



# Discovering India through its folk music and instruments

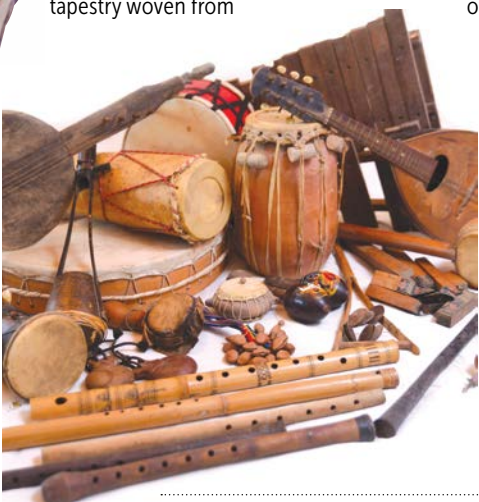
Aditi Malhotra

Every place has a deeper rhythm that lives in its people, its festivals, and its stories. In India, that sound is often found in its folk music—an auditory tapestry woven from

centuries of tradition, celebration, hardship, and soul. If travel is about immersion, then listening to a place—really listening—is just as important as seeing it. Journey across India through its folk melodies—where every region hums its own story, played on instruments that speak their own language.

## WEST BENGAL: Baul mystics and ektara melodies

Travel through rural Bengal and you'll likely meet a Baul singer—dressed in saffron robes, carrying an ektara, and singing poetry that feels both simple and profound. Baul music is spiritual but it's deeply human. It speaks of love, longing, and the quest for inner truth. The ektara, a one-stringed instrument, may seem minimal, but in a Baul's hand, it's a portal. Their songs blur lines between divine and mortal, leaving listeners entranced. This tradition isn't about polished performance—it's about raw, reflective storytelling that touches your soul. Attend a village fair like the Poush Mela in Shantiniketan, and you'll witness this philosophy turned into sound.



## RAJASTHAN: The desert's soul in strings

Close your eyes in the Thar Desert, and you might hear the soft pluck of the kamaicha, a bowed string instrument played by the Manganiyar community, or the haunting call of the sarangi, echoing tales of love and longing. Rajasthani folk music is deeply rooted in storytelling. It's dramatic, intense, and layered with emotion. Artists like the Langas and Manganiyars have kept the

traditions alive for generations. Their music isn't performed for performance's sake—it accompanies births, weddings, festivals, and even prayers for rain. Often, it's accompanied by the rhythmic beat of the dholak, or the thunderous nagada during processions. Attending a desert festival in Jaisalmer or a quiet night in a village homestay often comes with an impromptu performance that stays with you long after the trip ends.

## PUNJAB: Where Rhythm Meets Celebration

Folk music in Punjab is all about energy, rhythm, and sheer joy. It's hard not to tap your feet when the tumbi or chimta strikes up during a Baisakhi celebration or a wedding. These portable, humble-looking instruments create the infectious sound that powers bhangra, the world-famous dance form from the region. The heer and jugni styles are soul-stirring ballads that speak of eternal love, spiritual yearning, and social commentary—sung often by lone voices that echo across mustard fields and village courtyards.



## KARNATAKA: Where classical and folk co-exist

While Karnataka is known for its classical Carnatic music tradition, it's also home to vibrant folk forms like Janapada songs, often sung during village fairs and rituals. Instruments like the tamburi, nadaswaram, and chande accompany these songs, which touch on everything from farming to mythology. The state's unique geography, with its coastal stretches and dense forests, has given birth to diverse styles—from the rhythmic folk dances of Yakshagana to the folk songs of Kodagu (Coorg) that blend tribal and Dravidian influences.

## Why listening is also travelling

Discovering India through its folk music is about more than attending a cultural show—it's about being present in a moment of emotion, history, and connection. It's about hearing a language that doesn't need translation, because music has always spoken directly to the heart. They take you to village courtyards, temple festivals, monsoon weddings, harvest celebrations, and midnight firesides—all without moving from your seat.

## The soundtrack of a country

The next time you travel, don't just look—listen. Ask about the music. Attend that local performance. Let a string, a beat, or a song take you somewhere you hadn't expected. Because sometimes, the sound of a place lingers even longer than the sights. You may just find the soul of the destination.

## MAHARASHTRA: Powadas and Lavani's pulsing beats

Maharashtra's folk scene is as dynamic as its cities. Powada is a form of ballad that recounts heroic deeds—usually performed with gusto and a sense of drama, often accompanied by duggi drums and clapping. Lavani performances are bold, energetic, and filled with expression, traditionally led by women, blend music, poetry, and dance, often offering commentary on love, society, and politics. The ektari, a simple stringed instrument, is common across Maharashtra's folk spectrum, as are the rhythms of the dholki, which drive the heartbeat of lavani performances.

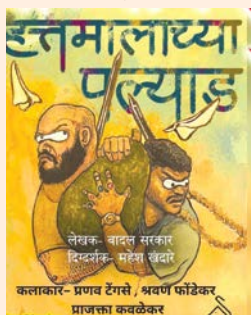
## ASSAM AND THE NORTHEAST: Flutes, drums, and echoes of the hills

The folk music of India's Northeast is as diverse as its people. In Assam, instruments like the pepa (a buffalo horn pipe) and the gogona (a reed instrument) accompany the graceful steps of the Bihu dance. These sounds are inseparable from the seasonal rhythms of farming and harvest. Further into Nagaland, Manipur, and Mizoram, folk music takes on tribal textures—performed with log drums, bamboo flutes, and wind instruments that mimic the sounds of nature. Here, music is tied to rituals and storytelling, but it also serves as a form of identity and resistance, preserving heritage in the face of change.

## Marathi drama 'Hatamalachya Pallyad' to be staged

Ravindra Bhavan, Margao is organising Natyanand programme on the first Friday of each month to showcase the talent of upcoming artists and guide them to enhance their talent. Marathi drama 'Hatamalachya Pallyad' by Theatre Flamingo will be performed. The play is written by Badal Sarkar and directed by Mahesh Khandare.

The story revolves around two thieves, Chikkuram and Vikkuram, who jump into a river with the fear of



being caught and that river takes them to an unknown world where there is no financial transaction and no violence. It is a different world where all the people work together and share the fruits equally among themselves. Different people from a different world, the thoughts and rules, confuse them. These new

experiences in the unfamiliar world will motivate the audience to think about the experiences from the familiar world.

Venue: Ravindra Bhavan, Margao

Date: April 4

Time: 6:30 pm

## Pilar brings to life The Passion of Christ

The Society of Pilar, is bringing back a production that was first staged 40 years ago on the Pilar Hilllock.

'Jivitachem Jivit, Uzvaddacho Uzvadd', a play on the passion of Jesus is scripted by well-known theatre personality Fr Dominic Alvares and biblical scholar Fr Diogo D'Souza. The entire hilllock will be transformed into a living mega stage. The play is directed by Fr Ze Baptista and the music is directed by Maestro Fr Peter Cardoso. The set of this play is thoughtfully designed by Fr Adrian Furtado to meet both spiritual and dramatic needs, creating an immersive experience for the audience.

The performances will be enacted by

around 150 artistes, both priests and lay people. The play is brought to life by a

dedicated team of creative minds, each contributing their unique skills and expertise. They include Fr Lawrence Fernandes and Fr Anthony Joseph Fernandes in the production, Fr Agnel Gomes and Fr Diogo Roger D'Souza as the creative directors, Fr Elvis Fernandes as the music coordinator, Fr Joseph Fernandes, Fr

Lionel Fernandes and Fr Andrew Joseph as the technical directors. The show is non-ticketed.

Venue: Pilar Monastery Church

Date: April 5

Time: 7 pm



# The right vocal training

With over 40 years of experience in every area related to voice, Deirdre Lobo will be sharing her valuable knowledge in workshops



Aruna Gracias Rathod

I started out as a concert artist. I truly enjoy performing. Somewhere along the way I went into teaching and I began loving it. The best part about being a teacher is witnessing the sincere efforts that students take in order to improve. It is very fulfilling for me that I am able to make a difference in a student in a limited amount of time," begins Deirdre Lobo. She has conducted over a hundred workshops and master classes as a vocal coach and consultant; conducted choruses and directed musicals.

Now settled in the US, Deirdre was born in Mumbai and began her musical training under her mother, the late Celia Lobo, famous opera singer, theatre director, and voice teacher in India, trained at the Guildhall School of Music, London, United Kingdom.

Deirdre has a commendable education in music - a Bachelor of Music Degree in Vocal Performance from the University of Santo Tomas, Manila, Philippines; Master of Music Degree in Vocal Performance from the University of Colorado, Boulder, CO, a Post-Master's Diploma in Vocal Performance from the Peabody Conservatory of Music, Baltimore, MD, and a Bachelor of Arts Degree in Sociology from the University of Bombay, India.

## India calling

Deirdre's first performance in Goa was at the Monte Music Festival in 2013. "It was a pleasure doing the concert at the church where I sang Ave Maria in Konkani to a packed audience," recalls Deirdre. After that she has come to India very regularly holding voice workshops and master classes. She will be now conducting 'Unleash Your Voice' workshop and masterclass at Child's Play India Foundation, St Inez, Panjim on April 4 for voice teachers from 10 am to 2 pm and singers masterclass on April 5 from 10 am to 2 pm.

The upcoming master class is held over two days - the first day is for teachers involves various modules that help outline their lessons, how to deal with issues with students; technique, and how to make their lessons more interesting. It also addresses how to teach young voices, older voices, repertoire and much more. "This time I will be concentrating on posture, voice modulation, breath work.

There will be demo lessons where teachers work with other teachers, and receiving coaching from Deirdre. They will learn to make lessons more engaging," she reveals.

There will also be a singers workshop concentrating on technique, performance, and musical skills for all levels - from beginners to professionals.

## Tips for aspiring singers

Voice training is best done after the age of seven. "I have taught younger students too but one can start serious training after the age of seven. With younger children I concentrate on breath work as at that age the voice is developing.

"As beginners in this field, practice is very important. It should begin with half-an-hour of daily practice which can be increased to an hour. You can practise for half an hour in the morning and half an hour in the evening or night. One needs to work on technique by keeping the basics in mind, like warming up before singing," says Deirdre.

As a music and song lover, Deirdre listens to a lot of music including Broadway, Classical, semi-pop, etc. additionally in her appetite for constant learning, Deirdre always listens to competitions like the X-Factor, the Voice, AGT, etc. Her personal pop favourites are Frank Sinatra, Barbara Streisand, Whitney Houston, Shirley Bassey, Mariah Carey. Her classical favourites include: Maria Callas, Rene Fleming, Leontyne Price, and Mirella Freni among others.

## Voice care

A good habit is to restrict having iced water or plenty of ice-cream especially before a performance. Another thing is to not shout, as it damages the vocal cords, especially when youngsters scream while cheering at matches or at shows don't realise the damage it does to the vocal cords.

Deirdre herself follows a strict routine for her voice. "I always warm up my voice before I sing. I make sure I am always hydrated and I don't have anything cold, or anything spicy at least a month before a performance. And there is no substitute to practise," she adds.

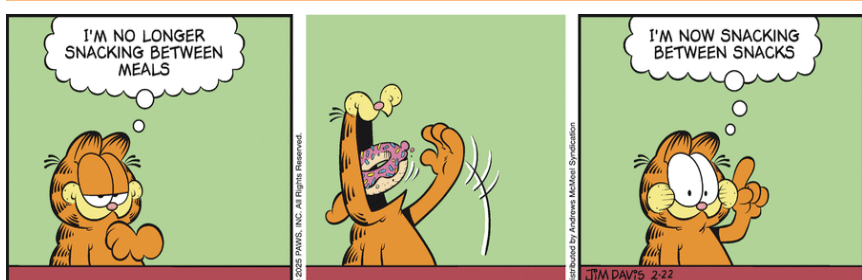


## Herald Gaming Console

### Dilbert



### Garfield



### Wizard of id



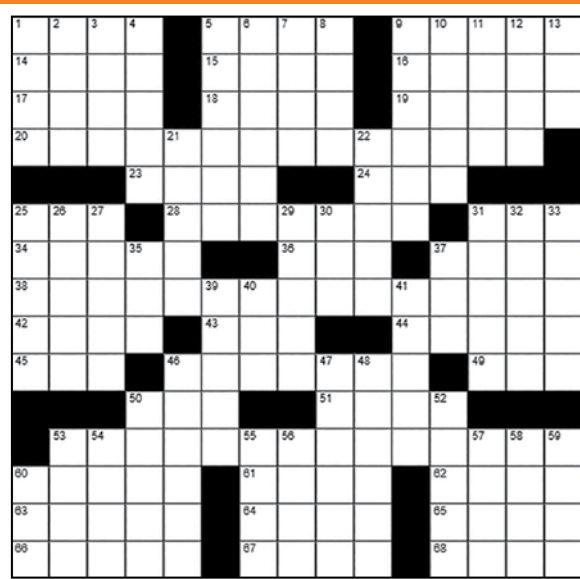
### crossword 4809

#### ACROSS

1- Baby's cry; 5- Former Russian ruler; 9- Studio stand; 14- French friends; 15- Mozart's "kleine Nachtmusik"; 16- China's Zhou \_\_\_\_; 17- Blind as \_\_\_\_; 18- Actress Suvari; 19- Rob, old-style; 20- Put to a wrong use; 25- Boxer Max; 24- That girl; 25- Alien's subj.; 28- Farm vehicle; 31- Freddie Krueger roamed \_\_\_\_ Street in the movies; 34- Role for Clark; 36- Multivolume ref.; 37- Intestinal sections; 38- In spite of; 42- "Othello" villain; 43- Use, consume; 44- Red fluorescent dye; 45- "Evil Woman" band; 46- Equilibrium; 49- Bambi's aunt; 50- Swiss river; 51- Helps; 53- Planes, trains, and automobiles, e.g.; 60- Scarlett of fiction; 61- Longfellow's bell town; 62- Razor name; 63- your life; 64- Sneaker or loafer; 65- Wander; 66- Rock concert venue; 67- Stitches; 68- Author \_\_\_\_ Stanley Gardner;

#### DOWN

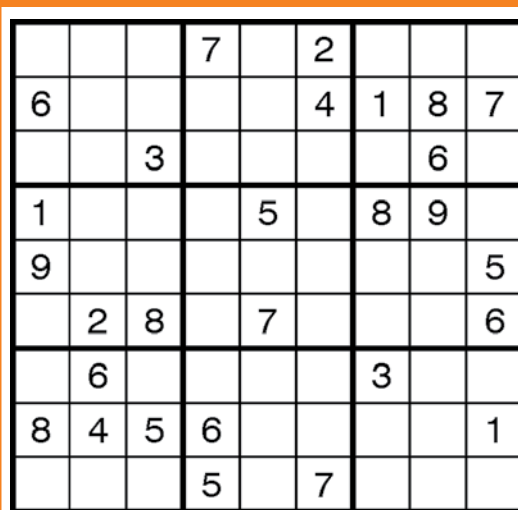
1-Sir's counterpart; 2- Prefix with dextrous; 3- Farrow and Hamm; 4- Take \_\_\_\_ at (try); 5- Heat of mind; 6- Mountain range; 7- Part of A.D.; 8- Cut the crop; 9- More strange; 10- Lend \_\_\_\_ (listen); 11- Venetian blind part; 12- Gutter location; 13- Fail to tell the truth; 21- Singer LaBelle; 22- Harper sitcom; 25- Tennessee \_\_\_\_ Ford; 26-



#### solution 4808



### sudoku 4809



#### Instructions for Sudoku

9 x 9 letter: To solve a Sudoku puzzle, every number from 1 to 9 must appear in each of the nine vertical columns, in each of the nine horizontal rows and in each of the nine boxes

#### solution 4808

