

Year 1, Issue 1, 2021



VESIT Music Council

# ताल

the tune of रहित



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# ABOUT VESIT MUSIC COUNCIL



2021-22

Music sails us through sad and happy times. It is the language of liveliness, Amity (meaning friendship), and is the strongest form of magic to exist. And here at our VESIT Music Council, we understand it and celebrate it.

Throughout the year, our fellow council members, with their innovative and ingenious ideas, organize many competitions and events for the students. The events are efficiently and effortlessly executed by our amazing music council members.

Musical Octaves and Instrumental face are competitions in which our students battle with their musical talents of singing and instruments.

The goal is to encourage our budding musicians and let them flaunt their talent.

There are also events organized solely for recreation and entertainment.

The event musical misfit is a highlight event that comprises an evening full of music and games.

Felicity - Talent aid is an open mic event where students get to perform songs, standups, poetry, and much more. An entertaining event with a chance for every student to dazzle his talent. It is part of a fundraiser which, in turn, gives a chance to our students to contribute to a noble cause as well.

Along with these, our council carries a lot of other events out. Discovering new talent, encouraging, celebrating, and entertaining, these events develop a community feeling amongst all of our fellow students and make their time here at VESIT memorable.

I am happy to present our very first music magazine TAAL. In hindi there is one famous quote Sur Bina Sangeet suna aur tal bina Sur bhi sunaa.

सुर बिना संगीत सूना  
ताल बिना सूर भी सूना

We should always have balance with each tune of our day-to-day life in VESIT there are really wonderful artists who are practicing music since their school days. We try to provide a platform for young artists to enhance their musical skills.

We have various events conducted every year.

Bliss and Octave are big events which are conducted every year to celebrate music.

Various competitions are held to identify talent among the students.

This musicazine we will try to provide some extraordinary information related to music to all the music lovers in VESIT. I congratulate Music Council at VESIT for releasing this issue of Taal.

-Prashant Kanade  
Faculty incharge of Music Council

## VESIT Music Council Members (2021-22)

NAMES	CLASS	POSITION
Yash Raje	(D15A)	Secretary
Raghuttam Parvatikar	(D15B)	Sr. Deputy Music Secretary
Dhruv Wankhede	(D14A)	Sr. Deputy Music Secretary
Kanchan Nathani	(D12C)	Sr. Deputy Music Secretary
Ahona Chattopadhyay	(D14B)	Sr. Deputy Music Secretary
Puja Mahankuda	(D9B)	Jr. Deputy Music Secretary
Swaraj Patil	(D6A)	Jr. Deputy Music Secretary
Kaushik Sahasranaman	(D7A)	Jr. Deputy Music Secretary
Manasi Shah	(D7A)	Jr. Deputy Music Secretary
Gaurav Ambartani	(D7C)	Jr. Deputy Music Secretary
Aarushi Sharma	(D15B)	Volunteer
Yash Bhise	(D14B)	Volunteer
Vinit Patil	(D7B)	Volunteer
Vedant Jadhav	(D6A)	Volunteer
Anvita Koyande	(D8)	Volunteer
Edvin Guromin	(MCA2B)	Volunteer

# THE MOZART OF MADRAS

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A.R. Rahman, in full Allah Rakha Rahman, original name A.S. Dileep Kumar, (born January 6, 1966, Madras [now Chennai], India), Indian composer whose extensive body of work for film and stage earned him the nickname “the Mozart of Madras.”

Rahman’s father, R.K. Sekhar, was a prominent Tamil musician who composed scores for the Malayalam film industry, and Rahman began studying piano at age four. The boy’s interests lay in electronics and computers, and his father’s serendipitous purchase of a synthesizer allowed him to pursue his passion and to learn to love music at the same time. Sekhar died when Rahman was 9 years old, and by age 11 he was playing piano professionally to help support his family. He dropped out of school, but his professional experience led to a scholarship to study at Trinity College, Oxford, where he received a degree in Western classical music.

After earning a degree in Western classical music from Trinity College, Oxford, A.R. Rahman grew tired of playing music and began writing commercial jingles. He wrote more than 300 jingles and would later say that the experience taught him discipline because jingle writing required the delivery of a powerful message or mood in a short time. In 1991, while at a ceremony to receive an award for his work on a coffee advertisement, Rahman met Bollywood film director Mani Ratnam, who persuaded him to write music for motion pictures. Their first project was *Roja* (1992), which resulted in Rahman’s first film soundtrack hit. More than 100 movie scores followed, including the music for *Lagaan* (2001), the first Bollywood film nominated for an Academy Award. Rahman’s albums sold over 100 million copies.

**"ALL MY LIFE I HAVE HAD A CHOICE TO  
CHOOSE BETWEEN LOVE AND HATE. I  
CHOSE LOVE AND I AM HERE"**

**-A.R. RAHMAN**



Skilled in Carnatic music, Western and Hindustani classical music, and the Qawwali style of Nusrat Fateh Ali Khan, Rahman is noted for film songs amalgamating elements of these and other genres, layering instruments from different musical idioms in an improvisational style. During the 1980s Rahman recorded monaural arrangements in common with his musical predecessors, K. V. Mahadevan and Vishwanathan-Ramamoorthy. He has also worked as a pianist in Ilaiyaraaja's troupe for hundreds of movies. In later years his methodology changed, as he experimented with the fusion of traditional instruments with new electronic sounds and technology.

A.R. Rahman is known for his extensive body of work for film and stage, for his stylistic range as a composer, and for his integration of assorted styles of music in his compositions. His most widely known score, for the 2008 film *Slumdog Millionaire*, earned him BAFTA, Golden Globe, Academy, and Grammy awards.

# USTAD ZAKIR HUSSAIN



Zakir Hussain was born on 9 March 1951 in Mahim in a Punjabi Dogra family. Hussain was born to tabla maestro Ustad Alla Rakha. His mother's name was Bavi Begum. Although their family name is Qureshi, Zakir was given the surname Hussain. He attended St. Michael's High School in Mahim and briefly attended St. Xavier's College, Mumbai. Hussain was a child prodigy. His father taught him Pakhawaj from the age of 3 years. His father would wake him up at 3 a.m. and would teach him vocally by reciting different rhythms till 6 a.m. Zakir's father Alla Rakha belonged to the Punjab Gharana tradition of tabla-playing. He gave his first concert at the age of seven. He was touring by the age of eleven. He went to the United States in 1970 to accompany sitar maestro Ravi Shankar. After the tour was complete, he planned to study for a Ph.D. but instead, he moved to the Bay Area to accompany Ali Akbar Khan, who was in need of a tabla player. After that, he began his international career, including more than 150 concert dates a year.

From a young age, Zakir has been accompanying all the leading lights of Hindustani classical music, both vocal and instrumental. Both Zakir and his father Alla Rakha were responsible for popularizing the art of tabla playing at international venues. Their performances raised the visibility of tabla players who previously did not receive much notoriety. Zakir brought great attention to and raised the profile of tabla players through his solo acts along with his excursions as an accompanist. One of the unique contributions of Zakir is his use of the "bayan" to create a melody.

Zakir uses this throughout his playing but especially so during the "sawaal-jawaab" section of a recital, where the instrumentalist plays the sitar, sarod, santoor, etc., and the tabla player typically has a "question-answer" back and forth. This would typically involve a set of notes played together, which the tabla player reproduces. Zakir's popularity was responsible for bringing audiences to a Hindustani music concert which came not just to listen to the main melody artist but to the supporting tabla artist. Zakir inspired a whole generation of young tabla players who grew up imitating his head gestures and even his hairstyle while performing. Zakir's fame spread internationally following many tour performances in the US and Europe. He also collaborated with many musicians from all over India and the world. Zakir composed, performed, and acted as Indian music advisor for the Malayalam film *Vanaprastham*, a 1999 Cannes Film Festival entry that was nominated for the Grand Jury Prize at the AFI Los Angeles International Film Festival (AFI Fest) in 1999.

He also won awards at the 2000 Istanbul International Film Festival (Turkey), 2000 Mumbai International Film Festival (India), and 2000 National Film Awards (India). He has composed soundtracks for several movies, most notably *In Custody* and *The Mystic Masseur* by Ismail Merchant, and has played tabla on the soundtracks of Francis Coppola's *Apocalypse Now*, Bernardo Bertolucci's *Little Buddha*, and other films. He starred in several films specifically showcasing his musical performance both solo and with different bands, including the 1998 documentary "Zakir and His Friends", and the documentary "The Speaking Hand: Zakir Hussain and the Art of the Indian Drum" (2003 Sumantra Ghosal). Hussain co-starred as Inder Lal in the Merchant Ivory Film *Heat and Dust* in 1983, for which he was an associate music director. Hussain is a founding member of Bill Laswell's 'World Music Supergroup' Tabla Beat Science. In 2016, Zakir Hussain was amongst many musicians invited by President Obama to the International Jazz Day 2016 All-Star Global Concert at the White House.

**"EVERY TIME YOU STEP OUT ON TO THE STAGE, YOU LEARN SOMETHING WHICH HELPS YOU GROW AND BE A BETTER COMMUNICATOR. IT'S NOT LIKE YOU'RE THE MASTER. YOU'RE ALWAYS A STUDENT."**  
-ZAKIR HUSSAIN

Invented by the composer Victor Gama, The Toha or Totem Harp, was inspired by the sociable weaver birds of Southern Africa that build their nests in big bundles of closely-knit communities.

As an instrument that can be played by two musicians each has a set of strings with the same tuning on each side of the instrument. The toha has 44 strings divided into two sections of a diatonic scale with three octaves each. The two musicians facing each other and is a perfect “improv instrument,” meaning the two people playing can feed off of and respond to each other, thus creating a beautiful duet & can play it using the tip of their fingers or their nails while weaving together a piece of music they create. It sounds blissful, like harp music, but also has a kind of aspirational, reach-to-the-heavens sound when the lower octave notes and the higher octave notes seem to be in dialogue. It’s a *deliberative* instrument that thrives on interactivity.



**About Victor Gama:** Victor Gama (Angola/Portugal) is a composer, performer, designer of contemporary musical instruments as well as an electronics engineer. His work utilizes local knowledge and traditions to create futuristic new instruments and develop new music — using everything from ancient bows to instruments crafted digitally through CAD/CAM.

# TOHA

THE NEST OF SOCIABLE  
WEAVER BIRDS



**TABLA**, pair of small drums fundamental (since the 18th century) to Hindustani music of northern India, Pakistan, and Bangladesh. The higher-pitched of the two drums, which is played with the right hand, is also referred to individually as the *tabla* or as the *daya* (*dahina* or *dayan*, meaning “right”). It is a single-headed drum usually of wood and has the profile of two truncated cones bulging at the center, the lower portion shorter. It is about 25 cm (10 inches) in height and 15 cm (6 inches) across. Skin tension is maintained by thong lacings and wooden dowels that are tapped with a hammer in re-tuning. It is usually tuned to the tonic, or ground note, of the raga (melodic framework).



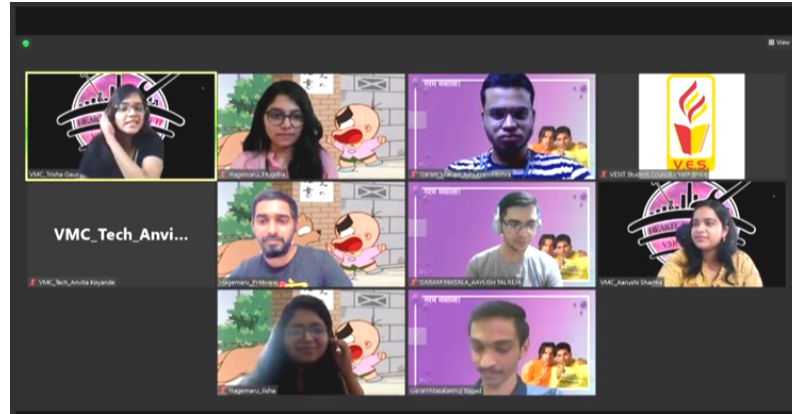
The *baya* (*bahina* or *bayan*, meaning “left”), played with the left hand, is a deep kettledrum measuring about 25 cm (10 inches) in height, and the drum face is about 20 cm (8 inches) in diameter. It is usually made of copper but may also be made of clay or wood, with a hoop and thong lacings to maintain skin tension. Pressure from the heel of the player’s hand changes the tone color and pitch. The tuning of the *baya* varies, but it may be a fifth or an octave below the *daya*. A disk of black tuning paste placed on the skin of each drum affects pitch and also generates overtones characteristic of the drums’ sound. The musician plays the tabla while seated, with the *baya* to the left of the *daya*. Sound is produced on the drums through a variety of different finger and hand strokes. Each drum stroke can be expressed by a corresponding syllable, used for both teaching and performance purposes. The intricate music of the drums reflects the rhythmic framework (*tala*) of the piece.

# TABLA

# MUSICAL MISFIT 2.0

We, the VESIT Music Council conducted a Musical Misfit, a fun 2-day online event on the 2nd and 3rd of October. The event was conducted on Zoom and the semi-finals and the finals were streamed live on Youtube. The council discussed the event structure to the very minute detail and allotted the rounds for the event. The event was majorly into 3 parts i.e the qualifying round, the semi-final, and the finals. It consisted of some amazing games such as Bluff, Whisper challenge, Rishtedari, and many more.

After proposing the event, the games were finalized and thus started the marketing of the event. The council sent out Google forms for registration, and marketed it on our social media handles, too. We got a great response from our fellow VESITians. A total of 28 teams registered for the event. All the teams battled in the qualifying rounds and the top 4 teams went into the semi-finals. The event finally came to the finals where teams GARAM MASALA and HAGIMAARUR were the ones maintaining the winning streaks. And team GARAM MASALA won with a huge margin. The entire event was well coordinated by Puja Mahankuda and Aarushi Sharma. Aarushi Sharma and Trisha Gaur were the hosts for the event. Yash Bhise streamed the event online and handled all the technical stuff.



**“The whole event was a blast! Enjoyed it! The games were fun and quite competitive which made it even more interesting for all. Management was good and the audience seemed to have enjoyed the event on youtube live stream. Our team did make up to the finals and were the runner-ups. No hard luck on losing cause the event itself was worth playing and entertaining.”**

**-Mughda Solapure**

**“It was a very fun event since I got a lot with my Classmates. The games were amazing as I really had to strain me to remember the song names but overall it was a very exciting event”**

**-Manjiri Jadhav**

**“We had exciting games throughout the event, like Musical Charades, Pictionary, Complete the Lyrics, etc. I participated in this event last year too & my team managed to play semis, but we couldn't make it to the finals. This time, my team did not only make it to the finals but we won too. And I'm really grateful to the whole council for making the event as exciting as it always does. The hosts and the whole team behind the scenes did a commendable job.”**

**-Aayush Talreja**



# Communal Harmony

**The Event to Promote Communal Harmony was organized by the VESIT Music Council on 6th October, 2021 on Zoom.**

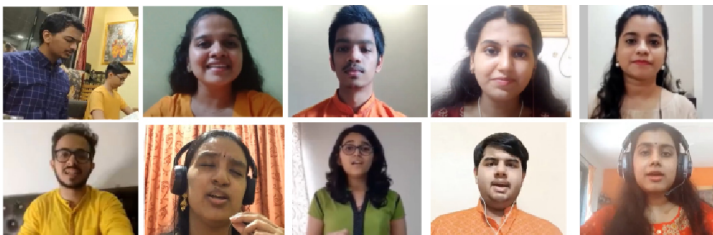
**The event was specially devoted to Maa Durga in which singers were selected to sing devotional Devi songs in different languages.**

**We had singers from various departments of our college to sing a song on Goddess Devi in any language they would prefer. In total we had 10 performances in 8 different languages namely Hindi , Marathi, Sanskrit, Carnatic, Bengali , Tamil , Kannada , Sindhi.**

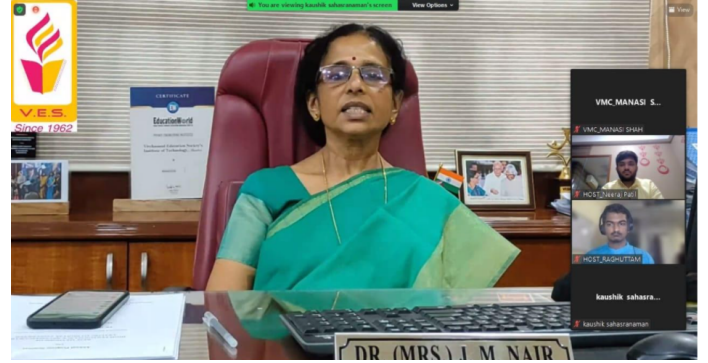
**The event commenced with Ganesh Vandana, followed by the performances and some valuable words by our faculty members.**

**The entire event was well coordinated by Manasi Shah and Kaushik Sahasranaman.**

**The event was of great success and our faculty members really enjoyed the aura and atmosphere of the event which was quite peaceful, calm and relaxing.**



Singers for the event



Dr. (Mrs.) J. M. Nair (Principal)

**"The event was well organized and set up. The flow of the presentation was smooth. All the singers gave their best and it was enchanting for all the attendees. It was wonderful and peaceful to listen to songs like this in such a hustled life. This event was indeed no less than a recreation along with the aim of creating communal harmony being fulfilled successfully. This was a good start by the music council. We are all looking forward to what comes next!"**

**-Jheel Panchal**

**"The event was superbly organized by the Music Council. It was really amazing to listen to the devotional songs in various languages. I could relate to the song "Bhagyada Lakshmi Baramma" as I am from Karnataka and the song is very popular there. In the middle of the heavy load of assignments and lectures, it was fun to attend such an event. I am looking forward to attending more such events from the Music Council."**

**-Chaitanya Sondur**

**"It was an amazing event that incorporated songs in many different languages. Indeed, it was a pleasure to be a part of it, to attend it, to experience the beauty of music irrespective of language."**

**-Urvi Pandit**

**"The event was fun. All those songs and bhajans of Devi in so many different languages, it was a good concept. It was really informative too. The event was evident proof of the saying, Music has no language barrier."**

**-Anand Tekwani**

# FELICITY TALENT-AID



VESIT SoRT Council in collaboration with VESIT Music Council and VESIT Sports Council under "Felicity" conducted the event "Talent-Aid, the open-mic fundraiser" on 19th November 2021. All the funds raised through this event were donated to SMIT old age home and Care Foundation. The donations were directly done via ketto link provided in the youtube live stream of the event. The event was a fundraiser event with the students showcasing their talents in it.

We, the student council made a google form and circulated it among SE, TE, BE students for participation. The form included categories like Singing, poetry recitation, storytelling anything the participants wish to perform. Posters were also prepared by the council members and mail regarding the event details were sent to Principal Ma'am, vice-principal Ma'am, staff members, and students of VESIT. Hosts of the event were Anushka Kulkarni, Akshiti Kachhawah, Shreya Kukreja, Vaidyanathan Natarajan. In total, we had a total of 19 amazing entries for the event. We also had a special category apart from the performances which were the "Talent-Aid Milestones" which included unique performances from our General Secretary Khushi Makhijani, Council Heads (Rakshita Danee, Yash Raje, Aaditya Moykhede, Sahana Shetty)The event commenced at 4.00 pm and was started with Ganesh Vandana. The beautiful part of the event was The NGO video clips taken by SoRT council members. The event was of Great Grand Success and total of Rs.57,045 were donated .

"The Talent Aid organized by the SORT and MUSIC council was an innovative idea to use young people's talent for a great cause and was very well executed. I am grateful to be a part of this event and I thank the team for giving me an opportunity to play a tiny role in this great cause. "

-Swara Nabar

"Talent aid was a great initiative by the student council to aid our senior citizens. The fundraiser was innovative, filled with amazing performances, and for a noble cause too. I was honored to get the opportunity to perform. "

- Arunim Chakraborty

"The event was good, the enthusiasm of the participants was really good. It was well organized by the councils and the best part for me was the donations that were made possible by the councils. I hope to see such amazing events in the future also. And I also appreciate the hard work u all do. I am happy to be a part of the event for a good cause."

- Sudipa Majumdar

