

NAGMA

THE MUSIC MAGAZINE

MUSIC - THE STRONGEST FORM OF MAGIC

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PRINCIPAL'S MESSAGE

-MR AJAY SINGH



I am happy to know that a group of students under the guidance of the Music Department have come up with a new magazine, Nagma. The magazine is a beautiful amalgamation of articles, interesting caricatures, introduction of eminent musicians and knowledge about various musical instruments which have been used in India for over a period.

This is indeed an interesting thought on the part of the students. I see their thirst to prove themselves and showcase their talent through Nagma.

I look at this humble beginning with great hope that many more students will catch the fire for writing and music. Some may have flair for writing and music and some may not, but this challenges one to give it a try.

I am sure there is no lack of talent in our students as far as skills for writing and music are concerned. I have observed these talented students and I am sure Nagma is a perfect platform for them and it will be hugely popular amongst the Scindia School fraternity in the coming years.

My best wishes to all the students and the Music Department for this wonderful initiative.

FROM THE HEAD OF DEPARTMENT -MR YOGESH SHARMA

It's my great pleasure and privilege to introduce a new magazine. This marks a first for our school, encompassing all music activities held throughout the year. Through this magazine, everyone will be informed about the happenings in the music department. We are actively working on expanding our program offerings to enable a greater number of students to participate in various programs and showcase their talents.



Additionally, this magazine will provide a preview of upcoming programs. The purpose behind introducing this magazine is to ensure that all students are well-informed about upcoming events, encouraging them to participate and display their talents. We firmly believe that all Scindian students are the future stars of the world; they act on their ideas, and we have the prerogative of witnessing their greatness.

A dark acoustic guitar is shown from a top-down perspective, centered in the frame. The guitar's body, neck, and headstock are visible, though the details are somewhat obscured by the dark lighting and the overlaid text. The sound hole is prominent in the upper half of the image. Overlaid on the guitar is the text "Meet the 'GURUS'" in a white, serif font. The word "Meet" is on the first line, "the" is on the second line, and "'GURUS'" is on the third line, all centered horizontally. The text is in a classic, slightly formal serif typeface, with the word "GURUS" in all caps and enclosed in single quotation marks.

Meet
the
'GURUS'

MR. ASHOK KUMAR

I joined The Scindia School on 1st October 2016 as an in-charge of the school's Brass Band. I was blessed to have had as many as nine opportunities to participate in Republic Day Camp. However, right now I have a bigger responsibility of training the students for Republic Day Camp. Excluding the covid years I have been taking students to RDC since 2016. Every year group of 45 students go to RDC to march on the 'Kartavya Path'.



Our Brass Band has always been an extraordinary feature of our school that makes us stand out among other schools. The Scindia School band had the privilege to march alone on the Rajpath (Kartavya Path) for 5 years from 2006 to 2011 and we hope that the scindians march there for many years to come. The instruments with which the band marches are Trumpet, Euphonium, Clarinet, Circle bass, Side drum, Bass drum, Cymbal, Saxophone and trumbone. This all together makes a Brass Band.



MR. DHRUV SHARMA

Music has the power to transcend time and touch the deepest chords of our hearts. My journey in the realm of music began within the walls of a school, where the foundation for my lifelong passion was laid. Today, as I stand at the crossroads of experience and knowledge, I find myself back in school, not as a student, but as a music educator, ready to impart the same passion to the next generation.

My journey began as a curious student in the school's music classroom. The sweet symphony of notes struck by our music teacher seemed like magic, and I was immediately drawn to the art form. I eagerly embraced each lesson, learning to decipher the intricacies of raags, training my fingers to play the guitar, and trying to match the talents of my talented peers.

After leaving school, my love for music continued to grow. I pursued formal training, honed my skills, and found myself drawn towards performing on stage. Whether it was the dimly lit ambience of a local café or the big concert stages, each performance brought with it a unique blend of nervous excitement and the sheer joy of sharing my music with others. The applause and appreciation from the audience full filled my passion and encouraged me to push my boundaries further.

As the years rolled on, my experiences as a performer deepened my understanding of music, not just as an art form, but as a means of communication and expression. This realization led me back to where it all began – the school. This time, however, I wasn't seated amongst the students, I was standing at the front of the classroom, ready to guide, inspire, and nurture the talents of a new generation of music enthusiasts.

Teaching music has brought a new dimension to my relationship with this art form. Witnessing the spark in a student's eyes as they grasp a difficult concept, guiding them through the challenges of mastering an instrument, and watching them find their own voice in the world of music has been immensely rewarding. It's not just about teaching scales and chords, it's about instilling discipline, fostering creativity, and nurturing a lifelong appreciation for the beauty of sound.

My journey from a school student to a performer and eventually to a music educator has been a symphony of growth, learning, and transformation. It's a testament to the power of education of this amazing institution, experience, and the unwavering passion for music. As I stand before eager faces in the classroom, I am reminded that this art form is not just about learning to play notes, it's about discovering oneself, connecting with others, and embracing the endless possibilities of the musical journey.

In the end, my story is a reminder that the circle of music is ever-continuing. Just as notes flow seamlessly from one to the next, so too does the love for music pass from one generation to the next, creating a harmonious legacy that resonates through time.

MR. RAJENDRA SHARMA

For nearly three decades, I have had the distinct honor and privilege of serving as a music teacher at Scindia School. This article reflects upon my journey, the evolution of the music program, and the profound impact music education has had on countless lives.

I came to play Tabla in 1994 Founder's Day , then the Music HOD BN Chatterjee liked my skills very much and called me to meet him and said can you give your time in school When I said yes, they made me join from November, then I started a part time job in school, in the company of BN Chatterjee.



It was in 2005 that I became a full time Tabla facilitator in the school. Since then my journey has been very enlightening. The other great musician that I worked with was Mr. Raja Banerjee, those 25 years were indeed very enriching . Initially, there were only two teachers in the music department, so I taught children many other instruments along with Tabla, such as Mandolin, Sitar, Flute and Guitar. I am completely dedicated to serve the school and will continue to work with all my heart, I am grateful that I got the opportunity to join this organization.

As the years rolled on, each day brought with it a new note of discovery. The corridors of Scindia School became my stage, where I conducted symphonies of learning and growth. The first notes on my journey were tentative, yet brimming with potential. Through the years, my connection with students deepened, and our shared love for music blossomed into a harmonious bond. As I reflect on my journey as a music teacher at Scindia School, I am overwhelmed by gratitude for the countless melodies that have filled these halls. Every note, every lesson, and every performance has been a testament to the enduring magic of music. The past 28 years have been a symphony of growth, harmony, and inspiration, and I eagerly anticipate the future harmonies that will resonate within these walls for generations to come.

MR DEEPANSHU SHARMA

Music has been in my life since childhood. When my father used to practice, he used to make me sit on his lap, since then music has been in my life. During my formative years, I was exposed to the world of music, thanks to my father's enchanting sitar performances at Scindia School. With an unwavering determination, I sought guidance from my Guruji to embark on my sitar learning journey. Leaving my budding medical career behind, I took the plunge and enrolled in a music university.



I found immense joy and fulfillment in imparting my musical knowledge to eager learners. This led me to become a music teacher in various academies and schools, where I had the privilege of nurturing young talents. In addition to my teaching endeavors, I also pursued government exams related to music education, passing one as a certified music teacher in government schools. This achievement further solidified my commitment to the field of music education.

Today, I find myself at Scindia School, giving my all to nurture the next generation of musicians. My journey from a medical path to a musical one has been marked by challenges, dedication, and unwavering support from my family. I am grateful for the opportunity to share the magic of music and to honor my father's legacy at the very place where it all began.

As I continue to give my 100% to Scindia School and my students, I am reminded that life's journey can take unexpected turns, and it's never too late to pursue your true passion. My transition from the healing profession to the world of harmonies has been a fulfilling and enriching one, and I eagerly look forward to what the future holds in this symphony of life.

MR. ANSHUL SHREEVASTAVA

Hello! It brings me immense joy to introduce myself as a dedicated music teacher, proudly representing the Meet Bros Music Academy (MBMA), and joining the illustrious ranks of 'The Scindia School.' Music, for me, is not just a passion but a way of life, and I am absolutely thrilled to embark on this melodious journey with the vibrant students of this esteemed institution. The corridors of The Scindia School resonate with a rich history, and now, they are set to echo with the captivating tunes and rhythms that I am eager to bring to life.



In the coming months and years, our musical odyssey will be marked by the exploration of diverse musical genres, the honing of instrumental skills, and the cultivation of vocal talents. Together, we will uncover the magic that lies within each note, and I am dedicated to nurturing the unique musical identities of our students.

Through collaborative performances, innovative compositions, and a deep appreciation for music's cultural and historical significance, we will embark on a harmonious adventure that transcends the boundaries of the classroom. The Scindia School's legacy of excellence will find a musical counterpart in our endeavors, and I am excited to be a part of this synergy.

As we embark on this harmonious journey, let the melodies flow, let the rhythms dance, and let the echoes of our music reverberate through the hallowed halls of The Scindia School. Together, we shall create a musical legacy that resonates for generations to come. Stay tuned for the beautiful symphony that awaits us!



THE BRASS BAND

THE BAND



The Brass Band is the pride of the School and one of the finest in the country. It has won national accolades and has been a part of the grand Republic Day Parade since 2005.

The contingent representing the School at the Republic Day parade consists of 45 members, and all the members are enrolled in the NCC. Out of the 45 students, 4 are drummers, twelve make up the clarinet & saxophone section, 20 play the trumpets, and 8 students together constitute the Bass section. The senior with the most experience leads the band.

An invitation for participation is sent by the MP NCC Directorate. The selected boys undergo a month's meticulous practice session before performing for the prestigious Republic Day Parade held at Rajpath, New Delhi every year. They also give a guard of honor to many dignitaries and take part in the PM's rally. The delegates are invited for tea to the Air House, Army House, Navy House, PM's tea and also to the Rashtrapati Bhavan.

The participants are presented with a national certificate and an NCC B-certificate. The Band Major and Band Leaders are conferred the rank of Under Officer which is the second highest rank in NCC.

GWALIOR GHARANA

The Gwalior Gharana is one of the oldest Khayal Gharana in Indian Classical music. The rise of the Gwalior Gharana started with the reign of the Mughal emperor Akbar.

The favorite singers of this patron of the arts, such as Miyan Tansen, who was the most famous vocalist at the court of Akbar, came from the town of Gwalior

The Gwalior Gharana evolved during the time of the Mughal empire (1526 CE – 1857 CE). Among the early masters (ustad) were Naththan Khan, Naththan Pir Bakhsh and his grandsons Haddu, Hassu and Natthu Khan. The head musician in the imperial court was Bade Mohammad Khan, who was famous for his taan bazi style. Both Bade Mohammad Khan and Naththan Pir Bakhsh belonged to the same tradition of Shahi Sadarang

Hassu Khan and Haddu Khan continued to develop the Gwalior style of singing. Haddu Khan's son Ustad Bade Inayat Hussain Khan was also a singer but his style departed from the methodical Gwalior style.

Among the brothers' students were Vasudeva Buwa Joshi, who became a teacher; and Ramkrishna Deva, who became a musician in Dhar. It was Ramkrishna Deva's student, Balakrishnabuwa Ichalkaranjekar who brought the Gwaliori gaeki (singing style) to Maharashtra.

ARTICLES



Indian Classical Music

Indian Classical Music ‘Indian music is melodious, you need to be a good listener to hear and feel it’ – Omkar Kulkarni.

Lying on my bed on a beautiful night, I was listening to Bollywood songs and nearby my house was a temple. I could hear ringing bells, brahmins singing arti, and devotees clapping in rhythm with the arti. Suddenly a thought came to mind: how has Indian Classical Music evolved/changed during the time and how it will be in the future? The newborn baby called “Hindustani Music” was born in the Vedic literature of Hinduism. Our nation’s name ‘Bharat’ itself signifies the music in our country ‘Bha- Bhav, Ra- Raag, T-Taal’.

The earliest Indian thought combined three arts, syllabic recital (vadya), melos (gita), and dance (nritya). As the field developed, Sangeet became a distinct genre of art. This occurred before 500 BC (approx.). Tansen is considered to be the ‘father of Hindustani music’ .. Indian Music is classified into two major categories: North Indian Classical music known as Hindustani and South Indian known as Carnatic music .

Carnatic are short-compositions-based performances while Hindustani emphasizes improvising and exploring all the aspects of raga. It was used as spiritual music and to enlighten people. Brahmins used it to sing *sam gaan* and spiritual songs in temples. Indian Classical Music is also considered spiritual.

Indian Classical music has evolved with time. One of the main reasons for this is a change of rulers. As the different rulers from diverse cultures ruled India, they influenced Indian music. Even the divergence of Indian music took place because of Mughal rule. In this modern India, government is trying to promote Indian classical music to whole world. Indian government offers exchanges to most of the countries in the world to promote Indian classical music. Through this foreign exchange by ICCR Government of India one of our teachers Mr. Yogesh Sharma went to Tajikistan to promote Indian classical Music

Sitar



The sitar, an Indian classical stringed instrument with a body made from a gourd base, features both sympathetic and melody strings. It is most commonly associated with Hindustani music, but it can also be found throughout South Asia, including in Pakistan, Afghanistan, Bangladesh, and Nepal. Moreover, the sitar is currently performed by musicians from the South Asian diaspora living in Europe (specially the UK), the United States, Canada and elsewhere; as well as musicians of other backgrounds who became interested in the sitar.

A sitar may have 18, 19, 20, or 21 strings, with 6 or 7 played strings running over curved and raised frets, and the remaining strings, known as *tarb* or *taarif*, serving as sympathetic strings and resonating with the played strings. These sympathetic strings are often used to establish the mood of a raga at the beginning of a performance. The movable frets, called *pardā* or *thaat*, allow for fine-tuning, while the played strings are attached to tuning pegs located at or near the head of the instrument. The sympathetic strings, which come in various lengths, pass through small holes in the fretboard and are connected to smaller tuning pegs located down the neck of the instrument.

The sitar has two bridges: the large bridge, also known as *badaa goraa*, which is used for the playing and drone strings, and the small bridge, or *chota goraa*, which is utilized for the sympathetic strings. The instrument's unique timbre is created through the interplay between the strings and the wide, rounded bridge. As the string vibrates, its length changes slightly as it moves along the bridge's rounded surface, producing overtones and imbuing the sound with its characteristic tone. The shaping of the bridge to maintain this tone is referred to as *jawari*, and many musicians rely on instrument makers to perform this task.

The construction of the sitar relies on various materials, including tun wood (a type of mahogany) or teak wood for the neck and faceplate, and calabash gourds to serve as resonating chambers. The bridges are fashioned from deer horn, ebony, or, on occasion, camel bone. Nowadays, synthetic materials are also commonly used.

In the late 1950s and early 1960s, Ravi Shankar, accompanied by Alla Rakha on tabla, further introduced Indian classical music to Western culture.

-Akshatra Gupta

Tabla - drums of india

The tabla is a set of two drums that are played while sitting on the floor. The larger drum, called Bayan, was originally made from clay, but is now constructed of metal (brass, steel, or copper). The Bayan is considered the bass drum of the set, but there is a tremendous range of expression possible by using certain techniques employed by a skilled drummer. The right-hand drum is called the Dahina, and is made of a seasoned hard wood and hollowed out like the Bayan.

Each drum has two layers of goatskin stretched across its top to provide a playing surface. The top layer is cut in a circle around the rim, and the bottom layer stretches across the entire drum. The most unique aspect of tabla construction is the application of an iron and rice paste that is placed in a circle on top of the drum head. That black paste is called the Shyahi and, once it is dried, it allows for sound possibilities that are not found on any other drum in the world. There are goatskin straps to hold the drum heads in place at a very high tension, and tuning blocks on the side of the drums to control the pitch. The Dahina is tuned to the tonic pitch of the composition the instrumentalist or vocalist is performing, while the Bayan is tuned not to a specific pitch, but to one that can easily be modulated to imitate the intricate drum language. Both drums are played with the fingers and sometimes the palm of the hand. Learning tabla requires many years of dedicated lessons with a good teacher and regular, rigorous practice of many hours a day.

Tabla has enjoyed unprecedented popularity worldwide over the last thirty years. Many people in the West got their first introduction to Indian classical music from Ravi Shankar, who toured Europe and the United States with the great tabla maestro, Alla Rakha. They performed together at the Monterey Pop Festival as well as at Woodstock in the 1960s, and a fascination began. The Beatles began using sitar and tabla on their recordings, and George Harrison began his lifelong association with Ravi Shankar and Indian classical music.

Alla Rakha's son, the great Zakir Hussain, has done even more work popularizing the instrument by taking it out of the Indian classical world and collaborating with jazz, rock, and other world music artists.

Harmonium

The harmonium is one of the classical instruments of India and has been one of the most popular for a long time because of its devotional music in four religious traditions on the Indian subcontinent.

The first harmonium, also known as the Reed Organ, was invented by Alexandre Debain, a French inventor, in 1842. It was introduced to India in the late 19th century but was not well-received by the locals. Rabindranath Tagore, a respected critic, referred to it as the "bane of Indian music" due to its unpleasant sound. As a result, the harmonium was banned from being played on All India Radio for over 30 years. However, after 1971, its music slowly gained acceptance on the airwaves.

Why did a renowned musical instrument, which is popular worldwide, receive so much criticism?

Chief among the many criticisms against it was the fixed key intervals of the French harmonium that lacked essential inflections central to Indian classical music called meend, Andolan, and gamak.

HOW IT CAME IN INDIA

In 1875, Dwarkanath Ghose made modifications to the harmonium for it to be used in Hindustani classical music. Unlike its Western version, the harmonium requires one hand to operate the bellows and the other to play the notes. The Indian concept of swara refers to a range of pitches with subtle variations, and this led to the harmonium being prohibited from music broadcasts in 1940. However, this ban was later lifted in 1970, but only for classical and light music. Presently, a high-quality harmonium typically has two to four sets of reeds, producing a wide range of tones with gentle airflow and pleasing melodies.

Flute is a family of classical music instruments in the woodwind group. Like all woodwinds, flutes are aerophones. However, unlike woodwind instruments with reeds, a flute is a reed-less wind instrument that produces its sound from the flow of air across an opening. According to the instrument classification of Horn bostel-Sachs, flutes are categorized as edge-blown aerophones. A musician who plays the flute is called a flautist .

During the early 19th century, Theobald Boehm, a German flautist, goldsmith, and jeweler, established a workshop for crafting musical instruments. In 1831, he attended a flute concert by Charles Nicholson, who played an instrument with remarkably large tone holes, resulting in a beautiful and refined sound. Boehm realized that creating such a sound required tone holes to be spaced for accurate intonation rather than for the convenience of the player's fingers. With this in mind, Boehm commenced his work in his workshop.

He came up with a new mechanism that acted as an extender for the flautist's fingers, thus allowing the player to play the new flutes better and in tune. Boehm released the new flute in 1832, and it quickly became accepted by the important players of the time.

FLUTE ORIGIN IN INDIA

The Indian flute is made from bamboo and has evolved independently from the western flute. It is used in folk and classical music, with Pannalal Ghosh transforming it into a classical instrument. The Indian classical flute has an additional hole for traditional ragas. The bansuri and velu are popular in North and South Indian music.

Music: A Journey Through Time

Music has always played a crucial role in our lives, but its origins and early days are not always well understood. Historical musicology, which studies the history of music, explores how music has developed and evolved, including the many genres and types that exist. Despite this, the question of who first created it, when it began, and how it became such a crucial part of our lives remains a mystery.

It's amazing to think that the oldest surviving piece of music is over 3,400 years old. The Hurrian Hymn to Nikkal, also known as the Hurrian cult hymn or h.6, is inscribed on a clay tablet and is considered the world's oldest song. Many ancient musical instruments have been lost in the dust, but one of the oldest is the Bone flute, which dates back almost 40,000 years. These flutes were made from animal bones and are still played today. Bone flutes have been discovered all over the world. The Neanderthal Flute, found in Slovenia's Divje Babe cave, is believed to be at least 50,000 years old, making it the oldest known instrument in the world. In 2004, Nicholas J. Conard discovered a 35,000-year-old mammoth ivory flute in Geissenklösterle Cave, Germany.

The origin of music is debated, with no widely accepted theory. Many cultures associate music with their religion and mythology, such as the Hindu Goddess Saraswati. Music has a significant impact on our beliefs and it is hard to imagine a world without it.

To conclude I would like to quote the famous Greek philosopher Plato, "Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and everything"

Music Therapy

Music therapy is a profession that utilizes music, voice, and movement to assist individuals with emotional and physical difficulties. It is applicable in various healthcare facilities like hospitals, schools, and nursing homes. Music therapy can be helpful for both individuals and groups and is often combined with other therapies like counseling, psychotherapy, or rehabilitation. Music therapy aims to improve quality of life by helping people cope better with their emotions, stress levels, pain management, anxiety levels, etc.

During music therapy, therapists will listen to you play or sing and determine your needs to provide the best treatment possible. Sessions are usually one-on-one, but group sessions may also be available. In these sessions, you may listen to selected songs, create your music, and even sing or dance if you'd like. Your therapist may also adjust the genre of the music to fit your mood, such as using calming tones if you're feeling angry.

Music therapy is a relatively new practice that shares similarities with sound therapy, an ancient tradition from Tibet. It uses tools to achieve specific sounds to reduce stress. The certifications and training which are available for sound therapy may not be there for music therapy.

There are many benefits to using sound therapy. It can activate regions of the brain relating to memory, emotions, movement, communication, decision-making, etc. It relaxes muscles and releases endorphins, lowering the heart rate and blood pressure. It is also known to work with adults and children who are recovering from cancer.

Music - Innumerable Benefits

Listening to music has more benefits than most of us realize. There have been many studies that suggest that music has multiple physical and mental benefits, though it is a debatable topic. According to a study conducted at the University of Alberta, children between the ages of 3 and 11 experienced less pain and showed less distress during an IV insertion when they listened to calming music. In comparison, patients who did not listen to music did not have the same benefits. This shows that music can influence our brains.

A study from Harvard has shown that listening to music reduces anxiety and pain as well as improves sleep quality and memory. We will now talk about the physical benefits of music on our bodies and how it improves our daily lives.

- Music can make our hearts healthier as research has shown that blood flows more easily when music is played. It reduces blood pressure and cortisol (the stress hormone) and thus elevates our mood by the production of dopamine which helps relieve feelings of depression and anxiety.
- It is interesting that music is processed directly by the amygdala, the part of the brain involved in emotions.
- Listening to music while you work or exercise has also shown noteworthy results. Music can boost physical performance and increase endurance during a workout.
- Music therapy has been proven to relieve symptoms of Alzheimer's and dementia, helping to relax agitated patients and improve their mood, although there is still no known cure for these diseases.

The Eminent Musicians

MEET BROS

Meet Bros is an Indian musical duo from Gwalior, Madhya Pradesh. The duo consists of brothers Manmeet Singh and Harmeet Singh. They were formerly known as Meet Bros Anjjan

Meet Brothers are brothers from Gwalior. Their early education took place in Scindia School, Gwalior Fort, Gwalior. After this they went to Mumbai for higher education. Harmeet completed his graduation from Sydenham college, Mumbai.



Meet Bros' most well-known and critically acclaimed songs are "Baby Doll" from Ragini MMS 2 and "Chittiyaan Kalaiyaan" from Roy. Both songs feature the vocals of Kanka Kapoor and the latter was part of a soundtrack that fetched them multiple awards including the Filmfare Award for Best Music Director, the Screen Award for Best Music Director, and the IIFA Award for Best Music Director.

Mr. Anand Shankar

Born in Almora, Uttar Pradesh (now in Uttarakhand), North India, Shankar was the son of Amala Shankar and Uday Shankar, who were popular dancers of Bengali heritage, and also the nephew of sitar player Ravi Shankar. He studied in The Scindia School, Gwalior.

After working in India during the late 1970s and 1980s, Shankar's profile in the West began to rise again in the mid-1990s as his music found its way into club DJ sets, particularly in London. His music was brought to a wider audience with the release of Blue Note Records' 1996 rare groove compilation album, Blue



Juice, including two tracks from Ananda Shankar and His Music, "Dancing Drums" and "Streets of Calcutta".

The Eminent Musicians

Mr. Hitendra Gosh

Hitendra Ghosh was born in 1950 in the Gwalior district of Madhya Pradesh. His parents used to teach art in Scindia School. Hitendra Ghosh Completed His Primary Education at Scindia school. Hitendra Ghosh had become interested in art during his childhood studies, so he thought of pursuing himself in this field.



Hitendra Ghosh used to give tuition to school children to pay for his sound designer program as his course was very expensive. He used to play Bongo during that time. When Hitendra Ghosh was in the last year of his education, he got an opportunity to work as a sound recorder for a feature film.

At that time director, Shyam Benegal was the examiner of Hitendra Ghosh at the Pune Film Institute. Shyam Benegal had called him to meet him after the examination was over. This is where his film career started. Shyam Benegal offered him to work as a sound designer in his film Nishant. He accepted that offer and went to Bombay to work with him. This was Hitendra Ghosh's first film in which he acted as a sound recorder.

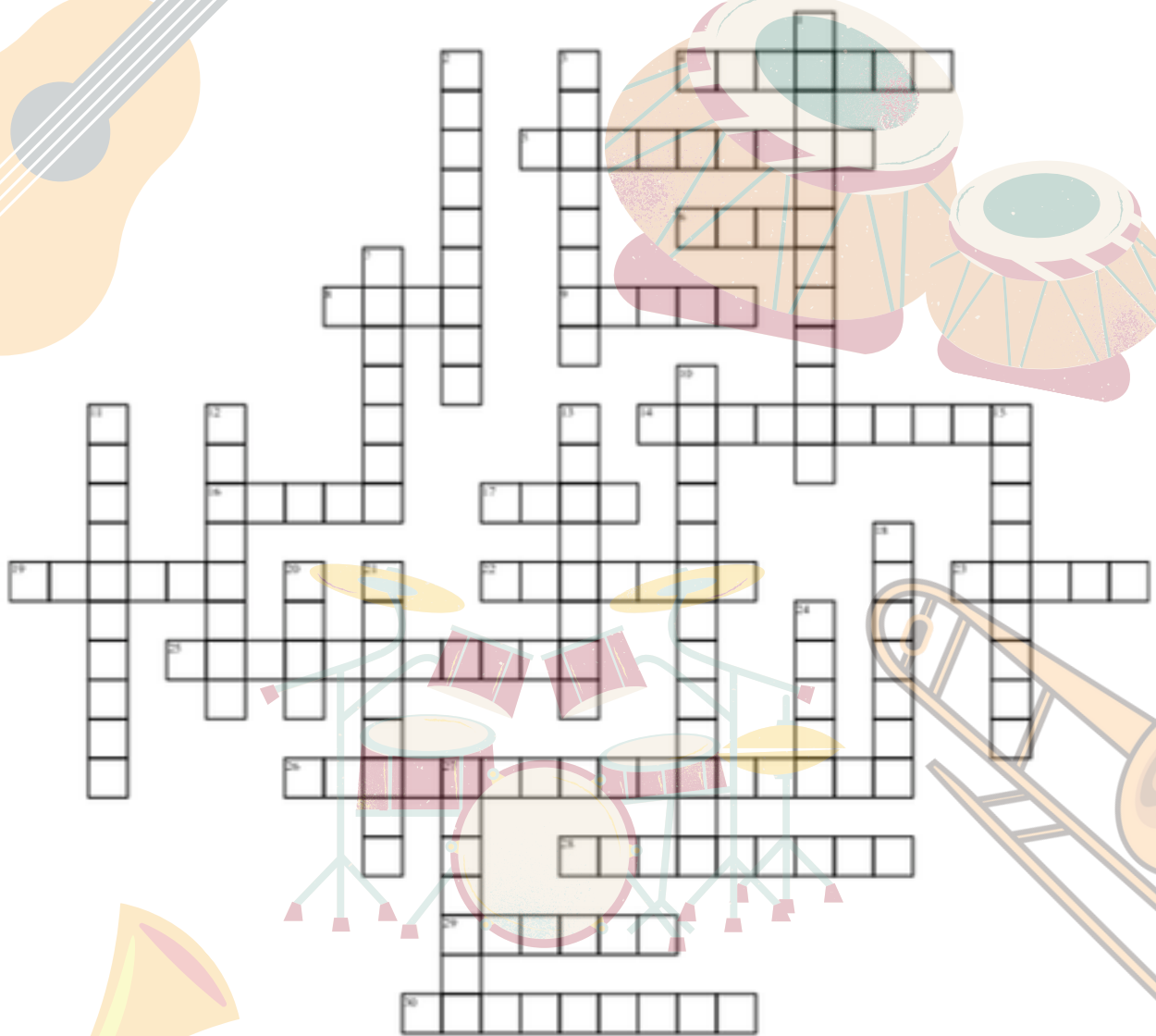


QUIZ

TIME



Music Crossword



Across

- 4. End thought of a musical phrase
- 5. Restaurants, classrooms, lecture halls (worst venue)
- 6. Bass, brass
- 8. Second highest
- 9. Morals and ethics
- 14. Very loud
- 16. Rate of speed or pace of the music
- 17. Lowest voice
- 19. Plucked-string instrument; acoustic & electric

- 22. Soprano, brass family
- 23. Category of music
- 25. Religious music
- 26. Orchestras, wind bands, choirs, chamber groups, soloist ect.
- 28. 3+ voices/instruments
- 29. Slow
- 30. 2 voices/ instruments

Down

- 1. Non-religious music
- 2. 1 voice/instrument
- 3. Alto, woodwind
- 7. Fast speed

- 10. Accompanying melody
- 11. Very soft
- 12. Distance between two pitches
- 13. Disjointed, disconnected melody
- 15. Performing group or diverse instruments
- 18. Smooth, connected melody
- 20. Organizing principle in music
- 21. Medium speed
- 24. A melodic idea in a large scale work
- 27. Highest voice

QUESTIONS



1. To consider a band as a Big Band what is the minimum number of musicians to be needed?
 - a. 11
 - b. 21
 - c. 12
 - d. 10
2. Name the all-time bestselling movie soundtrack?
 - a. I have nothing
 - b. My love is your love
 - c. Waiting to exhale
 - d. The Bodyguard: Original Soundtrack Album
3. Name the orchestral instrument that can play high note?
 - a. Viola
 - b. Piccolo
 - c. Violin
 - d. Cellos
4. The number of strings on a Ukulele is?
 - a. 3
 - b. 6
 - c. 4
 - d. 8
5. The 2001, Grammy Award for Best New Artist was won by whom?
 - a. Sam Smith
 - b. Amy Winehouse
 - c. Meghan Trainor
 - d. Alessia Cara
6. Name the first person to appear on the cover of the Rolling stones magazine?
 - a. Peter Bowes
 - b. John Lennon
 - c. Richard Gere
 - d. Tom Petty



ANSWERS



1. Answer: 10.

2. Answer: The Bodyguard: Original Soundtrack Album.

3. Answer: Violin.

4. Answer: 4

5. Answer: Amy Winehouse.



6. Answer: John Lennon.



CREDITS



Editor in chief

Rushil Rajan

Senior Editors

Swarit varshney

Rehan Mansuri

Junior Editor

Nimit agrawal

Staff Editor

Mr.Dhruv Sharma

Special thanks

Mr.Yogesh Sharma

Mr.Gopal Chaturvedi

