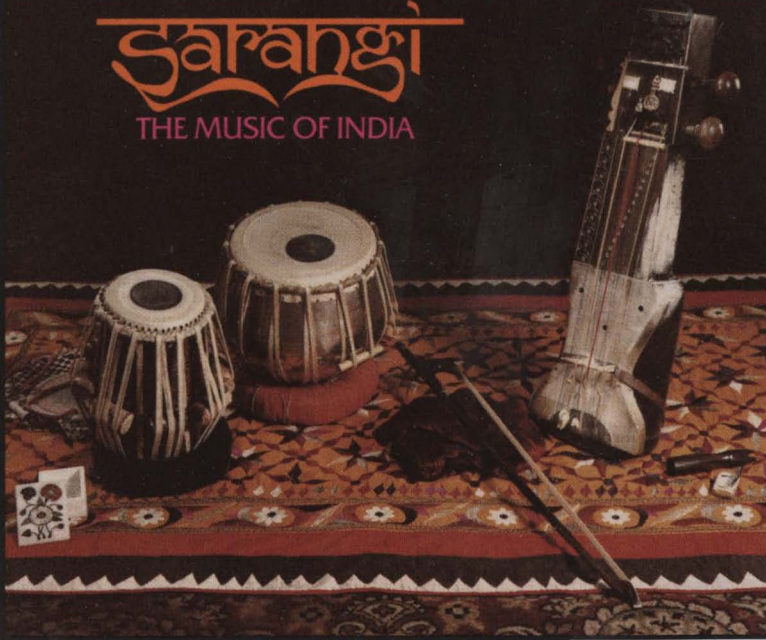
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*Ustad Sultan Khan*

1 Raga: Bageshree 34:42  
2 Thumri 11:04

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