



Chikitsak Samuha's
Sir Sitaram and Lady Shantabai Patkar College of Arts & Science, and V. P. Vardhaji
College of Commerce & Economics.
(An Autonomous college affiliated to University of Mumbai)



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WEEKEND CHRONICLE SPECIAL ISSUE

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Dr. Mala Kharkar

[Chief Executive Officer]

A MESSAGE FROM CHIEF EDUCATION OFFICER'S DESK

Dear Readers,

“Develop a passion for learning. If you do, you will never cease to grow.” We live today in a world that is so very different from the one we grew up in, the one we were educated in. The world today is moving at such an enhanced rate and we as educationalists need to cause and reflect on the entire system of education. On-line learning provides new age technology to widen the educational scope. It prepares students to succeed in an increasing technology driven global economy. Technology makes life much easier, most of all it saves time and energy. It is one of the fastest growing field right now and there is no sign of stopping anytime soon. It is indeed a great moment for all of us to bring forth this weekly E-Periodical “Weekend Chronicle”. We are sure this E-Periodical will help to acquire knowledge and skills, build character and enhance employability of our young talented students to become globally competent. There is something for everyone here, right from the fields of Business, Academics, Travel and Tourism, Science and technology, Media and lot more.

The variety and creativity of the articles in E-Periodical will surely add on to the knowledge of the readers. I am sure that the positive attitude, hard work, continued efforts and innovative ideas exhibited by our students will surely stir the mind of the readers and take them to the fantastic world of joy and pleasure.



Dr. Trisa Joseph Palathingal
[I/C PRINCIPAL]

A MESSAGE FROM PRINCIPAL'S DESK

Dear Readers,
Greetings!

“There is nothing more beautiful than learning because you can't stop learning.”

Our E-Periodical Weekend Chronicle thus plays an important role in providing a medium for students of our BMS Department to express their creativity.

The E-Periodical i.e., online magazine drives us through varied genres containing- News related to Global affairs under departments like Business, Advertisement, IT and Science & Nature to intellectual news articles under Academics, Media and Library Departments.

It also covers articles related to Food & Health care, Culture & Cuisine and Travel & Tourism which usually tops our “bucket lists” including article which address societal problems under Department of Social Issues. Finally, we offer words and vision of our talented students as budding poets, writers, and thinkers under Student's section Department.

In conclusion, constructing a digital publication by students will engage today's youth and the crafters of the youth (e.g., teachers) in their communities, which is necessary to adopt a modern perspective and overcome the challenges we face today.

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SITAR MUSICAL INSTRUMENT



A sitar can have 18, 19, 20, or 21 strings; 6 or 7 of these run over curved, raised frets and are played strings; the remainder are sympathetic strings (tarb, also known as taarif or tarafdaar), running underneath the frets and resonating in sympathy with the played strings. These strings are generally used to set the mood of a raga at the very beginning of a presentation. The frets, which are known as pardā or thaata, are movable, allowing fine tuning. The played strings run to tuning pegs on or near the head of the instrument, while the sympathetic strings, which have a variety of different lengths, pass through small holes in the fretboard to engage with the smaller tuning pegs that run down the instrument's neck.

The instrument has two bridges: the large bridge (badaa goraa) for the playing and drone strings and the small bridge (chota goraa) for the sympathetic strings. Its timbre results from the way the strings interact with the wide, rounded bridge. As a string vibrates, its length changes slightly as one edge moves along the rounded bridge, promoting the creation of overtones and giving the sound its distinctive tone. The maintenance of this specific tone by shaping the bridge is called jawari. Many musicians rely on instrument makers to adjust this.

Materials used in construction include teak wood or tun wood (Cedrela toona), which is a variation of mahogany, for the neck and faceplate (tabli), and calabash gourds for the resonating chambers. The instrument's bridges are made of deer horn, ebony, or very occasionally from camel bone. Synthetic material is now common as well.

The **sitar** is a plucked stringed instrument, originating from the Indian subcontinent, used in Hindustani classical music. The instrument was invented in medieval India, flourished in the 18th century, and arrived at its present form in 19th-century India. Khusrau Khan, an 18th century figure of Mughal India has been identified by modern scholarship as the originator of Sitar. According to most historians he developed sitar from setar, an Iranian instrument of Abbasid or Safavid origin. Another view supported by a minority of scholars is that Khusrau Khan developed it from Veena. Used widely throughout the Indian subcontinent, the sitar became popularly known in the wider world through the works of Ravi Shankar, beginning in the late 1950s and early 1960s. In the 1960s, a short-lived trend arose for the use of the sitar in Western popular music, with the instrument appearing on tracks by bands such as the Beatles, the Doors, the Rolling Stones and others.

REF LINK: <https://en.wikipedia.org/wiki/Sitar>

DEPT: BUSINESS

FLUTE MUSICAL INSTRUMENT



The flute is a family of classical music instrument in the woodwind group. Like all woodwinds, flutes are aerophones, meaning they make sound by vibrating a column of air. However, unlike woodwind instruments with reeds, a flute is a reedless wind instrument that produces its sound from the flow of air across an opening. According to the instrument classification of Hornbostel–Sachs, flutes are categorized as edge-blown aerophones. A musician who plays the flute is called a flautist or flutist.

Flutes are the earliest known identifiable musical instruments, as paleolithic examples with hand-bored holes have been found. A number of flutes dating to about 43,000 to 35,000 years ago have been found in the Swabian Jura region of present-day Germany. These flutes demonstrate that a developed musical tradition existed from the earliest period of modern human presence in Europe. While the oldest flutes currently known were found in Europe, Asia, too, has a long history with the instrument that has continued into the present day. In China, a playable bone flute was discovered, dated approximately 9000 years old. The Americas also had an ancient flute culture, with instruments found in Caral, Peru, dating back 5000 years and in Labrador dating back approximately 7500 years.

Historians have found the bamboo flute has a long history as well, especially in China and India. Flutes have been discovered in historical records and artworks starting in the Zhou dynasty. The oldest written sources reveal the Chinese were using the kuan (a reed instrument) and hsio (or xiao, an end-blown flute, often of bamboo) in the 12th–11th centuries BC, followed by the chi (or ch'ih) in the 9th century BC and the yüeh in the 8th century BC. Of these, the chi is the oldest documented cross flute or transverse flute, and was made from bamboo.

The cross flute (Sanskrit: *vāṃśī*) was "the outstanding wind instrument of ancient India", according to Curt Sachs. He said that religious artwork depicting "celestial music" instruments was linked to music with an "aristocratic character". The Indian bamboo cross flute, Bansuri, was sacred to Krishna, and he is depicted in Hindu art with the instrument. In India, the cross flute appeared in reliefs from the 1st century AD at Sanchi and Amaravati from the 2nd–4th centuries AD. Transverse flute had spread into Europe by way of Germany, and was known as the German flute.

REF LINK: <https://en.wikipedia.org/wiki/Flute>

DEPT: ADVERTISEMENT

SHEHNAI MUSICAL INSTRUMENT



The shehnai is a musical instrument, originating from the Indian subcontinent. It is made of wood, with a double reed at one end and a metal or wooden flared bell at the other end. Its sound is thought to create and maintain a sense of auspiciousness and sanctity and as a result, is widely used during marriages, processions and in temples although it is also played in concerts. It was a part of the Naubat or traditional ensemble of nine instruments found in the royal court. The shehnai is similar to South India's nadaswaram.

This tubular instrument gradually broadens towards the lower end. It usually has between six and nine holes. It employs one set of quadruple reeds, making it a quadruple reed woodwind. To master the instrument, the musician must employ various and intricate embouchure and fingering techniques.

The shehnai has a range of two octaves, from the A below middle C to the A one line above the treble clef (A3 to A5 in scientific pitch notation).

A shehnai is often but not always made with a body of wood or bamboo and a flared metal end.

The shehnai is thought to have been developed by improving upon the pung (a woodwind folk instrument used primarily for snake charming).

Another theory of the origin of the shehnai is that the name is a modification of the word "shah-nai". The word "nai" is used in many Indian languages to mean barber. The word "shah" refers to a Royal. Since it was first played in the Shah's chambers and was played by a nai (barber), the instrument was named "shehnai". The sound of the shehnai began to be considered auspicious. And for this reason it is still played in temples and is an indispensable component of any Indian wedding. In the past, the Shehnai was part of the naubat or traditional ensemble of nine instruments found at royal courts. Till recently it was used only in temples and weddings. The credit for bringing this instrument onto the classical stage goes to Ustad Bismillah Khan.

The counterparts to the shehnai played in Western India and Coastal Karnataka are indigenous to the territory. Shehnai players were/are an integral part of Goan/Konkani region and the temples along the western coast and the players are called Vajantri and were allotted lands for services rendered to the temples.

Ref link: <https://en.wikipedia.org/wiki/Shehnai>

DEPT: IT & TECHNOLOGY

TABLA



A tabla is a pair of twin hand drums from the Indian subcontinent, that are somewhat similar in shape to the bongos. Since the 18th century, it has been the principal percussion instrument in Hindustani classical music, where it may be played solo, as accompaniment with other instruments and vocals, and as a part of larger ensembles. It is frequently played in popular and folk music performances in India, Bangladesh, Afghanistan, Pakistan, Nepal and Sri Lanka. The tabla is an essential instrument in the bhakti devotional traditions of Hinduism and Sikhism, such as during bhajan and kirtan singing. It is one of the main qawwali instrument used by Sufi musicians. The instrument is also featured in dance performances such as Kathak.

The name tabla likely comes from tabl, the Arabic word for drum. The ultimate origin of the musical instrument is contested by scholars, though some trace its evolution from indigenous musical instruments of the Indian subcontinent.

The tabla consists of two small drums of slightly different sizes and shapes. Each drum is made of hollowed out wood, clay or metal. The smaller drum (dayan/tabla) is used for creating treble and tonal sounds, while the primary function of the larger drum (baya/dagga) is for producing bass. They are laced with hoops, thongs and wooden dowels on its sides. The dowels and hoops are used to tighten the tension of the membranes for tuning the drums.

The playing technique is complex and involves extensive use of the fingers and palms in various configurations to create a wide variety of different sounds and rhythms, reflected in mnemonic syllables.

The history of the tabla is unclear, and there are multiple theories regarding its origins. There are two groups of theories; the first theorizes the instrument had indigenous origins while the other traces its origins to the Muslim and Mughal conquerors of the Indian subcontinent. While the carvings in Bhaja Caves support the theory that the instrument had indigenous origins, clear pictorial evidence of the drum emerges only from about 1745, and the drum continued to develop in shape until the early 1800s.

Drums and Talas are mentioned in the Vedic era texts. A percussion musical instrument with two or three small drums, held with strings, called Pushkara (also spelled Pushkala) were in existence in pre-5th century Indian subcontinent along with other drums such as the Mridang, but these are not called tabla then. The pre-5th century paintings in the Ajanta Caves, for example, show a group of musicians playing small tabla-like upright seated drums, a kettle-shaped mridang drum and cymbals. Similar artwork with seated musicians playing drums, but carved in stone, are found in the Ellora Caves, and others.

REF LINK: <https://en.wikipedia.org/wiki/Tabla>

DEPT: SCIENCE & SPACE

HARMONIUM



A harmonium, also called a "melodeon", "reed organ" or "pump organ", is a keyboard instrument that is a lot like an organ. It makes sound by blowing air through reeds, which are tuned to different pitches to make musical notes.

A harmonium can be made to work using either the feet or the hands:

- In a foot-pumped harmonium, the player presses two pedals with his or her feet, one at a time. This is joined to a mechanism which operates a bellows, sending air to the reeds. In this way, both of the player's hands are free to play the keyboard. This type was invented in 1842 by Alexandre Debain of Paris, although similar instruments have been made in other places around the same time.
- In a hand-pumped harmonium, the player pushes and pulls a handle back and forth with one hand, which is joined to the bellows that blows the air. Because of this, he or she can only use one hand to play the keys as the other has to keep pumping the bellows. Some players can pump enough air with one hand, and then play the keys with both hands, when necessary.

The hand-pumped harmonium was created by Dwarkanath Ghose so that the instrument could be played while the player was sitting down on the floor. It is used in India, Pakistan, Nepal, Afghanistan, Bangladesh and in other South Asian countries as an accompanying instrument in Hindustani classical music, Sufi Music, Bhajan and other devotional music, Qawwali, Natya Sangeet, and a variety of genres including accompaniment to Classical Kathak Dance and other entertainments. Others began building used in India similar instruments. In Vienna, Anton Haeckl constructed the physharmonica, a keyboard instrument filled with free reeds. John Green invented the seraphine, which produced music when air was blown over metallic reeds. Such instruments are now museum pieces.

22-Shruti-Harmonium was created by Vidyadhar Oke (Indian Patent No. 250197). To achieve this, he first clarified the essential difference between 'Nada' and 'Shruti' and pinpointed the positions to play the 22 Microtones (Shrutis) on any string instrument. He documented the specific difference between 22 Shrutis versus the 12-Tone Equal temperament Scale. His 22-Shruti-Harmonium provides special knobs below each of the keys to regulate the reeds, making 22 Shrutis available within 12 keys. As this is a modified hand-pumped harmonium, no special playing skill is necessary. The 22-Shruti-Harmonium enables the creation of any Raga with all the notes perfectly consonant with a Tanpura. Additionally, by positioning all the knobs in the central position, the 22-Shruti-Harmonium can produce the sound of an Accordion.

REF LINK: <https://simple.wikipedia.org/wiki/Harmonium>

DEPT: NATURE

JALTARANGAM



The jal tarang (Hindi: जलतरंग) is a melodic percussion instrument that originates from the Indian subcontinent. It consists of a set of ceramic or metal bowls filled with water. The bowls are played by striking the edge with beaters, one in each hand.

The earliest mention of the Jaltarang is found in 'Vatsyayana's Kamasutra' as playing on musical glasses filled with water. Jal-tarang was also mentioned in the medieval Sangeet Parijaat text, which categorized this instrument under Ghan-Vadya (idiophonic instruments in which sound is produced by striking a surface, also called concussion idiophones.) The SangeetSaar text considers 22 cups to be a complete jal tarang and 15 cups to be one of mediocre status. The cups, of varying sizes, are made of either bronze or porcelain. Jal-tarang was also called jal-yantra in medieval times, and poets of the Krishna cult (also called Ashtachhap poets) have mentioned this instrument.

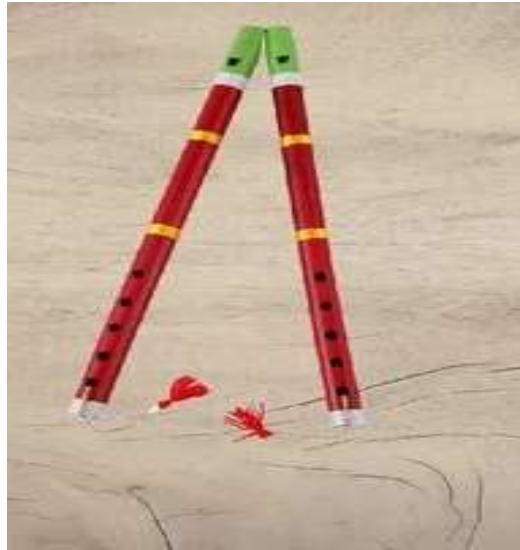
In modern days, it has fallen into obscurity. Literally, jal tarang means 'waves in water', but it indicates motion of sound created or modified with the aid of water. Among wave-instruments, it is the most prominent and ancient. This traditional instrument is used in Indian classical music. Some scholars think that in the ancient period these were in routine use around the eastern border of India.

Today only porcelain bowls are preferred by artists. Cups for Manda Swar (notes of lower octave) are large while those for Taar Swar (notes of higher octaves) are smaller in size. Water is poured into the cups and the pitch is changed by adjusting the volume of water. The number of cups depends on the melody being played. The bowls are mostly arranged in a semicircle in front of the player, who can then reach them all easily. The player softly hits the cups with a wooden stick on the border to obtain the sound. Tuning the instrument isn't easy and requires some skill. While playing, fine nuances can be obtained if the performer is accomplished. *SangeetSaar* mentions that if the player can rotate the water through a quick light touch of the stick, nuances and finer variations of the note can be achieved.

REF LINK: https://en.wikipedia.org/wiki/Jal_tarang

DEPT: ACADEMICS

ALGOZA



Alghoza is a paired woodwind instrument. It is traditionally used by Baloch, Saraiki, Sindhi, Kutchi, Punjabi and Rajasthani folk musicians. It consists of two joined beak flutes, one for melody, the second for drone. The flutes are either tied together or may be held together loosely with the hands. A continuous flow of air is necessary as the player blows into the two flutes simultaneously. The quick recapturing of breath on each beat creates a bouncing, swinging rhythm. The wooden instrument initially comprised two flute pipes of the same length but over time, one of them was shortened for sound purposes. In the world of Alghoza playing, the two flute pipes are a couple — the longer one is the male and the shorter one the female instrument. With the use of beeswax, the instrument can be scaled to any tune.

It originated at around 7500 BC in Mesopotamia, it then reached Iran and eventually Pakistan with some modifications. Some Mesopotamian archaic paintings contain a musical instrument very similar to Alghoza.

In Mesopotamia, this instrument was called "Al-Joza", which literally means, "The twin".As it reached Pakistan, the "J" in "Al-Joza" became "gh" and eventually the modified form of this instrument which reached Pakistan came to be known as Alghoza.

Alghoza is a wind instrument which consists of two flute-shaped recorders; one of them produces high or heavy notes (sopranos) whereas the second generates thin or low notes (altos). Normally, the alghoza-nawaz (alghoza player) and music experts call the former a female sound and the latter a male sound. Alghoza is a wind instrument which consists of two flute-shaped recorders; one of them produces high or heavy notes (sopranos) whereas the second generates thin or low notes (altos). Normally, the alghoza-nawaz (alghoza player) and music experts call the former a female sound and the latter a male sound.

REF LINK: <https://en.wikipedia.org/wiki/Alghoza>

DEPT: MEDIA

RAVANHATHA



A ravanahatha (variant names: ravanhatta, rawanhattha, ravanastron, ravana hasta veena) is an ancient bowed, stringed instrument, used in India, Pakistan, Sri Lanka, and surrounding areas. It has been suggested as an ancestor of the violin.

In Indian tradition, the ravanahatha is believed to have originated among the Hela people of Lanka during the time of the legendary king Ravana, after whom the instrument is supposedly named. According to legend, Ravana used the ravanahatha in his devotions to the Hindu God Shiva. In the Hindu Ramayana epic, after the war between Rama and Ravana, Hanuman returned to North India with a ravanahatha. The ravanahatha is particularly popular among street musicians in Rajasthan, North India.

Throughout the history of Medieval India, the kings were patrons of music; this helped in increased popularity of the ravanhatta among royal families. In Rajasthan and Gujarat, it was the first musical instrument to be learned by princes. The Sangit tradition of Rajasthan further helped in popularizing ravanhatta among women.

Some sources claim that between the seventh and tenth centuries AD, Arab traders brought the ravanastron from India to the Near East, where it provided the basic model for the Arab rebab, and other early ancestors of the violin family.

In modern times, the instrument has been revived by Sri Lankan composer and violinist Dinesh Subasinghe and used in several of his compositions, including Rawan Nada and the Buddhist oratorio Karuna Nadee.

The European experimental folk band Heilung also make use of the ravanahatha, in two of their albums Ofnir and Futha.

REF LINK: <https://en.wikipedia.org/wiki/Ravanahatha>

DEPT: ARTS

SARANGI



The sārangī is a bowed, short-necked string instrument played in traditional music from South Asia – Punjabi folk music, Rajasthani folk music, and Boro folk music (there known as the serja) – in Pakistan, India and Bangladesh. It is said to most resemble the sound of the human voice through its ability to imitate vocal ornaments such as gamaks (shakes) and meends (sliding movements). The sarangi (Nepali) is a different instrument, traditional to Nepal. Sarangi derives its name from the bow of Lord Vishnu and probably as it is played with a bow it is named sarangi. According to some musicians, the word sarangi is a combination of two words: seh ('three' in Persian) and rangi ('coloured' in Persian) or Persian sad-rangi, sad for 'hundred' in Persian ('hundred coloured') corrupted as sarangi.¹ The term seh-rangi represents the three melody strings. However, the most common folk etymology is that sarangi is derived from sol rang ('a hundred colours') indicating its adaptability to many styles of vocal music, its flexible tunability, and its ability to produce a large palette of tonal colour and emotional nuance. The repertoire of sarangi players is traditionally very closely related to vocal music. Nevertheless, a concert with a solo sarangi as the main item will sometimes include a full-scale raag presentation with an extensive alap (the unmeasured improvisatory development of the raga) in increasing intensity (alap to jor to jhala) and several compositions in increasing tempo called bandish. As such, it could be seen as being on a par with other instrumental styles such as sitar, sarod, and bansuri. It is rare to find a sarangi player who does not know the words of many classical compositions. The words are usually mentally present during the performance, and a performance almost always adheres to the conventions of vocal performances including the organisational structure, the types of elaboration, the tempo, the relationship between sound and silence, and the presentation of khyal and thumri compositions. The vocal quality of sarangi is in a separate category from, for instance, the so-called gayaki-ang of sitar which attempts to imitate the nuances of khyal while overall conforming to the structures and usually keeping to the gat compositions of instrumental music. (A gat is a composition set to a cyclic rhythm.) The Nepali Sarangi is also a traditional stringed musical instrument of Nepal, commonly played by the Gaine or Gandarbha ethnic group but the form and repertoire of sarangi is more towards the folk music as compared to the heavy and classical form of the repertoire in India. In Nepal, Sarangi is viewed as an iconic musical instrument to identify the Gandarbha people.

REF LINK: <https://en.wikipedia.org/wiki/Sarangi>

DEPT: HISTORY

PANCHAVADYAM



Panchavadyam literally meaning an orchestra of five instruments, is basically a temple art form that has evolved in Kerala. Of the five instruments, four — timila, maddalam, ilathalam and idakka — belong to the percussion category, while the fifth, kombu, is a wind instrument. Much like any chenda melam, panchavadyam is characterised by a pyramid-like rhythmic structure with a constantly increasing tempo coupled with a proportional decrease in the number of beats in cycles. However, in contrast to a chenda melam, panchavadyam uses different instruments (though ilathalam and kompu are common to both), is not related very closely to any temple ritual and, most importantly, permits much personal improvisation while filling up the rhythmic beats on the timila, maddalam and idakka.

Panchavadyam bases itself on the seven-beat thripuda (also spelt thripuda) thaalam (taal) but amusingly sticks to the pattern of the eight-beat chempata thaalam — at least until its last parts. Its pendulum beats in the first stage (pathikaalam) total 896, and halves itself with each stage, making it 448 in the second, 224 in the third, 112 in the fourth and 56 in the fifth. After this, panchavadyam has a relatively loose second half with as many stages, the pendulum beats of which would now scale down to 28, 14, 7, 3.5(three-and-a-half) and 1.

Whether panchavadyam is originally a feudal art is still a matter of debate among scholars, but its elaborate form in vogue today came into existence in the 1930s. It was primarily the brainchild of late maddalam artistes Venkichan Swami (Thiruvillwamala Venkateswara Iyer) and his disciple Madhava Warriar in association with late timila masters Annamanada Achutha Marar and Chengamanad Sekhara Kurup. Subsequently it was promoted the late idakka master Pattirath Sankara Marar. They dug space for a stronger foundation (the Pathikaalam), thus making panchavadyam a five-stage (kaalam) concert with an intelligent mixture of composed and improvised parts. Spanning about two hours, it has several phrases where each set of the instruments complement the others more like harmony in the Western orchestra than the concept of melody in India. Much like in Panchari and other kinds of chenda melam, panchavadyam, too, has its artistes lined up in two oval-shaped halves, facing each other. However, unlike any classical chenda melam, panchavadyam seemingly gains pace in the early stages itself, thereby tending to sound more casual and breezy right from its start, beginning after three lengthy, stylised blows on the conch (shankhu).

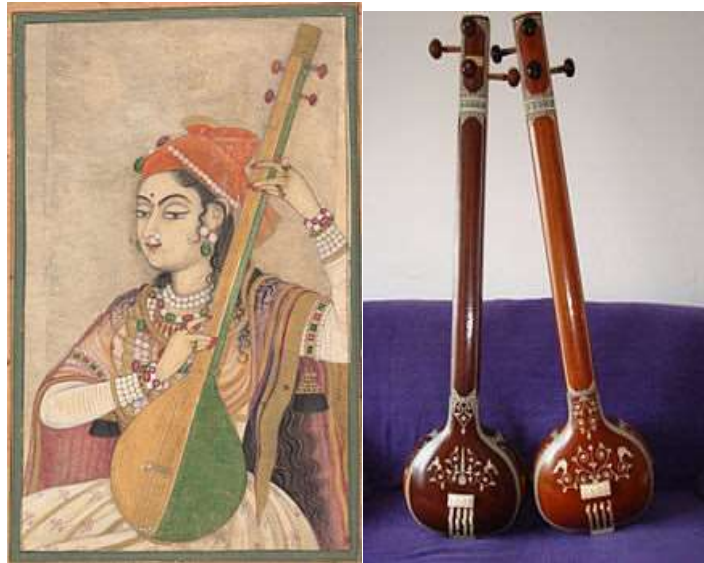
A panchavadyam is anchored and led by the timila artist at the centre of his band of instrumentalists, behind whom line up the ilathalam players. Opposite them stand the maddalam players in a row, and behind them are the kompu players. Idakka players, usually two, stand on both sides of the aisle separating the timila and maddalam line-up. A major panchavadyam will have 60 artistes.

Panchavadyam is still largely a temple art, but it has come out of its precincts to be seen performed during non-religious occasions like cultural pageantry and according welcome to VIPs.

REF LINK: <https://en.wikipedia.org/wiki/Panchavadyam>

DEPT: LIBRARY

TANPURA



The tanpura also referred to as tambura and tanpuri, is a long-necked plucked string instrument, originating in India, found in various forms in Indian music.

It does not play melody, but rather supports and sustains the melody of another instrument or singer by providing a continuous harmonic bourdon or drone. A tanpura is not played in rhythm with the soloist or percussionist: as the precise timing of plucking a cycle of four strings in a continuous loop is a determinant factor in the resultant sound, it is played unchangingly during the complete performance. The repeated cycle of plucking all strings creates the sonic canvas on which the melody of the raga is drawn. The combined sound of all strings—each string a fundamental tone with its own spectrum of overtones—supports and blends with the external tones sung or played by the soloist.

Hindustani musicians favour the term tanpura whereas Carnatic musicians say tambura; tanpuri is a smaller variant sometimes used for accompanying instrumental soloists.

Tanpuras form the root of the ensemble and indeed of the music itself, as the tanpura creates an acoustic dynamic reference chord from which the ragas (melodic modes) derive their distinctive character, color, and flavour. Stephen Slawek notes that by the end of the 16th century, the tanpura had "fully developed in its modern form", and was seen in the miniature paintings of the Mughals. Slawek further suggests that due to structural similarity the sitar and tanpura share a related history.

An electronic tanpura, a small box that imitates the sound of a tanpura, is sometimes used in contemporary Indian classical music performances instead of a tanpura, though this practice is controversial. The sitarmaker family of Miraj is regarded as the finest producers of tanpuras in the world. The family has been making tanpuras for over seven generations from 1850.

REF LINK: <https://en.wikipedia.org/wiki/Tanpura>

DEPT: FOOD AND HEALTHCARE

GHATAM



The ghatam is a percussion instrument used in various repertoires across India. It's a variant played in Punjab and known as gharha as it is a part of Punjabi folk traditions. Its analogue in Rajasthan is known as the madga and pani mataqa ("water jug").

The ghatam is one of the most ancient percussion instruments of India. It is a clay pot with narrow mouth. From the mouth, it slants outwards to form a ridge. Made mainly of clay baked with brass or copper filings with a small amount of iron filings, the pitch of the ghatam varies according to its size. The pitch can be slightly altered by the application of plasticine clay or water.

Although the ghatam is the same shape as an ordinary Indian domestic clay pot, it is made specifically to be played as an instrument. The tone of the pot must be good and the walls should be of even thickness to produce an even tone and nice sound.

Ghatams are mostly manufactured in Manamadurai, a place near Madurai in Tamil Nadu. Though this instrument is manufactured in other places like Chennai and Bangalore, too, Manamadurai ghatams have special tonal quality. It is believed that the mud is of special quality. The Manamadurai ghatam is a heavy, thick pot with tiny shards of brass mixed into the clay. This type of ghatam is harder to play but produces a sharp metallic ringing sound which is favored by some players.

It is played with the heel of the palms and the fingers, while held in the lap, the mouth facing the stomach of the musician. By changing the distance between the pot and the stomach, the musician can vary the tone of the instrument.

The pot is usually placed on the lap of the performer, with the mouth facing the belly. The performer uses the fingers, thumbs, palms, and heels of the hands to strike its outer surface to produce different sounds. Different tones can be produced by hitting areas of the pot with different parts of the hands. Sometimes the ghatam is turned around so that the mouth faces the audience and the performer plays on the neck of the instrument. The ghatam can be moved to other positions while being played. Occasionally, the performer will, to the amusement of the audience, toss the instrument up in the air and catch it. The ghatam is ideal for playing rhythmic patterns in very fast tempo.

The artist sits cross-legged on the floor and holds the Ghatam close to his [or her] body with the opening near the abdomen. The Bass effect is got by pressing and releasing the Ghatam to the abdomen and striking the body of the Ghatam by the lower parts of the wrists. For Treble sounds, fingers are used to strike the Ghatam at different parts to get different sounds. The bols are the same as for Mridangam. The Ghatam is used together with the Mridangam in concerts.

REF LINK: <https://en.wikipedia.org/wiki/Ghatam>

DEPT: CULTURE & CUISINE

SHANKHA



A Shankha (conch shell) has religious ritual importance in Hinduism. It is the shell of any suitable sea snail which had a hole made for the performer's embouchure.

In Hindu history, the shankha is a sacred emblem of The Hindu preserver god Vishnu. It is still used as a trumpet in Hindu ritual, and in the past was used as a war trumpet. The shankha is praised in Hindu scriptures as a giver of fame, longevity and prosperity, the cleanser of sin and the abode of goddess Lakshmi, who is the goddess of wealth and consort of Vishnu.

The shankha is displayed in Hindu art in association with Vishnu. As a symbol of water, it is associated with female fertility and serpents (Nāgas). The shankha (representing the conch of the presiding deity of Padmanabhaswamy Temple is a part of the state emblem of the Indian state of Kerala. The symbol was derived from the erstwhile emblems of the Indian princely state of Travancore, and the Kingdom of Cochin.

The shankha is one of the eight auspicious symbols of Buddhism, the Ashtamangala, and represents the pervasive sound of Buddhism.

A powder made from the shell material is used in ayurveda as a treatment for stomach ailments.

In the Western world, in the English language, the shell of this species is known as the "divine conch" or the "sacred chank". It may also be simply called a "chank" or conch. The more common form of this shell is known as "right-turning" in a religious context, although scientists would call it "dextral". A very rarely encountered form has reverse coiling which is called "left-turning" in a religious context, but is known as "sinistral" or left-coiling in a scientific context.

It is also very important in Buddhist rituals and religious practices. It is widely regarded as one of the most famous classical instruments of *pancha vadya* which translates to the 'orchestra of five instruments', used in temple musical art forms through ages, especially in South Indian Temples even till date.

REF LINK: <https://yehaindia.com/indian-musical-instruments-list-names-pictures/>

DEPT: TRAVEL AND TOURISM

NADASWARAM



The nadaswaram (nāḍḥasvaram) is a double reed wind instrument from South India. It is used as a traditional classical instrument in Tamil Nadu, Andhra Pradesh, Telangana, Karnataka, and Kerala.

This instrument is "among the world's loudest non-brass acoustic instruments". It is a wind instrument partially similar to the North Indian shehnai, but much longer, with a hardwood body, and a large flaring bell made of wood or metal.

In South Indian culture, the nadaswaram is considered to be very auspicious, and it is a key musical instrument played in almost all Hindu weddings and temples of the South Indian tradition. It is part of the family of instruments known as mangala vadyam (lit. mangala "auspicious", vadya "instrument"). The instrument is usually played in pairs, and accompanied by a pair of drums called thavil; it can also be accompanied with a drone from a similar oboe, called the ottu.

The nadaswaram is referred to in many ancient Tamil texts. The Cilappatikaram refers to an instrument called the "vangiyam" The structure of this instrument matches that of a nadaswaram since there are seven holes played with seven fingers, this was also called as the "eḷiḷ". This instrument, too, is played in Tamil Nadu, and is popular among the Tamil diaspora.

The nadaswaram contains three parts namely, kuḷal, thimiru, and anasu.

It is a double reed instrument with a conical bore which gradually enlarges toward the lower end. The top portion has a metal staple (mel anaichu) into which is inserted a small metallic cylinder (kendai) which carries the mouthpiece made of reed. Besides spare reeds, a small ivory or horn needle is attached to the instrument, and used to clear the reed of saliva and other debris and allows free passage of air. A metallic bell (keel anaichu) forms the bottom end of the instrument.

Traditionally the body of the nadaswaram is made out of a tree called aacha (although nowadays bamboo, sandalwood, copper, brass, ebony, and ivory are also used. For wooden instruments, old wood is considered the best, and sometimes wood salvaged from demolished old houses is used.

The nadaswaram has seven finger-holes, and five additional holes drilled at the bottom which can be stopped with wax to modify the tone. The nadaswaram has a range of two and a half octaves, similar to the Indian bansuri flute, which also has a similar fingering. Unlike the flute where semi and quarter tones are produced by the partial opening and closing of the finger holes, in the nadaswaram they are produced by adjusting the pressure and strength of the air-flow into the pipe. Due to its intense volume and strength, it is largely an outdoor instrument, and much more suited for open spaces than for indoor concerts.

Ref link: <https://en.wikipedia.org/wiki/Nadaswaram>

DEPT: SPORTS

THE CAJON

This wooden box is extremely popular among drummers and percussionists, as well as others. The cajon is an instrument for all. Whether for musical education or corporate seminars, everyone loves the cajon. Stay tuned to learn more about this wonderful instrument.

What are some common types?

Nowadays, cajons are mostly around 48 x 30 x 30 cm in size and primarily made of birch or beech plywood, while some high end models are made of solid wood.

In commercial cajons, you either have string-cajons or snare-cajons. String cajons have two or four guitar strings as a snapping element along the back of the striking surface. This model comes from Spain and has a sensitive snare response, as well as a rather dry overall sound with an excellent bass and snare separation.

For something a bit livelier and perfect for drum set grooves, take a look at a snare-cajon. These are equipped with snare wires against the back of the striking surface which rattle when struck.

Sela has significantly improved this mechanism with its switchable snares on the Casela Pro models, and the adjustable and detachable snares of the Schlagwerk Super Agile Cajons are a clear upgrade to the simple snare cajons.

The third version of the Cajon is less common and represents the original archetype. These Afro-Peruvian cajons have no strings or snares inside, and with their very woody sound are very popular in flamenco.

The latest developments mix the cajon's acoustic sounds with electronic samples. Behind the striking surface of the Roland EC-10 EL Cajon there are triggers, which in addition to the acoustic signal will activate sound depending on playing dynamics. The Spanish company DG DeGregorio has launched its own hybrid cajon called Centaur with three side-mounted trigger surfaces and the possibility of importing its own sounds. If you are interested in experimenting with electronic sounds and already have a cajon, take a look at Roland's EC-10M, a sound module with a clip-on microphone that easily mounts to the cajon



When traveling, always store your cajon in a bag. There are many practical and innovative accessories. If you like your hands free to play other instruments or wish to play a cajon in a percussion setup, consider a Cajon pedal. Add additional sounds with the Heckstick One or the Cajon Cabasa which can be easily attached to the Cajon with Velcro fasteners. You can use a Cajon brush made from nylon, against the surface to generate rich sounds, or play a shaker in one hand while the other hand plays the cajon.

Popular models

Schlagwerk CP404

Thomann Cags 200WM

Millenium Cajon Box

Roland EC10 EL Cajon

DEPT: SOCIAL ISSUES

Ref : <https://www.thomann.de/blog/en/everything-need-know-cajon/>

MRIDANGAM



The mridangam is a percussion instrument of ancient origin. It is the primary rhythmic accompaniment in a Carnatic music ensemble. In Dhrupad, a modified version, the pakhawaj, is the primary percussion instrument. A related instrument is the Kendang, played in Maritime Southeast Asia.

During a percussion ensemble, the mridangam is often accompanied by the ghatam, the kanjira, and the morsing. The word "Mridangam" is formulated by the union (sandhi) of the two Sanskrit words mṛt (clay or earth) and anga (limb), as the earliest versions of the instrument were made of hardened clay.

In ancient Hindu sculpture, painting, and mythology, the mridangam is often depicted as the instrument of choice for a number of deities including Ganesha (the remover of obstacles) and Nandi, who is the vehicle and follower of Shiva. Nandi is said to have played the mridangam during Shiva's primordial tandava dance, causing a divine rhythm to resound across the heavens. The mridangam is thus also known as "deva vaadyam," or "Divine Instrument".

Over the years, the mridangam evolved and was made from different kinds of wood for increased durability, and today, its body is constructed from the wood of the jackfruit tree. It is widely believed that the tabla, the mridangam's Hindustani musical counterpart, was first constructed by splitting an mridangam in half. With the development of the mridangam came the tala (rhythm) system.

The mridangam has a large role in Newa music. One of the earliest Nepal Bhasa manuscripts on music is a treatise on this instrument called Mridanga anukaranam. The range of its use has changed over the years. In the old days, percussionists were only employed to accompany the lead player, often the vocalist. Now its use is not restricted to accompaniment, and it is used for solo performances. The mridangam is a double-sided drum whose body is usually made using a hollowed piece of jackfruit wood about an inch thick. The two mouths or apertures of the drum are covered with a goatskin and laced to each other with leather straps along the length of the drum. These straps are put into a state of high tension to stretch out the circular membranes on either side of the hull, allowing them to resonate when struck. These two membranes are dissimilar in diameter to allow for the production of both bass and treble sounds from the same drum.

The bass aperture is known as the thoppi or eda bhaaga and the smaller aperture is known as the valanthalai or bala bhaaga. The smaller membrane, when struck, produces higher pitched sounds with a metallic timbre. The wider aperture produces lower pitched sounds. The goat skin covering the smaller aperture is anointed in the center with a black disk made of rice flour, ferric oxide powder and starch. This black tuning paste is known as the satham or karanai and gives the mridangam its distinct metallic timbre.

REF LINK: <https://en.wikipedia.org/wiki/Mridangam>

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