

Pandit Debashish Bhattacharya, along with his daughter and son, took a workshop on the concept of ragas, taught us about several improvisational techniques and informed us about the rightful source of ethnic traditional Indian classical music. He is an Indian classical slide guitarist, singer and composer. His latest guitar creation is the Pushpa Veena, made up of animal skin. He played a wonderful composition with the instrument; mixing various ragas to create ethereal music.

He started educating us by talking about how the primary source of sound came from nature. He proceeded by giving a short lecture on pitch, frequency and the form and purpose of assimilating the frequency of natural sound in high and medium octaves. We were enlightened by certain utilitarian information, put down below.

Indian classical music is the study of betweenness of notes, movements and the understanding of the theatrical expression of passages. The aesthetic attitude of raga is defined as the progression, sublimation and division of the cell. 'Sa', 'Re', 'Ga', 'Ma' are the Core notes, while 'Pa', 'Dha', 'Ni', 'Sa' are the Mirror notes. The harmonies of the Western compositions are emerged from the Mirror notes. The ragas unfold in different shades. During God and Goddesses, there were five ragas, Pentatonic swaras, termed as 'Pancha'. When ragas began to be cultured in valleys, emergence of seven swaras were located, following the development of mixed notes. The Middle eastern scale uses microtones as standing notes. Documentation began at the end of the 19th century.

The raga analysis includes the structure, pillar, personality, progression, living entity and its difference from one another. In Raga Yaman, 'Sa' and 'Pa' are the pillars, 'Ga' and 'Ni' are the sub-pillars, while 'Re', 'Ma' and 'Dha' are the connecting factors. Yaman is actually an existing prosperous valley. In this valley, the notes 'Sa' and 'Pa' are not present in their regional singing.

The 'behlav' of Indian classical music is disposed of with the production of harmony. In Western

music, improvisation is done before composition. The staccato here is the fundamental sound. In the Indian music system, Microtones, Mirs and Gamakhs are more important. Standing or moving note determines the Asthayi Varna, Arohi Varna, Avarohi Varna, Saanchari Varna.

Prominence of Vistara in the lower octaves, which denotes ragas of peace (Raga Behag). Ragas using komal 'Re' and suddha 'Ni' represent ragas of dawn (Raga Lalit) and dusk (Raga Purabi). The use of komal swaras increases with the progression of night. There are certain seasonal ragas like Megh and Durga. Hamsadhvani is a south Indian local swara.

We were taught about Poorvang Ragas and Uttarang Ragas. Poorvang Ragas are ragas which are developed in the lower octave up to the dominant note of the middle octave. The Vadi note of such Ragas is also situated in the Poorvang region.

Uttarang Ragas are ragas developed from the dominant note (Panchama) upwards, including the upper octave (Tar Saptak). Poorvang Ragas are performed after 12 noon while Uttarang Ragas come alive in the morning.

We were taught how different notes are used in different presentations. The determining factors being the improvisation of mir, spaces and variations between notes, expression of bhavas, development of content, improvisation of tala and laya and the links between tala and performance.

Music touches the human soul at every level. Our psychological functionality is highly compatible with musical notes, brushing throughout emotive sensitivity.

All genre's emotive nature is represented in the collective characterisation of Indian music. It deals with the factors of poetic, historic, rasa and culture. The primary core is the Shanti Rasa, from where, all the ragas emerge. Raga is the representation of different shades of colours, manifestation of life and gradual unfolding of emotions. Raga can be swara, but swara cannot be

raga.

We were informed about the source of appropriate music for understanding the Indian classical music system. The older version, till the 80s are the source of ethnicity, tradition, classicism, where the presentation was more valid. the 80s- 90s was the transitory period. In the contemporary version of the 90s, Gharana started with perfection and skill development. According to him, most of the rendition presented by contemporary musicians seem to be a distorted mimesis of the ethnic traditional prodigies, deliberating a wrongful impression for the present and future generation. Therefore, it is utmost essential for promising students of music to identify, adhere and practise classical music relating to its rightful ethnic traditionality.