

SOUND BOX

February 2011 • Volume 1 • Issue 7 • ₹ 150

INTERVIEW

George Brooks
Sajid-Wajid



REGULARS

Offbeat:

Strum the Junk!

Venue Watch:

Bflat, Bengaluru

Watch Tower: Bengaluru

Right Here, Right Now

Rajya Sabha MP, script writer, lyricist and now, crusader for the creative fraternity.

Javed Akhtar on why he is convinced the Indian Copyright Act should be amended

Clause and Effect

SIMCA challenges the Copyright Board constitution

Sing Along!

Are we about to witness the boom of karaoke in the country?

Saptak, Baajaa Gaajaa

2011 kicks off with interesting music fests across the country

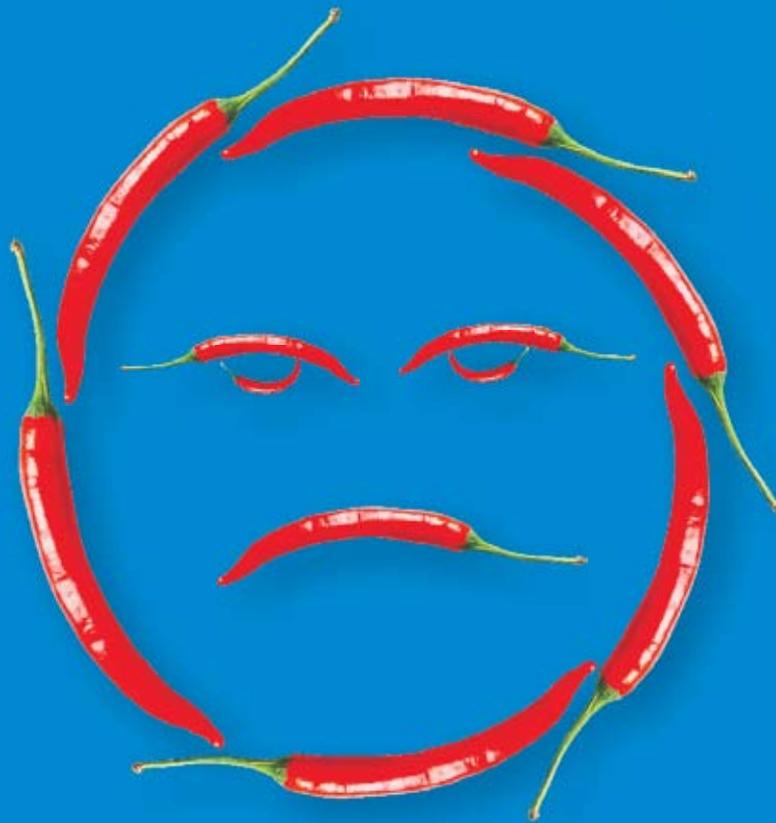


*maximum music
maximum choice*

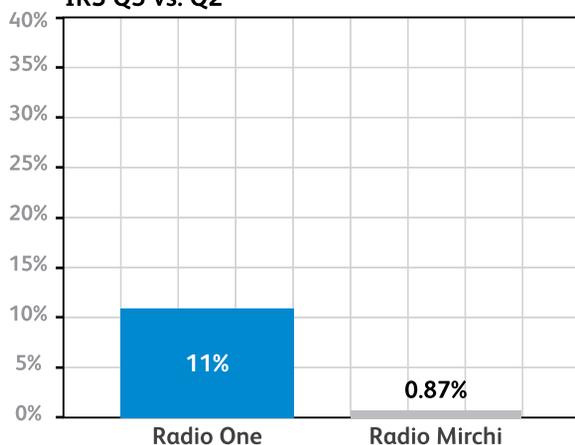
Music lovers

94.3 Radio One pe zyada khush.

94.3 Radio One grows 11%. Adds more listeners than Mirchi.



IRS Q3 vs. Q2



All Adults 12+

National		
Stations	Growth (Q3 vs. Q2)	Listeners Added('000)
Radio One	11%	439
Radio Mirchi	0.87%	364

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MASTHEAD

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COVER PICTURE: CHIRAAG SUTAR

✚ Publisher's Note

Final Act?

In a few days' time, on February 21, both Houses of the Indian parliament will reconvene for the Budget session.

It remains to be seen whether parliamentary business will be struck by the same state of paralysis that characterized the Winter session a few months back. However, indications are that the government has been goaded into a more flexible and accommodative stance on the opposition's main demand of a JPC investigation into the telecom spectrum auction controversy. Therefore, it is possible that we may have a normal parliamentary session. Of course, the word 'normal' is used here rather generously given our parliamentarians' propensity for drama and shenanigans.

From the music industry's perspective, the million dollar question undoubtedly is whether this session will see the coming into law of the very contentious amendments to the Copyright Act. The proposed amendments have led to a state of virtual civil war within the music and film industries, as **Sound Box** and our sister publication, **Box Office India**, have reported and analysed right from the time they were announced in the form of a brief press note in late 2009.

In this issue, we bring you an in-depth and exclusive interview with Mr Javed Akhtar who has come to be seen as the voice and face of the composers and lyricists' campaign for changes to the copyright laws to address their concerns and demands. Mr Akhtar, of course, needs no introduction to any group of people in our country – let alone the readership of a publication catering to the music industry.

Co-writer of some of the most iconic scripts in Hindi cinema and one of our foremost lyricists, Javed *saab* straddles the film and music worlds like few others do. In his exhaustive interview, he shares with us the genesis of his involvement in the battle over royalties and the journey that has brought the proposed amendments to the brink of fruition.

One hopes that, if and when passed, the Bill will lead to a sense of closure and the reuniting of all the stakeholders in leaving aside all animosity and bitterness to do what they do best – make music.

Nitin Tej Ahuja

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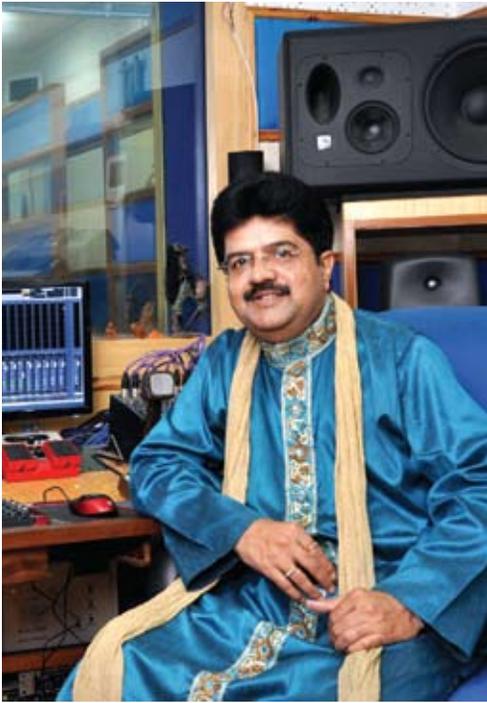


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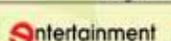
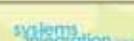
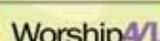
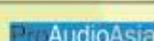
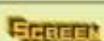
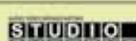
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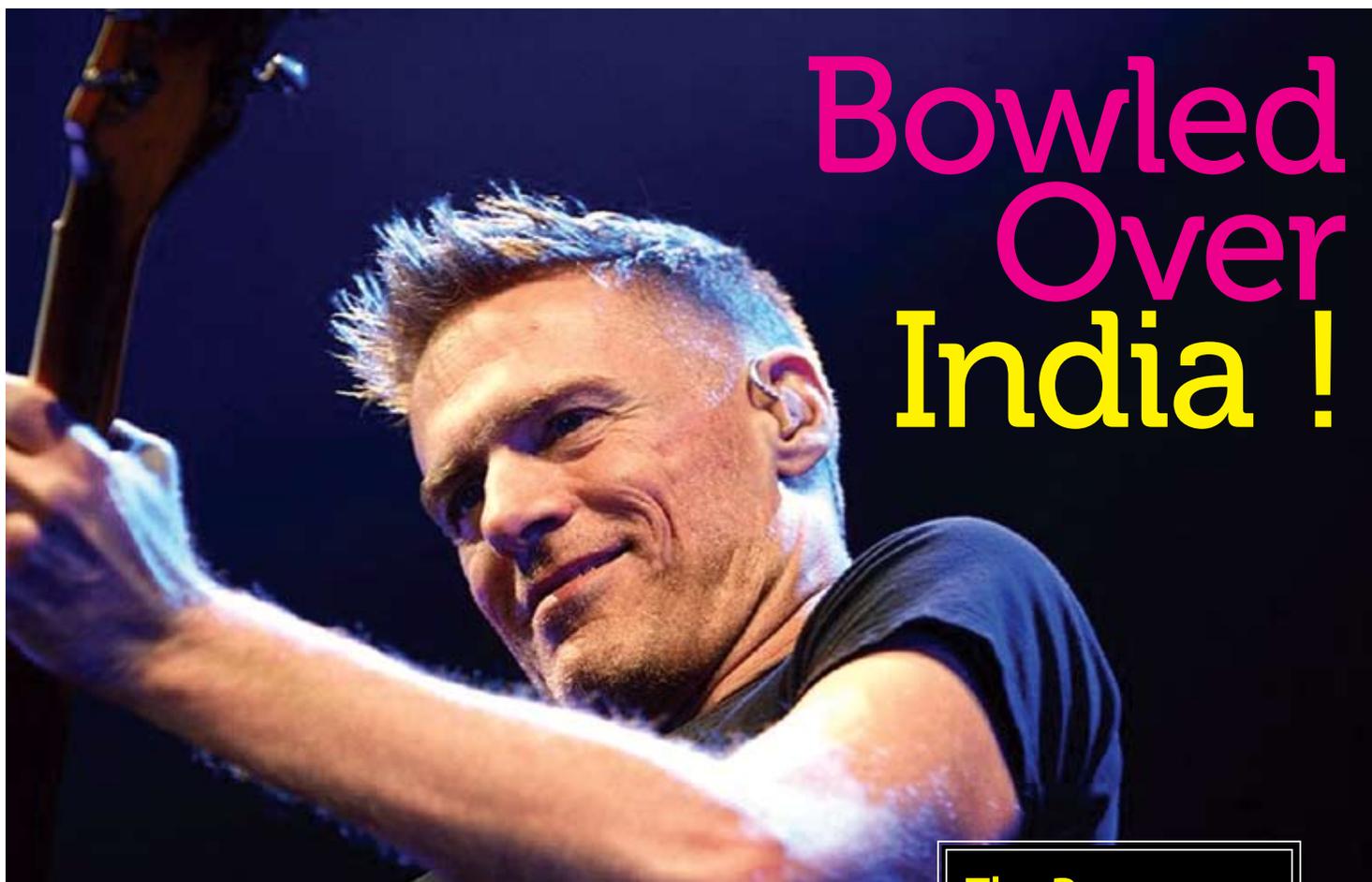
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Bowled Over India !

While Bryan Adams was only scheduled to do a five city tour in India (with FM network Radio One as official partner), it seems that cricket lovers will also get a taste of his music as he performs for the opening ceremony for the 2011 ICC Cricket World Cup to be held in Dhaka, Bangladesh.

The Canadian rockstar chose to extend his tour since Canada is also one of 14 qualifying country's taking part in the World Cup. Adams will remain one more day in Dhaka for a special acoustic concert featuring songs from his current CD *Bare Bones*, before finishing up this leg of the tour in Kathmandu, Nepal.

Bryan Adams' opening performance for the 2011 Cricket World Cup will be broadcast by ESPN to a TV audience of over 200 million people. Earlier, Adams was only scheduled to tour major metros like Pune, Mumbai, Bengaluru, New Delhi and Hyderabad starting February 11, 2011. Well, what can we say, this is called making the most of the tour!



The Bryan Adams tour schedule

- **Friday, 11 February 2011** - Magarpatta, Pune
- **Saturday, 12 February 2011** - MMRDA Grounds, Bandra Kurla Complex, Mumbai
- **Sunday, 13 February 2011** - Palace Grounds, Bengaluru
- **Tuesday, 15 February 2011** - NSIC, New Delhi
- **Wednesday, 16 February 2011** - HITEK Exhibition Center, Hyderabad



PHOTO: NIKHILESH HAVAL

BRIDGING THE EAST-WEST DIVIDE

Mumbai-born and US-based musician Ameet Kamath recently released his debut album, *Greasy Rails*, in New York, breaking new grounds in bridging the popular divide of the music of the East and the West.

Says Ameet, "*Greasy Rails* is about coming to terms with what matters in life. It's about refusing to take anything less than what you've been seeking." He adds, "In it, I'm telling stories so that the listeners can understand life as I do — constantly negotiating spaces as an immigrant in the 21st century." The language he chooses to narrate his stories in, however, is pure global rock.

Ameet went to the US as a techie in 1995.

But it was only after he moved to New York after some years that he began to immerse himself in jazz and began performing the American songbook whenever and wherever he could — at weddings, street corners, parks, cafes, and bars. His persistence paid off with a jazz-pop residency at the notorious Marion's Continental on Bowery, where the patrons and fans encouraged him to set his own story to song. Needing to find inspiration for his original material, he set off on a creative quest across the country that landed him in San Francisco. It was there that he conceived *Greasy Rails*; the ensuing material was written and composed over the next two years.

Sanjeev T, Baiju Dharmajan join hands on Ente Sambath

Sanjeev Thomas, the lead guitarist in A R Rahman's troupe, has collaborated with guitarist Baiju Dharmajan (ex-Motherjane, now Wrenz) on *Ente Sambath* (My wealth) - one of the first original Malayalam compositions. This is the third song from Thomas' solo album *Free Will*.

Thomas recalls, "This used to be a song familiar to me since childhood - I used to sing it at prayer meetings. What amazes me the most on this song are the influences of Islamic overtones on this Christian song. This song does not display my religious sentiments towards the Christian faith, but what I like is the way



it embraces this beautiful tradition of love and forgiveness."

Ente Sambath was originally written by Saadhu Kochukunju Up-

adesi back in the 19th century.

"Baiju is a good friend and a wonderful musician. He readily accepted to work with me on this song. And Keith Peters (A R Rahman's bassist), who is my tour partner and almost like a father to me, gave me his love and funky bass lines," says Thomas.



EMI gets Chintoo Singh for Urban Grooves Project - Punjab

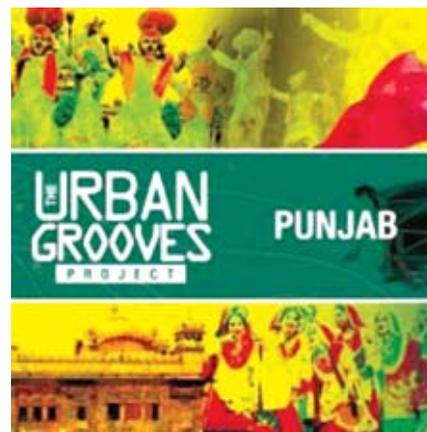
EMI's series *The Urban Grooves Project*, which has earlier showcased music of Rajasthan and Kashmir, has added the rich music of the Punjab province to its list. *The Urban Grooves Project - Punjab* features some traditional Punjabi folk, and some fresh compositions with a groovy twist.

The songs on this album (except traditional) are composed and sung by well-known musician Chintoo Singh. Though he regularly sings during his live shows, this album also marks his singing debut. Besides the 'grooves' (as the album name suggests), there are a lot of acoustics.

Singh says, "It's very rare to hear an album with acoustics these days, but I have used instruments like timbur, rabab and played the guitar in the Indian style." To ensure that he got the desired sound, Singh has worked with Punjab-based specialised dhol players to play on one of the tracks. The speciality of this album is that it introduces folk music of Punjab, Sindh and Balochistan.

As a session and performing musician, there is hardly any artiste that Chintoo Singh hasn't performed with - from Ghulam Ali, Jagjit Singh to Mehendi Hassan. Among the international musicians, he has even recorded rabab and guitars for Shania Twain and Phil Collins.

While he has arranged and recorded for many composers, one wonders what took him so long to release something of his own? "It's very difficult (to release an album). There are many artistes and singers who spend money these days. I am just glad I did not really have to spend money from my pocket!"



EXPERIMENTAL MUSIC CONCERT IN GUWAHATI

Rock music lovers of Assam had a bit of variety at their disposal in January. The reason was an experimental music concert that took place at **Shilpgram**. Organised as part of the fifth anniversary celebrations of the cultural amphitheatre, the event saw performances by **Lokageet** artistes from Tripura, Phuningding and Abiogenesis. **Omar Kamut Collective**, another experimental outfit from Arunachal Pradesh, had to unfortunately back out at the last moment.



Talking about the musical evening, NEZCC director Som Kamei said that the concert was an attempt to reach out to the **youth** and to give a **new platform** to musicians. He said, "Music is always evolving. With such a rich storehouse of music traditions and forms, we cannot afford to get stuck. These kind of concerts help give a platform to all those artistes who are trying to promote our folk music and traditions."

ARTISTALLOUD.COM STARTS INDIE DIGITAL MUSIC AWARDS

A year after launch, ArtistAloud.com has launched the independent artists' only digital awards called ArtistAloud.com Awards. These are user driven awards where fans can vote via the Internet, voice platform or send an sms to 54646.

Says Siddhartha Roy, COO of Hungama Digital Media, "ArtistAloud.com is dedicated to promote independent music from various genres and is a celebration of independent music at its best. Our artists are our most invaluable assets and have contributed significantly towards the success of independent music on the site. To give them the recognition that they truly deserve on our first anniversary, we decided

to celebrate by announcing the ArtistAloud.com awards."

In the first phase of the awards which kicked off on 17 January, nominees for Best Song, Best Female, Best Male and Best Group from each of these genres were listed. Some of the most voted artistes/songs so far are Sona Mohapatra (Best female), Dilpreet Bhatia (Best male), Zedde (Best Group), Mumbai (Best Song). Based on voters' choice in the first phase, the top five from each of Best Song, Best Female, Best Male, Best Group and Best Genre amongst the five genres will be further voted down by the users which will begin in the second phase of the awards during 17- 24 February.

"It's only a matter of time that we take **Webcerts onto mobile**"

While ArtistAloud.com Awards take encouraging indie music to the next level, it was the introduction of Webcerts by ArtistAloud.com last year that revolutionised the Indian live music space. **Soumini Paul**, general manager, ArtistAloud.com gives the lowdown on various aspects of this format...



What was the motivation behind starting Webcerts?

WebCerts were the brainchild of the ArtistAloud.com team that was conceptualised to bring together the technology that we owned for live streaming as Hungama Digital Media and having the access to Independent Artists. Since ArtistAloud.com is dedicated solely to all kinds of indie artists irrespective of genre, language or artist, it was a great opportunity to take live performing artists directly to their fans without making the fans have to move from their city or in fact, even where they are

at that moment. Also, this resulted in lesser production cost.

What is your opinion on the popularity of indie artistes in India?

The response has been a pleasant surprise not only from artists and viewers who log in to watch the live webcast but also the media which has given us some great coverage. This is a new concept and it is still growing. There is no reason for us to stop now.

How many Webcerts were conducted in 2010?

We have completed eight Webcerts till date. Each Webcert has given an average of about 15,000 hits.

Live concerts are mainly dependent on sponsorships - what about Webcerts?

The Webcert began with a sponsor that was BPCL who covered the first three gigs. From the fourth Webcert, we have Close Up on board. As for the revenue model, the brand takes care of the necessary costs.

What would be your next step especially when it comes to live?

Our endeavour is to increasingly build the concept of viewing a live concert through your computer screen. And now with 3G coming in, it's only a matter of time that we take this onto mobile as well. For the brand, it will mean direct access to equivalent number of consumers at a much lower ad rate than television since today a large consumer base is more active on the Internet and mobile.

- Chiraag Sutar

THE HUB OF INDIAN ELECTRONICA

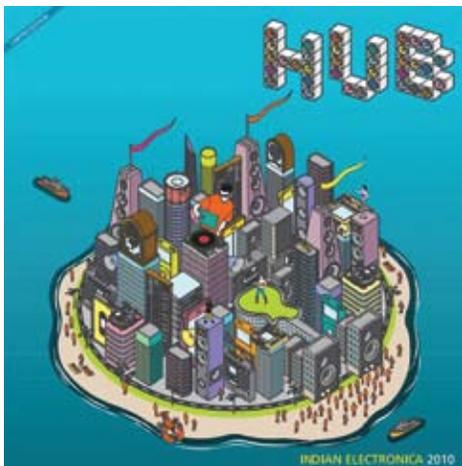
After the Mumbai launch of Hub - India's first and only anthology of elec-

tronic music, Hub was officially launched in Delhi recently.

This authoritative book on the electronic music scene in India was put together by Goethe-Institut/ Max Mueller Bhavan, Music Gets Me High - a Delhi-based artist management & consultancy firm, and Samrat B - a Delhi-based electronic music artiste.

Hub covers the brief history of electronic music and the impact of technology on music in India

(1982 to current), besides complete profiles of electronic bands & DJ's with their discography and contact information. The book contains a section which is perhaps most beneficial to music industry with information and contact details of most artist booking & management agencies, venues, labels, online music sites and sound & equipment vendors. What's more, it comes with a CD compilation of songs by select Indian electronica artists. Interestingly, the Hub team now plans to release a similar book on other genres like Rock and Metal - so stay tuned!



CORRIGENDUM

The story **Niladri Kumar: With Love, To Dad** published in Sound Box January 2011 issue referred incorrectly to Pt. Nikhil Banerjee as father of Sitar player Niladri Kumar. We would like to clarify that **sitar player Niladri Kumar is the son and disciple of Pt. Karthik Kumar**. Sound Box deeply regrets this error.



(left to right) Raj Sippy (Director of Satta Pe Satta), Barkha Roy (Producer of Sanam Teri Kasam) and veteran musician Homi Mullan, who has played several innovative instruments under R D Burman's baton along with a Shemaroo representative.

Shemaroo launches 101 R D Burman Hits



Shemaroo Entertainment recently launched 101 R D Burman Hits – a three DVD pack of original video songs to commemorate Burman's 17th death anniversary in Pune. The occasion was graced by Barkha Roy (producer of Burman's award winning film Sanam Teri Kasam), who unveiled the product.

The album captures different moods of R D Burman. The songs in the pack range from romantic melodies to his sizzling hits, rhythmic beats to fun songs. *Piya tu ab to aaja*, *Bacha ke Rehna Re Baba*, *Aati Rahengi Baharen*, *Jaane Jaan Dhondhta Phir Raha* are some of the many melodies included in the pack. The DVD pack is priced at Rs 299.

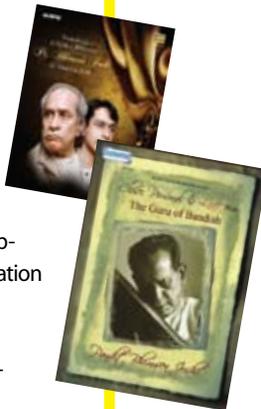
Two tributes to Bhimsen Joshi released

Saregama and Shemaroo have released two products, both tributes to the legendary vocalist Pt Bhimsen Joshi, who passed away in January.

Saregama's project Swarakruti, a tribute by his son Srinivas Joshi, is a celebration of Bhimsen's music as well as the other associated factors of his entire being.

Shemaroo Entertainment remembers the legendary singer through its documentary *The Gurus of Bandish - Pandit Bhimsen Joshi* on DVDs and VCDs. It not only features his work but also has an insight on all the songs sung by the legendary singer. Different ragas – Kedar, Durbari Kanada, Todi, Poorvi among others will remind you of our rich ocean of classical music – one of the gems of India.

The DVDs and VCDs are priced at Rs 299 and Rs 99 respectively.



SONY MUSIC INKS STRATEGIC ALLIANCE WITH PROMO SAPIENS

Sony Music has entered into a strategic alliance with Promo Sapiens to book and market its talent including *Indian Idol 5* (except Sreeram) and *India's Got Talent*.

Promo Sapiens will work as booking agents while Sony Music continues to develop and manage their careers. Promo Sapiens and Sony Music will bring their expertise to enhance the volume of live shows and create other opportunities to maximise revenues, says Pakul Chaturvedi, Asia Pacific chief at Promo Sapiens.

Saregama launches Sanwariya by Hidayat Hussain

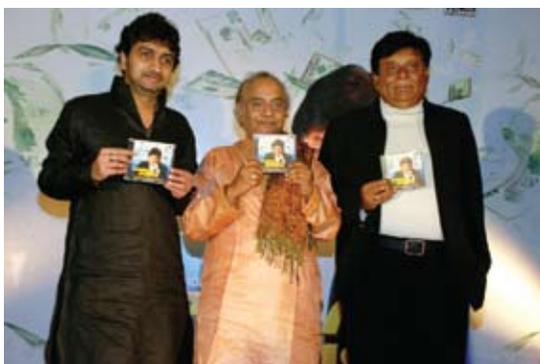


Saregama recently produced an album *Sanwariya* performed by Hidayat Hussain – son of great Indian musical genius Ustad Vilayat Khan.

The album *Sanwariya* looks to deliver the beautiful melody of the sitar in its purest form and the perfectly toned vocals that usually accompany it. Hidayat Hussain, who was trained extensively by his legendary father Ustad Vilayat Khan, has composed for Mira Nair's feature film *Kama Sutra*.

One of the highlights of Hidayat's performances is the melodic movements that completely replicate the human voice in the true form of *gayaki ang*, a style of sitar playing that was introduced by his father.

VENUS RELEASES VIOLINIST SURENDRA SINGH'S ALBUM PAISA PAISA



Venus recently launched Bollywood violinist Surendra Singh's album *Paisa Paisa*, on the occasion of *Lohri*. Singh has worked with singers Abhilasha Chailam, Vaibhav Bhatnagar, Keshav Prasad and Asmita Garg, and lyricists Anand Tripathi, Alok Chaudhary and Ninu Alok Chaudhary for the seven songs of the album. Champak Jain of Venus officially launched the album.

The singers gave a soulful live performance at the launch function.

Singh, who has been president of the Cine Musicians Association, has been credited with lead solos in films like *Mr Natwarlal*, *Love Story*, *Khatta Meetha*, *Baghbaan*, *Hum Saath Saath Hain* and *Anari No.1*. He has also given background score, and composed for TV serials and jingles for the last four decades.



Will.i.am of Black Eyed Peas launches iPhone app

Black Eyed Peas frontman will.i.am has introduced BEP360, an app for the iPad and iPhone that features a 360-degree view music video for the band's song, *The Time*. The \$2.99 app is the first release from will.i.apps, the musician's new digital media production firm, which he co-founded with Edo Segal of Futurity Ventures, say media reports.

No more Ovi from Nokia

It's curtains for Nokia's Ovi Music Unlimited offering in most markets across the world, but the company will continue with 12 month subscriptions in India. Ovi Music Unlimited offers consumers in India 12 months of access to four million DRM protected songs.

The service, which will be phased out in 27 countries, will continue in China, Indonesia, Brazil, Turkey and South Africa. As per reports, the service offers four million tracks from across 19 genres, in partnership with Indian Music Industry (IMI) and Hungama, among others.

Nokia's Comes With Music service debuted in October 2008, but has seen poor take up in places like the UK – although it enjoyed better success in regions like Singapore. The high price of the devices, as well as the music being hard to download and locked to a PC and phone, are some of the reasons touted for low user base.



IMImobile launches 'Make My Tunes' service

IMImobile, has launched an innovative service 'Make My Tunes' on Aircel's 'Dialer Tune – Song Edit' platform. Aircel customers in Chennai and Tamil Nadu circle can dial 5300053 and select their favourite section of the song as their RBT.

This unique service enables users to listen to a full song and choose any part of the song as their RBT. Additionally, this gives users the option to download the selected part of the song as

ringtone or dedicate the song to friends, providing a unified music experience to consumers. This service can replace the conventional IVR based music services like Music on Demand, RBT discovery portal and Ringtone portals.

"We at IMImobile constantly strive to create innovative, best in class services which enable service providers to enhance customer loyalty and create additional revenue streams," says Vishwanath Alluri, founder and chairman, IMImobile.

Illaiyaraaja steps into app space

Malaysian music label Agi Music, copyright holder of Illaiyaraaja songs has rolled out an iPhone application to create a platform for legal downloads.

The music label owns rights for his works created before 2000 and exclusively exploits it across platforms, including broadcasting, radio broadcasting, synchronisation usages, mechanical usages, mobile contents and internet downloads.

Costing \$2.99 on iTunes, the Illaiyaraaja app would be available for iPhone users across the globe and is compatible with iPod touch and iPad.

Agi Music CEO Agilan Lechaman foresees immense potential in the Asian markets, although USA and Europe are his first

targets. "The iPhone is entering many Asian countries like India, Malaysia and Singapore where iTunes is still not available and we believe the iPhone and iPad apps can replace iTunes."

Apps are convenient to bind together music, wallpapers, lyrics, ringtones, adds Lechaman, which are difficult in traditional online downloading stores. "The industry keeps complaining about illegal music downloads, when in reality there are not many user friendly legal sites available for customers," he says. Agi Music would soon be launching an app for Android phones and Nokia.

The Malaysian music label hired professionals to develop these apps and a single app costs around MYR 1,500 - MYR 2,000 to develop. It is planning to provide third party service to other music labels in building complete music store apps.

MTV plans 'No Broadcast' Digital Music Award Show

MTV is planning a multiplatform award show that focuses on digital music. The show will encompass a blend of Internet, social media, and mobile – but no live TV broadcast. Awards are likely to be given out for best app, best blog, best music meme, and best Kanye West tweet.

Van Toffler, president of MTV Networks, says that this show may or may not have a host or a designated start and finish point. Performances will still be a central element, but the show won't be polished and structured like the VMAs.



Midival Punditz, Karsh score for Saregama's Soundtrack

Saregama Films will release its latest production **Soundtrack** in August 2011. The film is an official remake of the award-winning cult film *It's All Gone Pete Tong*.

The film, being directed by debutant Neerav Ghosh, brings together actors **Rajeev Khandelwal** and **Soha Ali Khan** for the first time. The film also stars Mrinalini Sharma, Mohan Kapur, Yateen Karyekar, musicians Sidd Coutto, Ankur Tewari, and Anurag Kashyap in a very special role.

Soundtrack is being touted as an edgy, modern day portrayal spanning the

life story of India's most prolific musician and DJ. It traces his alcohol, drug and sex fuelled meteoric rise, as he battles his internal demons and a damaging handicap.

The film has already begun production and has completed its Bangkok schedule in December 2010.

Music for **Soundtrack** has been scored by the **Midival Punditz** and **Karsh Kale**, who have earlier worked on the 2009 film *Karthik Calling Karthik*. The **Soundtrack** album will also feature a track by **Pappon**.

Soundtrack is based on a true story.



Telugu film **Manchivaadu's** music launched

The music of Telugu film *Manchivaadu*, starring Tanish, Bama and others, produced under the banner of Mega Supergood Films, was released at Prasad Labs in Hyderabad under Aditya Music label recently. Victory Venkatesh released the first CD. Music for the film has been scored by Shirpi. The event was attended by Umesh Gupta, K Atchi Reddy, R B Chowdary and Shirpi.



Karan Johar signs **Ajay-Atul** for **Agneepath** remake

Bollywood's ace filmmaker Karan Johar has signed on Marathi composer duo Ajay and Atul Gogavale to score the music for his new-age remake of *Agneepath*.

Ajay and Atul shot to fame with their Marathi compositions for feature film *Natrang* and the sound captured for *Agneepath*, to be produced under the Dharma Productions banner, is expected to be a very different sound.

"We wanted a sound that resonated what the composing maestros Laxmikant-Pyarelal had done in my father's production of *Agneepath*," Johar says.

Johar will be working with a new team of composers for the first time.

127 Hours gets six Oscar nods, **Rahman** bags two noms



Danny Boyle's *127 Hours* has been nominated under six categories in the 83rd Annual Academy Awards with Indian music maestro AR Rahman bagging two Oscar nominations - for Original Score and Original Song for the film.

The film has also managed nominations for Best Picture, Actor in a leading role, adapted screenplay and film editing. *If I Rise*, penned by Dido and Rollo Armstrong, has fetched Rahman the nomination for Original Song.

Annu Kapoor-Durga Jasraj return to Zee

Idea Jalsa – Music for the Soul is now being telecast on Zee TV at 10.30 am and 11.30 pm (repeat telecast) every Sunday. The show brings back Annu Kapoor and

Durga Jasraj together as co-hosts once again, starting 6 February 2011.

The inaugural episode of the show saw performances by Pt Shivkumar Sharma. The series will be hosted by the hugely successful duo of Annu Kapoor and Durga Jasraj, who started together in the early 1990s with music show *Antakshari* on Zee TV.

Says Durga Jasraj, founder and director of Art & Artistes, "I am very pleased that the sincere and diligent effort to develop and produce this showcase of all genres of Indian music will be telecast on

Zee TV." The show has had more than 40 successful concerts across India, telecast of 78 episodes on DD National and five regional Doordarshan channels, and 26 episodes adapted for broadcast on four metro stations of AIR FM Gold.



Bappida puts on acting shoes for Disney channel

Disney channel gave fans of its show *Ishaan* an entertaining taste of Disco mania with a special appearance from the original *King of Disco* Bappi Lahiri - where he played a fictitious character in a TV series. Bappi Da will be seen on the show as the *Maharaja of Disco Land*, who decides to consider crowning the *Yaari* band as *The future of Disco*. In addition to the special appearance, he will also lend his inimitable musical style to *Ishaan*'s music by recording an original track titled *D.I.S.C.O.*

Says Lahiri, "Disney has always created stories and characters that everyone in the family can enjoy. *Ishaan* is one such show. I am happy to be a part of *Ishaan* to entertain fans with my

music, created especially for the show, and take them the world of disco like never before!"

This special episode featuring Bappi Lahiri is set in uniquely funny world – *Disco Land* where the King (Bappi Lahiri) is a hardcore fan of *Disco* and does everything in his own *Disco* way. He finds *Yaari*'s music interesting and decides to test them. He sends them a mysterious invitation to come to *Disco Land*. *Ishaan* and his friends do not respond but eventually end up going to *Disco Land* to rescue their friend Mandy who is already stuck there.

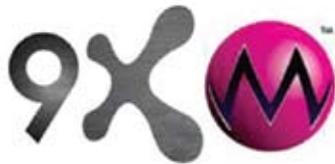
They follow the voice guiding them to discover something that they had only dreamt of.

9XM pads up for Cricket Season

Music channel 9XM has lined up a host of shows to cash in on the cricket world cup fever in the coming days.

The channel has created a cricket anthem that will show how motivated we are about the game. The song *Iss Bar Toh* will have all the channel's characters singing for Team India.

Bakwaas Band Kar, 9XM's most popular slot will be taking a new spin. *Bade* and *Chote* will be rocking the stadium sitting in their little commentary box watching and commenting on the match going on. But with *Bade* and *Chote* there will be no straightforward conversation so viewers will watch *Chote* impart his *Bakwaas* on cricket and entertain the viewers with his jokes.



The channel has also planned a contest, *Match-fixing*, an engaging contest about the marriage of Bollywood songs and cricket terminology. Questions will test the viewers on their Bollywood and cricket quotient.

The channel will also run four hours without any commercial breaks every day. Through the World Cup season, 9XM will run a ticker, taking off on the game, the players, the participating countries, the rules... everything to do with cricket that will be spun around to create humour and interest for viewers.

The channel's 'time out capsules' will be rebranded *Drinks Break* during the cricket season. These will be short, funny animations with our characters doing cricket activities.

Zing showcases Bollywood Bulletin

Zing, the music channel has added a new show, a unique news bulletin with a 24-point update agenda, on everything current from the Bollywood front.

This half hour is dedicated to cutting edge verdicts on all that is happening in tinsel town as and when it makes news. It also brings you frequent reportage from time to time keeping a tab on the graph the industry is following in terms of trade. The show airs daily at 8 pm on Zing.



PURANI JEANS GIVES MIRCHI LOVERS MAESTROS OF MELODY

Radio Mirchi, in association with Shemaroo, launched *Purani Jeans DVD, Maestros of Melody*.

Mirchi's much loved retro show *Purani Jeans* with RJ Anmol completed its second anniversary, and RJ Anmol made the launch event special by bringing alive the musical stalwarts of the



golden era, thus evoking nostalgia amongst *Purani Jeans* fans. The venue came alive with Anmol's trademark RJing style as he conducted the show live from 9 pm to midnight at Landmark, Mumbai.

The DVD encompasses songs of the 25 legends of melodies including S D Burman, R D Burman, Lata Mangeshkar, Kishore Kumar, Asha Bhonsle, Mohd Rafi, O P Nayyar; who made themselves unforgettable with their eternal creations. The



distinguishing feature of this DVD is that it also contains video footage of RJ Anmol sharing unique, unheard stories about the music maestros.

Maestros of Melody is priced at Rs125.

Red FM goes 'What the Haq!' on R Day

This Republic Day Red FM's Mumbai station launched *What the Haq?!*, an initiative that was on air till 26 January. Red FM RJs interacted with RTI activists and human rights lawyers to discuss a common man's *Haqs* (rights).

Commenting on the initiative, Red FM senior VP- projects and programming Nisha Narayanan said, "Red FM has always been at the forefront when it comes to discussing issues that affect the common man. Through our on air initiatives such as *Kursi par Sawaal*, wherein we invite top bureaucrats and officials to visit our studios and answer the common man's questions, we have tried to empower and educate listeners. 26th of January is a day of pride for all Indians. However, over the years it has merely become a holiday for most of us. Even educated Indians today are not aware of all their rights. Through this initiative we are trying to ensure that listeners appreciate their freedom and are well informed about their rights."

Last Republic Day, the station had launched a campaign where it put Mumbaiers under the spotlight and made them introspect on whether they had fulfilled their duties as citizens of the Indian Republic.

Radio Misty partners Bangla Gaan Utsav

Radio Misty, the first FM station of North Bengal, joined hands with the *Bangla Gaan Utsav* recently. The four-day festival had popular Bangla bands *Chandrabinu* and *Saptak*, performing live at this fest. Noted writer Samareesh Majumder unveiled the statue of Rabindranath Tagore during the festival to commemorate the poet's 150 birth anniversary.

Baul performers from Birbhum also performed at this event. Noted singers Sakshar Basu, Amrita Datta, Debarati Som and popular Bangladeshi singer Aditi Moshin also performed at this musical extravaganza. This was the fifth year of the festival. Well-known singers from Bengal performed on each day of the festival in an effort to rekindle a liking for all types of Bengali songs, from folk music, Rabindrasangeet to Adhunik (modern) songs.

Big FM, BBC take music beyond borders

Big FM and BBC unveiled a unique initiative titled *Music beyond Borders* on 30 January.

Indian rock band *Euphoria* and Pakistani pop band *Strings* came together live from the studios of Delhi and Karachi respectively to offer India a memorable afternoon from noon 3 pm. Marking the 63rd death anniversary of Mahatma Gandhi, Big FM and BBC used music to transcend all borders and divides to spread peace through music.

The bands offered a music mosaic that ensured an aural treat for listeners. The two bands surpassed all borders and partitions and shared music which audiences across the country could savour.

The interactions saw the bands switch songs, discuss music heritage, speak about similarities in music and jam to some of the most popular songs as they took listener requests, interacted with the radio jockey and more.



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TAMIL FILM KO'S MUSIC LAUNCHED



Photographer turned cinematographer turned director K V Anand's Tamil film *Ko*, produced by R S Infotainment and presented by Red Giant Movies, along with Sony Music, organised the release of the film's audio CD at Chennai. The highlight of the event was

the album being released by film's celebrities including popular director Priyadarshan and received by the entire bunch of press photographers who were covering the event. This was K V Anand's tribute to the press community from where his career originated.

OXFORD ENCYCLOPAEDIA OF THE MUSIC OF INDIA LAUNCHED

British Council and Oxford University Press recently launched The Oxford Encyclopaedia of the Music of India in Kolkata.

The Oxford Encyclopaedia of the Music of India, developed by Sangit Mahabharati, traces music in India over 2000 years and has 5000 in-depth entries by 100 acclaimed contributors as well as 200 never-before-seen visuals which make it a rare collector's item.

Legendary sarod maestro, Pandit Buddhadev Dasgupta was present as the chief guest for the evening. There was also a special display of rare musical instruments and a sarod/rabab recital by Somjit Dasgupta, disciple of the late classical music legend Radhika Mohan Moitra. The launch was followed by a panel discussion on The Popularity and Relevance of Music Books in India by Amit Chaudhuri, Bikram Ghosh, Karabi Deka Hazarika and Rolf Killius with Anindya Banerjee as the moderator.

MYSORE NAGAMANI SRINATH GETS

KENDRA SANGEETH NATAK ACADEMY AWARD

Prof Mysore Nagamani Srinath has been awarded the prestigious Kendra Sangeeth Natak Academy award in consideration of her yeoman service to the field of Carnatic music.

After serving for 30 years as music professor at Maharani Colleges of both Mysore and Bengaluru, she is now a guest lecturer at Bengaluru's Mahavir Jain University. An 'A' Grade artiste of Akashvani and Doordarshan, Nagamani has many awards to her credit including Karnataka Sangeetha Nritya Academy's Karnataka Kalashri, Karnataka government's Adarsha Shikshaki, Gana Saraswathi presented by the Vice-President of India, Pejawar Mutt's Gana Visharade, Aryabhata, Karnataka Ganakala Parishat's Gana Kalashri, Pur-vankara award, Tamil Ishai Sangha's Ishai Kadal, Madras Music Academy's Best Musician and Kalabhoothana award.

She has written many articles on music apart from scripting books on Sri Shama Shastri Kruthigalu and Veena Kuppayyar. Besides, she has written books on music in Kannada, Telugu, Tamil and Sanskrit. Nagamani has composed ragas for different forms of lyrics including devaranama, vachanas, musical and dance presentations and Kannada poems.



SHUBHA MUDGAL LAUNCHES LOPAMUDRA MITRA'S ALBUM

Popular Bangla singer Lopamudra Mitra's latest Bengali album *Monfokira* was unveiled in Kolkata recently by classical vocalist Shubha Mudgal.

Released by Orion Entertainment, the album *Monfokira* contains eight tracks and the sound design of the songs has been created by Indraadip Dasgupta. *Monfokira* is Mitra's second folk album.

Shubha Mudgal appreciated the compositions and added that she is one of Lopamudra Mitra's fans herself. Said Mitra, "I have always tried to offer something different to my listeners and the album contains our evergreen Bengali folk songs presented in a new and fresh way, I hope that the listeners would support me just like they have done in the past."

SHILP AWARD TO ASSAMESE MUSIC DIRECTOR DUO

The *Shilp Award* has been given to noted music composer-director duo Jitu-Tapan for their contributions to the field of music in Assam. The *Shilp Award* was instituted by the government of Assam to honour people who have contributed significantly to the cultural world. The award is bestowed every year during *Shilp Utsav*, the death anniversary of Assamese cultural icon Jyoti Prasad Agarwalla.

In a career spanning more than four decades, Jitu and Tapan (Jitu Sharma and Tapan Bhattacharya) literally gave a makeover to the Assamese music industry. Inspired by stalwarts like Mohammad Rafi and Lata Mangeshkar, the duo



Assam Chief Minister Tarun Gogoi handing over the Shilp Award to music director duo Jitu-Tapan in Guwahati

was also one of the first representatives of Assam in Bollywood. Having worked

as music directors in as many as 35 Hindi movies, and seven television serials, they have worked on Assamese films like *Anutaap*, *Morisika*, *Tyag*, *Deuta Dia Bidai* and *Manab aru Danab*.

One of their most memorable achievements would be the creation of the song, *Asomire sotalote rodalire senehote* – one of the most popular and memorable songs in Assamese – which they created in association with Mohammad Rafi.

Jitu Sharma and Tapan Bhattacharya, grew up in Jorhat district of Assam. Receiving the award from Chief Minister Tarun Gogoi, soft-spoken Jitu said that the recognition had made him the happiest person in the world.

Eminem's Shady Records signs on Yelawolf, Slaughterhouse

Rap super group *Slaughterhouse* and budding superstar *Yelawolf* have been signed to Eminem's Shady Records. "Yelawolf and *Slaughterhouse*, it's kinda phase two of Shady," says Eminem. "It's the new generation of Shady Records and as we're trying to rebuild our label, it's exciting for hip-hop and with all of these forces coming together and with what everybody's capable of on the mic, it's gonna be fun."

Slaughterhouse consists of Crooked I, Joe Budden, Joell Ortiz and Royce da 5'9". Most recently, *Slaughterhouse* was featured on *Session One*, a bonus track on Eminem's 2010 blockbuster *Recovery* album. Eminem is expected to be personally involved in *Slaughterhouse's* sophomore album scheduled for release in 2011.

Late last year, *Yelawolf* released *Trunk Muzik 0-60*, a compilation of select tracks from his critically acclaimed 2010 mixtape *Trunk Muzik*, along with six previously unavailable songs. The Alabama native is currently in the studio recording his full length major label debut.

Shady Records was founded in 1999 by Eminem and his manager Paul Rosenberg. *D12*, the label's first signing, were

also Shady's first breakout stars, selling more than four million albums in the US.

In 2002, the label released the quadruple platinum 8 *Mile* soundtrack, with its hit single *Lose Yourself*—the first hip-hop song to win an Academy Award for Best Original Song. Shady Records then partnered with *Dr Dre's Aftermath Entertainment* to ink 50 Cent, who subsequently has sold more than 23 million albums worldwide. Of Shady's 11 albums to date, four have earned US multiplatinum certification, three others platinum and two gold. The label has sold over 40 million albums worldwide.



International Radio starts playing Oliver Sean's Movies

International Alt Rocker Oliver Sean's new single *Movies* from his upcoming CD *So Good* has been released to *International Radio* to announce the second leg of the singer's *So Good* tour in the coming weeks across Asia.

"*Movies* is one of my favourite songs from the new CD and is a song that almost everyone in 'Love' is going

to want to listen to and dedicate to their partners on the call in radio shows," says Sean, "the new album *So Good* is all set for release shortly and *Movies* is the second single from the album that we decided to release on radio

to announce the second leg of my *So Good* tour and the upcoming album release."

The song *Movies* and *So Good* are now being broadcast across the US on iheartradio's network of over 400 FM stations across the states including PRX which will see the song on Public Radio globally and various other satellite stations.



Britney's Hold It Against Me tops Canadian Hot 100

Hold It Against Me, the new single from Britney Spears entered both the Billboard Canadian Hot 100 and Digital Songs charts at No 1; while Avril Lavigne entered the Canadian Hot 100 at No 8 with her new single *What The Hell*. Emerging artist Zameer scored a digital hit with his cover of *Glory Of Love*.

Hold It Against Me sold 411,000 digital singles in the US within just one week of its release on iTunes. This is the biggest first-week track number for a female artist, say media reports. The record was previously held by Taylor Swift. According to Billboard, she's the second artist in the trade magazine's 52-year history to "debut multiple songs at No. 1," and she "joins Mariah Carey as the only acts to arrive at No. 1 more than once."

Outside of the United States, the single debuted at No. 1 in 19 other countries including Australia, Belgium, Japan, Canada, Switzerland, France, Ireland and more.

Britney's new album is set for release in March 2011.



Cameron Strang is new CEO, Warner/Chappell Music

Warner Music Group has appointed veteran music industry entrepreneur, Cameron Strang, as CEO of Warner/Chappell Music, one of the world's leading music publishers.

Strang, the founder of New West Records and Southside Independent Music Publishing, will serve as Warner/Chappell's CEO effective January 1, 2011 and will be based in Los Angeles.

Warner/Chappell has also acquired Strang's Southside Independent Music

Publishing, a leading independent music publishing company that was behind some of the biggest hits of 2010 including two of the songs nominated for the 2011 Record of the Year Grammy Award -- B.o.B's *Nothin' on You* and Cee Lo Green's *F*** You*. Other recent hit songs on Southside include: Bruno Mars' *Grenade* (currently No. 1 on Billboard's Hot 100 Chart) and *Just the Way You Are*, K'Naan's *Wavin' Flag* (which was No. 1 on Billboard's European Hot 100 for three weeks), among others.

Strang said, "I am thrilled to be joining the WMG team, the most innovative group of executives in the business."



StudioDock gets audio gear connected to iPad app

The StudioDock is the first device that enables anyone with an iPad to create, produce, and perform music with virtually any pro audio gear or instruments. The StudioDock is a universal docking station specifically designed for the iPad, and it gives musicians, recording engineers, and music producers the connectivity they need to create and perform with iPad.

With the StudioDock and an iPad, musicians and producers can record, perform, craft and create music in virtually any situation or location. The StudioDock provides microphone and instrument users with two combination XLR and 1/4-inch inputs, each



with its own gain control and switchable phantom power for condenser microphones. Guitarists and bassists will appreciate the StudioDock's guitar-direct switch, enabling them to play, perform and record right into amplifier- and effects-modeling apps. Bands can connect outputs from their mixer and easily record their performances and rehearsals or use the StudioDock as a metronome or loop-playback device. Producers can use the StudioDock's MIDI jacks to sequence external keyboards, samplers, drum machines and synthesizers, or perform using the StudioDock as the sound module and their favourite MIDI-compliant keyboard, drum pad or other controller. Recording musicians will appreciate the StudioDock's direct-monitor switch, which enables them to toggle between the incoming and playback signal on their headphones. Rounding out the StudioDock's output section is a composite video connector, enabling users to employ the StudioDock as a source for video projection behind bands on stage, or for connection to most televisions and computer monitors.

True Blue Voice launches Bluetooth headsets in India

True Blue Voice India, a subsidiary of Vox Spectrum, has launched a line of truebluevoice Bluetooth headsets in India and the Middle East.

The handsets include a stereo Bluetooth headset, monaural (one ear) Bluetooth headsets and an audio transmitter. Then company claims its Bluetooth headsets are comfortable to wear and deliver high quality audio. The devices (tbv-s71, tbv-s81 & tbv-s91) allow users to seamlessly switch between music and calls. They have keys for play, pause, stop, fast-forward and rewind, with dedicated controls for power and call functions. The truebluevoice headsets cost between Rs 1,500 and Rs 2,500.

Both tbv-m21 and tbv-m01 are monaural headsets, weigh less than 15 grams each and are available for around Rs 800.



Multi Layered Swarplug is here!

Sudeep Audio has announced the release of SwarPlug ML, the new version of its Indian instruments plugin that now supports Multi-Layered drums. This allows for better dynamics and a much more realistic rendering.

ML Pack 1 is the first set of multi-layered instruments the company has come out with. It features 12 resampled instruments in 1199 single strokes samples (246 MB) that, combined with the hundreds of MIDI loops included will give a user gigabytes of high quality Indian drums playback. Swarplug has been conceived by Swar Systems, Switzerland.

ML Pack 1 for SwarPlug is priced at Rs1,950.

Sleek launches new 50 Cent headphones

Sleek Audio has announced a new venture with entertainment powerhouse Curtis "50 Cent" Jackson to create a new benchmark for mobile music experience. The Sleek by 50 Cent line offers headphones designed by 50 Cent and engineered by the acoustic experts at Sleek. They are the first headphones to offer Wireless Hybrid technology using military-grade metals and the latest in fit and performance. The Sleek by 50 Cent Platinum headphones don't make consumers choose between build quality, sound quality, or even whether or not they'd like to go wireless. By utilizing Klear lossless wireless technology, Sleek Platinum headphones offer true, uncompressed wireless sound. Music lovers can enjoy over 60 feet of range, wireless track and volume control, and even sync up to four headphones to one audio source. If the micro-usb rechargeable battery runs out, the detachable mic cable can simply be plugged in for continued listening.

Beyond the wireless technology, critical points of the Sleek Platinum headphones construction incorporate military-grade carbon fiber and metal accents strategically placed for both form and function. These materials are used to house two pro-tuned 50mm. dynamic drivers, powered by a customised internal amplifier for unparalleled audio performance.



SIMCA locks horns with Copyright Board, again

● Anita Iyer

The South Indian Music Companies Association (SIMCA) filed a writ petition in the Madras High Court on 27 January 2010, challenging the constitutionality of the Copyright Board constituted under the Indian Copyright Act, 1957.

Represented by its secretary J Swaminathan, SIMCA in the petition has prayed that Section 11 and 12 of the Copyright Act, dealing with the constitution of the Copyright Board, be declared invalid.

Set up in 1996, SIMCA was formed as an association of music producers to resolve common problems faced by the music industry in south India. Today, the association boasts of a membership base that includes music production and distribution companies who own copyrights for various musical and other works including various sound recordings, as well as assignees of musical works and sound recordings of Tamil, Telugu, Kannada, Malayalam, Sanskrit, Hindi, Punjabi movies and music albums.

SIMCA has filed the public interest litigation on these grounds - "Sections 11 and 12 of the Copyright Act, 1957, and Rule 3 of the Copyright Rules, 1958 dealing with the establishment of the Copyright Board and conferring jurisdiction over matters requiring judicial experience and expertise on persons lacking such experience, seriously dilutes the independence of the Board..."

In the latter parts of the writ petition highlighting the importance of the Copyright Board, SIMCA has argued

SIMCA says that sections of the Copyright Act dealing with the establishment of the Copyright Board and conferring jurisdiction over matters requiring judicial experience and expertise on persons lacking such experience, seriously dilutes the independence of the Board

that the Board has extensive powers to decide on complicated issues and disputes in the field of copyright law. The petition reads - "Today, IPRs are a valuable business asset for any organisation and effective protection of IPR is part of the fundamental right under Article 19(1)(g). In these circumstances, a body that lacks judicial expertise and experience cannot be mandated with the task of adjudicating on the scope and protection of copyright law or to direct the owner of the copyright to grant a license on payment of royalty terms after weighing several relevant factors. The exercise of powers of rectification, compulsory licensing and appeals against orders passed by the Registrar of Copyrights by the Copyright Board as constituted under the impugned provisions, will result in a violation of the rights guaranteed to the registrant or owner of the copyright under Articles 19(1)(g) and 300-A of the Constitution."

SIMCA had last year filed statutory appeals under Section 72 of the

Copyright Act, 1957 challenging the compulsory licensing order of the Copyright Board dated 25 August 2010, fixing the royalty payable by the applicant FM radio broadcasters to the music companies at two per cent of the net advertisement revenues.

Expressing its displeasure over the compulsory license order, SIMCA in its present petition points out, "This order has been passed in complete violation of the statutory requirements mandated under section 31 of the Act, and the petitioner has filed appeals against this order since all its members are aggrieved by the decision making process as well as the final outcome. In fact, this decision of the Board is a classic example of how the process of adjudication can be performed in an extremely improper manner, if done by persons who are not trained in the law."

The Division Bench at Madras High Court admitting the PILs, issued notice to the Central Government represented by the additional solicitor general Mr. Ravindran. The Central Government has been given three weeks to file counter reply.

Closely following the developments, IPR specialist and senior partner of K LAW/ Krishnamurthy & Co., Nikhil Krishnamurthy opines, "At that time we were primarily concerned with whether a compulsory license could be granted only to one applicant or to all, and whether the license would cover future works, that is, works that came into existence after filing the application. We certainly weren't examining the constitutionality aspect of the Board at that time. Needless to say, I will be following the proceedings before the Madras High Court with considerable interest."



“He was a siddha vocalist”

Sarangi maestro Padma Vibhushan Pt Ram Narayan remembers his friendship with **Pt Bhimsen Joshi**

I first met Pt Bhimsen Joshi in December 1950 in Kolkata. I was scheduled to perform at the All Bengal Conference which was arranged by Manmanto Ghosh – that was the first time musicians were singing in the city, and it was Gangubai Hangal who had insisted that the organisers get Bhimsen Joshi to perform at the conference. Myself, Gangubai Hangal and Pt Bhimsen Joshi were living in the same hotel, and that is how we met. I remember that Bhimsen Joshi had sung very well that night, and interestingly, All India Radio live broadcast his concert. It was so good, that the newspapers the next morning were full of praise for him. After that incident, offers for him to perform just started pouring in from everywhere.

He was a very very special person who loved music, respected music, and never did anything which was cheap. Today, all musicians have to be a little commercial, because classical music is not understood by many – musicians also have to compromise somewhere and everybody does. But he did very

little of it. God was very kind to him, and he was everywhere as a performer. I have myself attended many of his concerts - both in India and abroad.

Historically, there are only two Indian classical vocalists who have enjoyed a fan following among the locals in Europe and US. One is MS Subbulakshmi and the other is Pt Bhimsen Joshi. Generally the westerners only like instrumental classical music, but these two classical vocalists were exceptional – there was nobody else! In India, Bhimsen held an important place even when many great musicians were alive. At that time, Bade Ghulam Ali Khan Sahab, Amir Khan Sahab were very popular, but Pt Bhimsen Joshi made a place for himself among those – which was very, very difficult.

If you look at his repertoire, he sang very few ragas – ultimately just six or seven ragas all through his life – but every time he sang those ragas, he gave them different colour. He also sang a bhajan *Jo Bhaje Hari Ko Sada*. He has been singing that bhajan for the last 60 years – I have never seen any popular song like

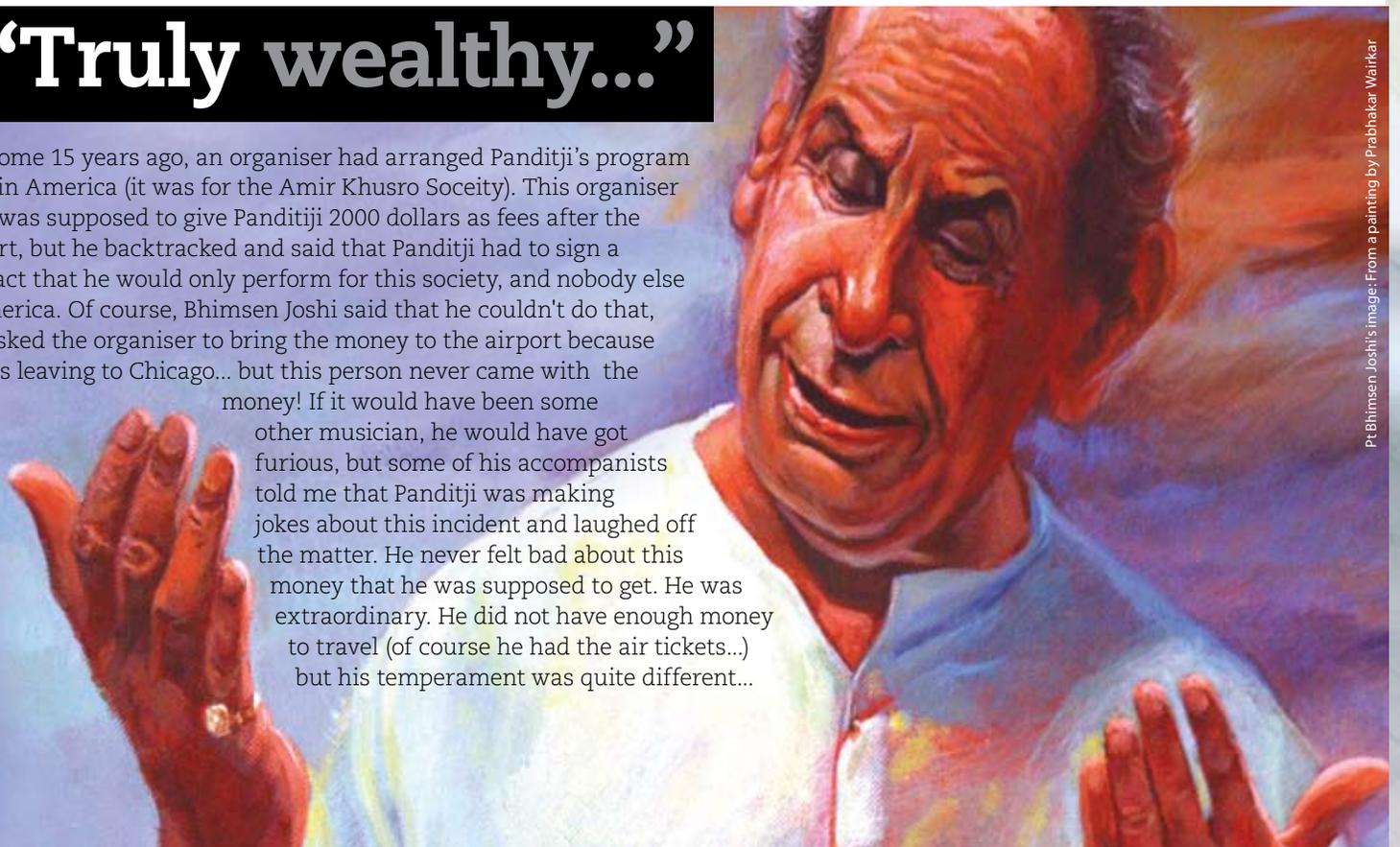
this bhajan. He was also a very strong spiritual man – I would say he was a *siddha* vocalist. I had seen many of his qualities, and one of his qualities was that whenever he used to see a saintly man, he used to start singing for him.

From time to time, we used to have all sorts of conversation about music. When we used to talk about music and musicians, he used to appreciate musicians as well as criticise and his criticism was also to the point... I don't think he was any ordinary musician. He was also criticised by many, but nobody should criticise him because I feel nobody understood him in his true sense- his sincerity, devotion, and as a person he remains so pure. I will never forget him, he was a very special person for me. I don't think that we'll ever have another person like him – at least not in my lifetime. I was deeply hurt to know about his passing. I understand, we are old now, and one has to go... but whatever he did in his lifetime, nobody has done that before.

-As told to Chiraag Sutar

“Truly wealthy...”

Some 15 years ago, an organiser had arranged Panditji's program in America (it was for the Amir Khusro Society). This organiser was supposed to give Panditji 2000 dollars as fees after the concert, but he backtracked and said that Panditji had to sign a contract that he would only perform for this society, and nobody else in America. Of course, Bhimsen Joshi said that he couldn't do that, and asked the organiser to bring the money to the airport because he was leaving to Chicago... but this person never came with the money! If it would have been some other musician, he would have got furious, but some of his accompanists told me that Panditji was making jokes about this incident and laughed off the matter. He never felt bad about this money that he was supposed to get. He was extraordinary. He did not have enough money to travel (of course he had the air tickets...) but his temperament was quite different...



“Yeh kaam to hona hai!”

At a time when he could easily be resting on his laurels, pondering his next verse or just basking in his children’s achievements, **Javed Akhtar** has opted to stir up a hornet’s nest within the highly fragmented, fractious and incestuous film and music industries in India. His crusade for royalties for lyricists and composers sees him on one side of the debate, ranged against long time friends and associates in the producers and music label frat.

Over the last few years, Akhtar has immersed himself in the study of the legalities that govern the copyright and royalty scenario in the country and says that while it isn’t a personal battle against anyone, he is unperturbed about taking on some of the strongest forces in the industry. “I have read the Bhagwad Gita! *Jo aavashyak hai, wohi uchit hai!*” he quips, tongue firmly in cheek.

Nor is he in a mood to compromise as the bill seems set to sail through the budget session of Parliament. While the music companies and film producers try a last ditch effort to lobby with those in power at the Centre, Akhtar is all *sang froid*.

“It’s a democracy, let them try!”

A few days before Parliament was to convene for the Budget session (in which the Copyright Act amendments are likely to be made into law), Akhtar in an exhaustive interview with **Aparna Joshi**, revealed how he got involved in a mission that is likely to forever change the way the music industry works in the country.

Here in his own words, is Akhtar’s journey over the years - on his involvement in the issue, his take on several concerns that involve the amendments to the Indian Copyright Act, 1957, and his firm belief that justice will, eventually be done.

How it all started.....

I was quite ignorant about copyright issues, and had never in my life contested an election. A group of composers and lyricists came to me saying that I should be their representative on the Indian Performing Right Society (known as IPRS) that supposedly collects performance rights royalty for them. They seemed to be very unhappy with the work done by the society and wanted me on the governing board.

I resisted as much as I could, but they were really persuasive. So I contested and won that election!

The first time I went to the IPRS office for the board meeting, all of us were served a court injunction obtained by a music label from Kolkata, claiming the elections had been rigged.

There was a smile on the faces of the music companies' representatives who were also on the board, almost as if they were saying 'check mate'!

I started wondering why they were so wary of my presence on the board. On the other hand, why were these very companies, which haggled even over a rupee, deign to give us even these small amounts as royalty? Slowly, after researching a lot, I realised that this was one well orchestrated scam.

Background

To put matters in perspective, when a song is played on TV, FM radio, or as a ringback tone, two royalties are generated all over the world. There are



It is only the privileged 12 to 15 producers who get the money for their film's music. In fact, smaller producers are often asked to cough up money when they give their film's music to the music companies for free, ostensibly as their share of the expenses for the music promotion



over 200 royalty collecting societies all over the world who work in tandem, collect royalty for each other, in a pretty effective way. The two royalties generated – one for sound recording, another for the underlying works, (which are called the performing rights). Sound recording royalty obviously goes to the producer or the music company owner or whoever owns that sound recording.

And then there is the IPRS which supposedly collects royalties for the authors and composers. The very fact that there are two bodies for collecting

such royalty tells you that there are two distinct royalties. Now, there is another entity across the world but not in India – the music publisher who takes the song from the musician and the writer, and offers to market it for them. The music company is interested in selling CDs but not in promoting the work at live shows, but the publisher is the one who finds other ways to make revenues from the music work.

The IPRS, in India, was formed in 1969. However, there is no entity called publisher in India, and in 1983, the producers also became the members of the IPRS, aside from the music directors and the writers, saying that they were the publishers of the music works. The producers, however, became members of the IPRS with an agreement to share royalty with the authors and composers on a fifty fifty basis.

This continued for 10 years. Then came the twist in the story.

In 1993, the music companies who are more suave than the producers, smelt money round the corner. They gave producers an alternative deal – “We will give you some money upfront every time you give us an album, and we will collect the publishing rights.” The producers agreed to this idea.

The producers retreated from the IPRS and the music companies entered the IPRS by signing a MoU that they would share fifty per cent of the royalty with the authors and composers. It is anyway an international norm that the publisher cannot take more than 50 per



cent of the royalty. Now this makes me wonder, when the producers and music companies signed to this agreement, what do they have against the coming amendment? That is a million dollar question.

The music companies eventually proved to be the proverbial camel in the Arab's tent. Gradually, the Arab was sitting outside and the camel – the music companies - were inside. They had the time and the knowhow. The music directors and lyricists on the other hand, just don't have that aptitude. While on one hand they took over IPRS, the companies told the producers that they would buy music on one condition, "if you get us all the rights of the music directors and writers in perpetuity – unconditionally!" So, this became the norm.

Either you sign on the dotted line or get out.

Even a man like A R Rahman was forced to sign and toe the line. This is how the music companies were running with the hare and hunting with the hounds. To top it all, they had told the music directors and writers, that the fact is that you have

surrendered all your rights. So you better take whatever little we give you.

Actually, they needed IPRS in this whole facade to collect the money from all over the world, because these collecting bodies have an apex body called CESAC. And it is written in their constitution, that the publisher cannot take more than 50 per cent, and if he does, then that society stands to be derecognised. So this mask was for the international protocol they had to follow, while internally something else has been happening.

Internationally, these rights are equal, if not skewed a bit in favour of the creative fraternity. But here, they gradually reversed this position. In spite of taking over IPRS, they gave it step motherly treatment. Today, the sound recording royalty is almost five times more than the worth, because they have shifted the balance.

On the mobile platform – when the song is played as a caller ringback tone, there is performing royalty therein. But, they made a subcommittee in the IPRS and decided that actually, there is no performance right involved, only sound recording rights, and they shifted this main source of income to



One falsehood that is being propagated is that producers' copyright is being fractured. It's not! It is just that the right to royalty will not go hand in hand with the copyright



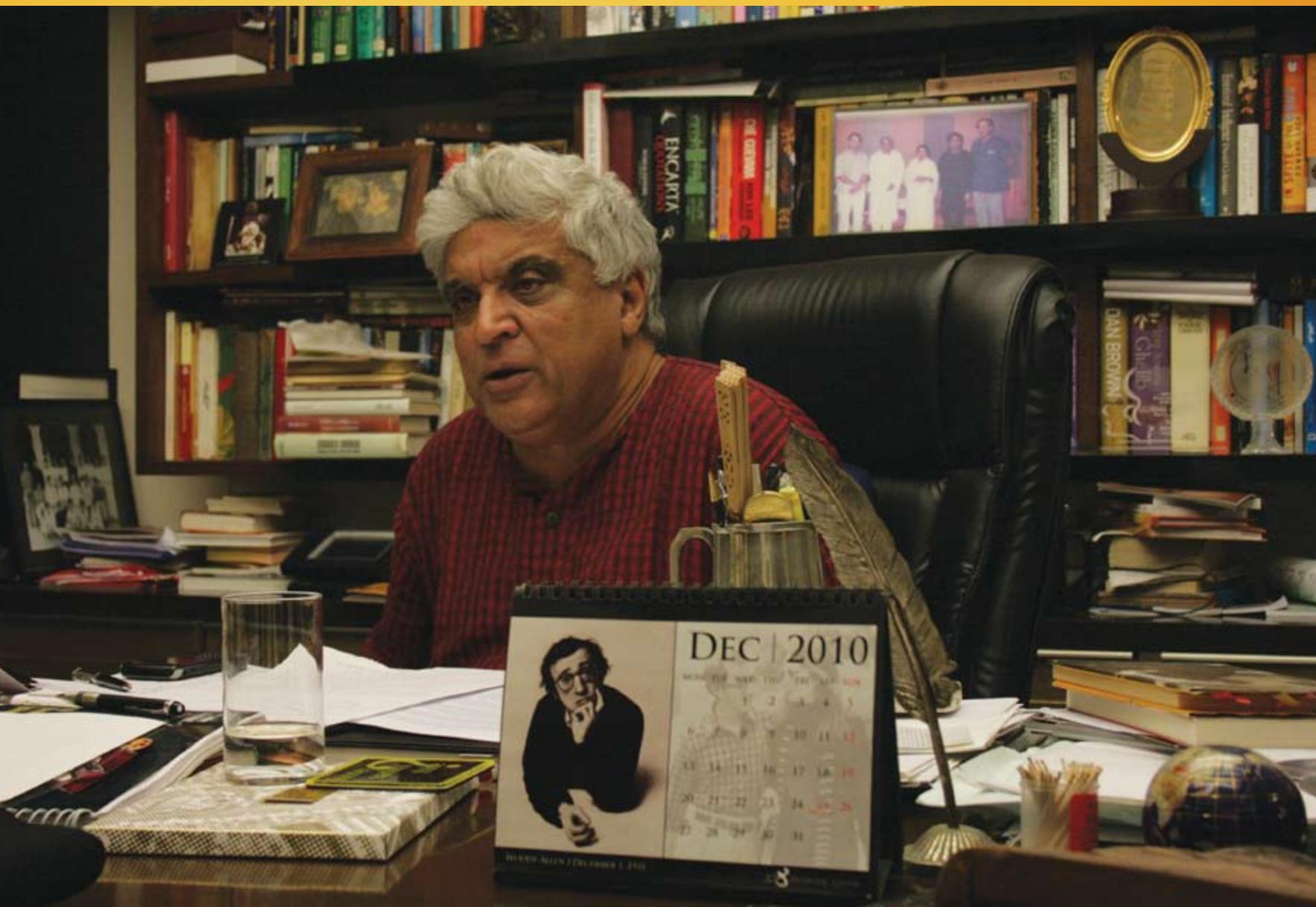
the Phonographic Performance Limited (PPL). It is no longer with the IPRS.

Have you ever heard of any organisation, rightly or wrongly, voluntarily giving up such a great source of income??

As a matter of fact, the only way one can save the author and composer in this country is by making royalty non assignable. Because, the music companies and the big producers will not sign on anybody, if they won't sign on the dotted line.

This has also hurt the non film musicians to a large extent. There are letters written to the prime minister





and other important ministers and leaders, signed not only by music directors and lyricists but by icons like Pt Ravi Shankar, Pt Shivkumar Sharma, Pt Hariprasad Chaurasia, Pt Jasraj, Shubha Mudgal, Jagjit Singh and Ustad Amjad Ali Khan, requesting to protect their rights against 'predatory music companies' by making them non assignable. Pt Ravi Shankar has openly said that in India, he has no copyright on his music.

Around four years ago, the IPRS said that these are your dues – but we will give them to you if the person signing the letter confirms that the rights rest with the publishers unless there was a contract to the contrary. "I also accept the new memorandum and articles of association which gives correct recognition to the owners of the rights," it said. (by owners of rights, read music companies)

On the film producers

Now let's come to the producers. It is only the privileged 12 to 15 producers who get the money for their film's music. As a matter of fact, smaller producers are often asked to cough up money when they give their film's music to the music



Gradually, what has happened to Indian film music is that marketing has started calling the shots



companies for free, ostensibly as their share of the expenses for the promotion of the music. And the producers often pay up, because it's ultimately going to mean publicity for his film. So, the producers who are currently protesting the amendments are not the 'aam producers' at all. It is the producers who have been hand in glove with the music companies who are supposedly feeling the pinch. While in fact, even they are getting short changed. Because, if they were the publishers themselves, they would get much more money.

These producers are busy using the 'threat to the film industry' as the bogeyman to scare everyone. That's untrue! 90 per cent of the producers are anyway not getting any money at all!

According to the coming bill, 75 per cent of royalty will still go to the producer and 25 per cent will be divided equally between the composer and lyricist. Do they want to tell us that the film industry will be destroyed if this 12.5 per cent each is given out to the composers and writers??

Another falsehood that is being propagated is that producers' copyright is being fractured. It's not! It is just that the right to royalty will not go hand in hand with the copyright.

On the journey since resignation from the IPRS in 2008

It's been a long journey. We had to inform and explain to ministers, bureaucrats, the Opposition – all of whom have several other pressing issues to ponder too! Our job was to brief them about the intricacies of the issue. And the only way that change can be brought about is by making royalty non assignable.

It is not a common occurrence that a Standing Committee on any issue, (because it comprises a complete political spectrum) is unanimous on any



They may not give me work, they may call on X, Y or Z to create works for them, but they will have to pay the royalty to X, Y and Z 📌

issue but it has quoted, in its report, from a 1977 Supreme Court directive which says that musicians should also get their due. The SC has maintained that the composers and authors should get royalty for their work for all uses except when the film is played in a cinema hall. Mind you, in Europe and the US, composers and authors get royalty even when their music is played in cinema halls during the film's screening, including that for background music.

In fact, our musicians collect royalty from these countries when their music is played in films in cinema halls there, but not in India!

On pressures faced

Yes, the Film Federation of India (FFI) has banned me! I don't care. *Yeh kaam to hona hai*. They may not give me work, they may call on X, Y or Z to create works for them, but they will have to pay the royalty to X Y and Z.

On resistance within the industry

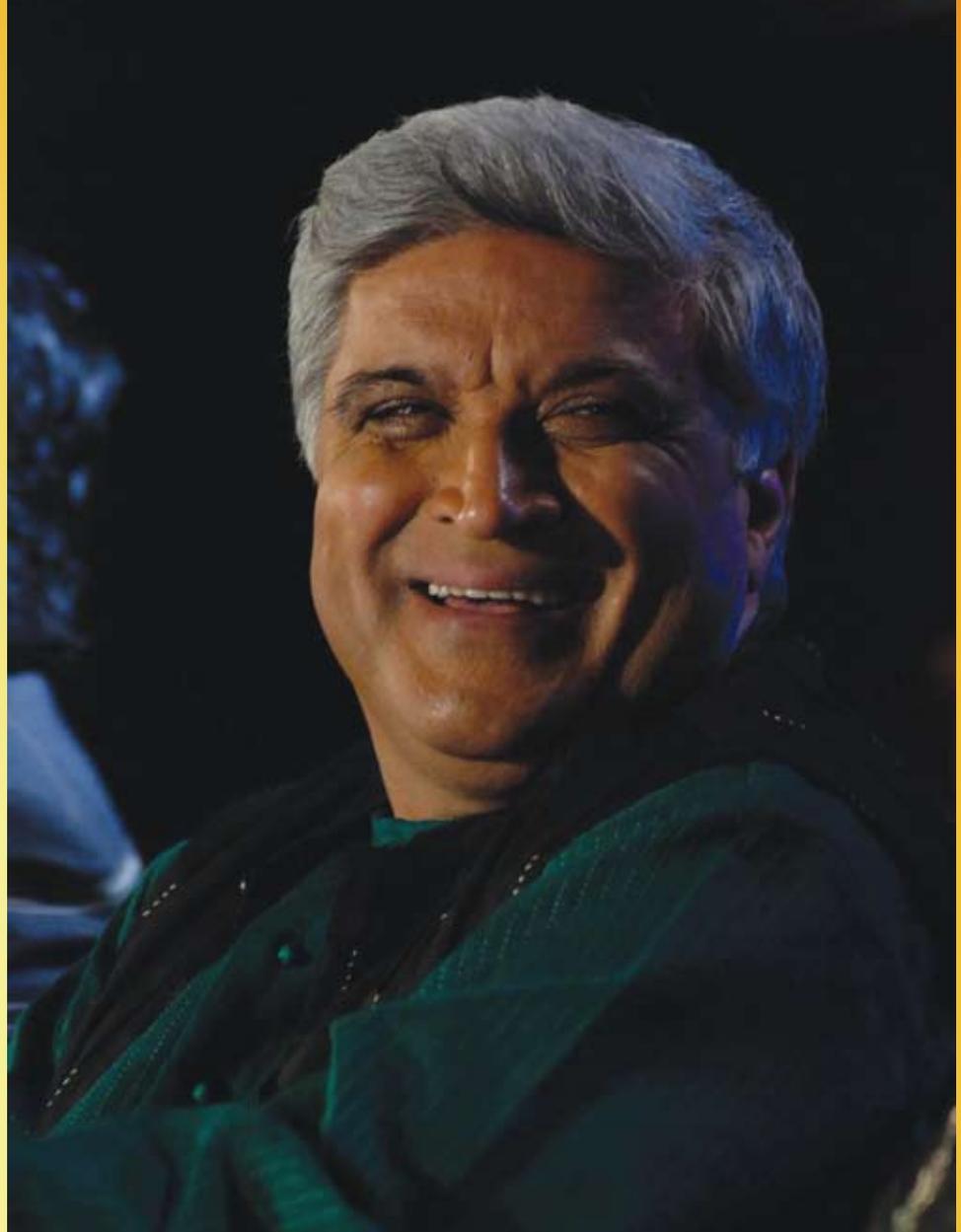
Music companies and big producers who have been used to getting 100 per cent of the money, are now unwilling to share even a penny. It's as simple as that. But it's not just about money, there's a particular mindset among those who think they wield the power over lyricists and composers. "*Main maalik hoon, yeh naukar hai*" - I am paying them to get my work done. If I am a landowner who's constructing a mansion, and employs masons to build its walls, the walls don't belong to the mason, do they?

But they should understand that there is a difference between real estate and intellectual property.

More than anything else, it's a power game. When someone has such a wise like grip over you, you would be fooling yourself if you think you can have creative liberty and freedom.

Marketing takes over creativity

In fact, it is these powers that have started dictating what should be written, and how the music should be tweaked. Gradually, what has happened to Indian



film music is that marketing has started calling the shots. What should ideally happen is that you give the artiste the



The producers who have been hand in glove with the music companies are supposedly feeling the pinch. In fact, even they are getting short changed. Because, if they were the publishers themselves, they would get much more money 📌

freedom to create and the marketing folk should only decide how the product can be marketed. Anywhere in the world, in any field, when marketing tries to dictate to the creative fraternity, creativity suffers. And that is what is happening here.

When this grip of the music companies over us loosens, artistic freedom will also get a boost. The status of composers and writers will change. This will lead to better work, and then it will become lucrative because these people will get their rightful royalty

too. Much more talent will be attracted to this field. Today, no one wants to become a writer. The community has been marginalised. When a song plays on TV, it is the label that's cited in the ticker that runs on the screen, not the composer, lyricist or singer. Why? The labels are merely the agents - the people who are there to sell the music. Have you heard of a music company CEO going up on stage to collect a Grammy? But it happens here in music award shows!

I can only muster contempt or pity for these creatively barren people who try to claim other people's creativity.

On a new platform for the creative fraternity

There is now a committee which has the presidents of the Writers' and Composers' Association and the chairman of the All India Cine Employees Confederation, Dharmesh Tiwari, is the chairman of this committee. They have a million members on their rolls, from Maharashtra, Andhra Pradesh, Karnataka, Chennai and the West Bengal film industry, covering 22 film crafts. This will hopefully help the creative fraternity to join hands for a better deal.

On the chances of the bill being passed in the budget session

I don't see why it can't be!

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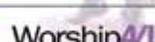
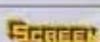
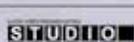


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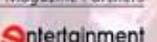


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'Fight piracy, expand digital market'

IFPI's Digital Music Report 2011 points at low digital sales

According to International Federation of the Phonographic Industry's (IFPI) latest report, digital music sales grew only by six per cent, or less than half compared to sales growth in 2009. 95 per cent of downloads are no longer licensed, said CEO of the Federation, Frances Moore.

The report underlines the need to fight piracy and expand digital market to make up for declining sales in retail brick-and-mortar such as HMV, which earlier this month announced plans to close about 60 of the UK stores.

Meanwhile, some industry action is helping develop the legitimate digital download business – Limewire, the biggest source of infringing downloads in the US, has been declared illegal and Mininova, a major BitTorrent site, shut down its illegal activities. The Pirate Bay was blocked by a court in Italy and its operators' criminal convictions were upheld by the Court of Appeal in Sweden.

Despite these developments, however, digital piracy continues to massively erode industry revenues, hitting jobs, investment in new music and consumer choice. The report comprehensively reviews the scale and impact of the problem. Notably: fewer new artists are breaking through globally and total sales by debut artists in the global top 50 album chart in 2010 were just one quarter of the level they achieved in 2003.

Trends

The trend in global top 50 album sales in recent years shows a striking decline in both the number and proportion of successful releases globally by new artists. Between 2003 and 2010, the combined sales of debut albums featuring in the global top 50 fell by 77 per cent, from 47.7 million to 10.8 million (January to November). At the same time, the number of debut albums

in the top 50 has fallen, from 10 in 2003 to seven in 2010.

Traditionally vibrant music local industries, such as Spain and Mexico, are especially hard hit. In Spain, where music sales fell by an estimated 22 per cent in 2010, no new home-grown artist featured in the country's top 50 album chart, compared with 10 in 2003. While the decline and piracy has affected artistes, those working for music industry are also likely to take a hit in coming years. Independent research in 2010 from Tera Consultants, backed by trade unions, found that 1.2 million jobs could be lost across the creative industries in Europe alone by 2015 if no action is taken to tackle piracy.

Interestingly, the report suggests that live performance market offers no guarantee of growing revenues. Pollstar

reported that box office sales of the world's top 50 tours fell by 12 per cent in 2010 to US \$2.9 billion. The top touring performers were Bon Jovi, AC/DC, U2, Lady Gaga and Metallica, all acts with extensive catalogues established through record sales.

Trade unions have responded to the threat to jobs by urging policymakers to take action. Brendan Barber, the general secretary of the UK's Trade Union Congress, says: "There is still time to act before the creative industries suffer catastrophic loss, but our fear is that not enough has been done and governments are too willing to respond to those who portray theft and freedom. We feel the onus is on ISPs to play their part in countering piracy."

Digital Music – Summary of Statistics

- **13 million** – tracks licensed by record companies to digital music services
- **400+** – licensed digital music services worldwide
- **US\$4.6 billion** – trade value of the digital music market worldwide
- **6%** – growth of global digital music revenues in 2010
- **29%** – the proportion of record companies' global revenues from digital channels
- **1000%+** – the increase in the value of the digital music market 2004-10
- **-31%** – the decline in the value of the global recorded music industry 2004-10
- **16.5%** – proportion of internet users purchasing digital music in the US
- **30%** – the percentage of their revenues record companies invest in A&R and marketing
- **-77%** – estimated fall in debut album unit sales in the global top 50 2003-2010
- **-12%** – fall in the revenues of the global top 50 tours in 2010
- **-17%** – fall in the number of people employed as musicians in the US
- **1.2 million** – the number of jobs projected to be lost in the European creative industries due to piracy by 2015
- **240 billion** – estimated cumulative lost retail revenues to the European creative industries from piracy 2008-2015
- **0** – the number of local debut artists in the annual Spanish Top 50 in 2010
- **-45%** – fall in the number of domestic releases in Mexico 2005-10

Source: IFPI

Necessity - the mother of all inventions?

The report outlines the way that record companies have revolutionised their business models to meet the demands of digitally literate consumers. Digital channels now account for 29 per cent of global music industry revenues, up from 25 per cent in 2009. Growth in 2010 was particularly strong in Europe (up nearly 20 per cent), while sales of digital albums rose strongly in major markets (up 29 per cent in the UK, 43 per cent in France and 13 per cent in the US). The report outlines the latest developments in the digital music marketplace. Subscription services enjoyed success in 2010, with Spotify reporting more than 750,000 paying subscribers and Vodafone Music more than 600,000 customers across eight markets in Europe. Deezer has achieved significant reach in France where it is used by 13 per cent of active internet users.

Record companies have struck a range of subscription deals with ISPs and mobile operators including Eircom (Ireland), Far Eastone Communications (Taiwan), FASTWEB (Italy), SK Telecom (South Korea), TDC (Denmark), Telenor (Norway), Telia (Sweden) and Vodafone (Europe). Consumers today can access more than 13 million tracks from more than 400 legal music services worldwide.

New partnerships with ISPs and mobile operators are vital to the music industry's digital strategy. A report by Ovum in 2010 estimated that ISPs could achieve more than £100 million in additional annual revenue by 2013 by running music services. Informa Telecoms and Media estimated that large mobile operators in Europe could realise up to €80 million each in the first year of a partnership with established music streaming services.

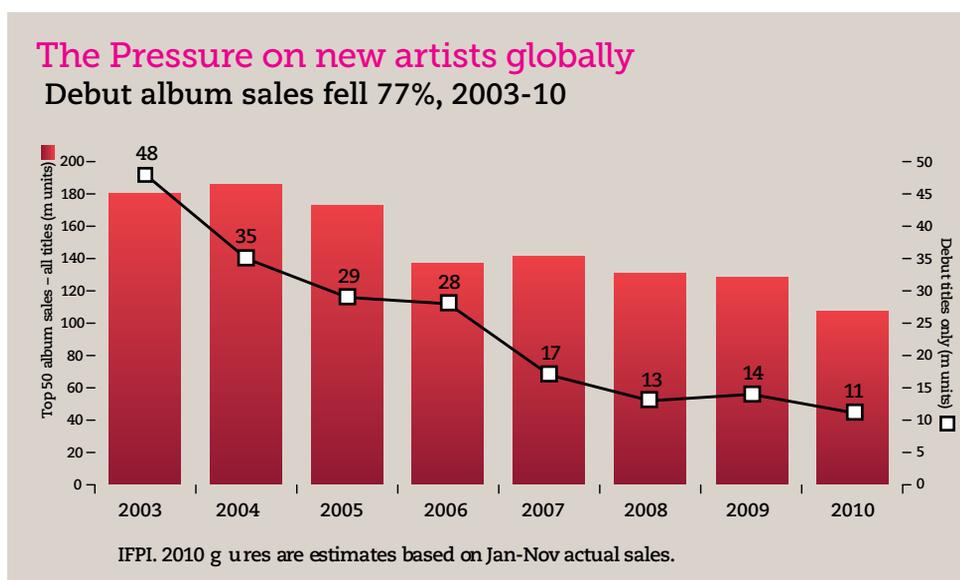
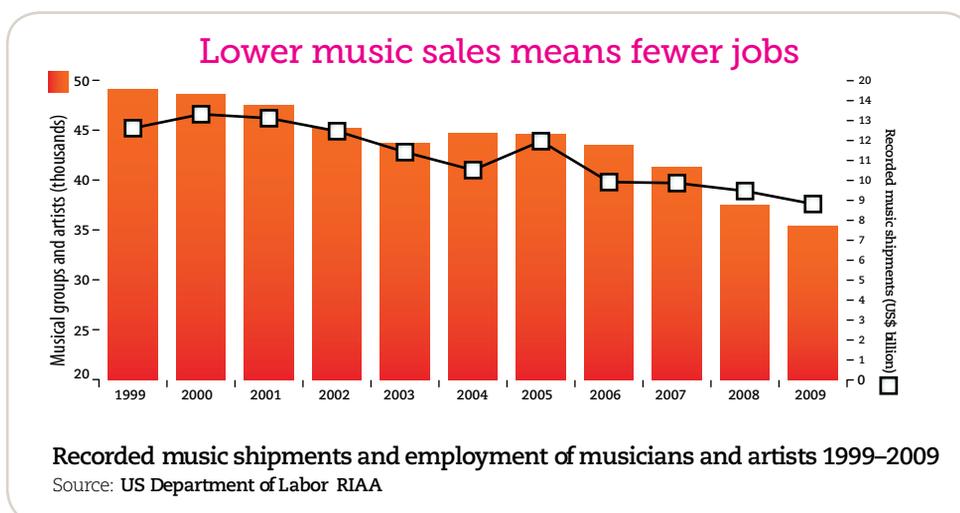
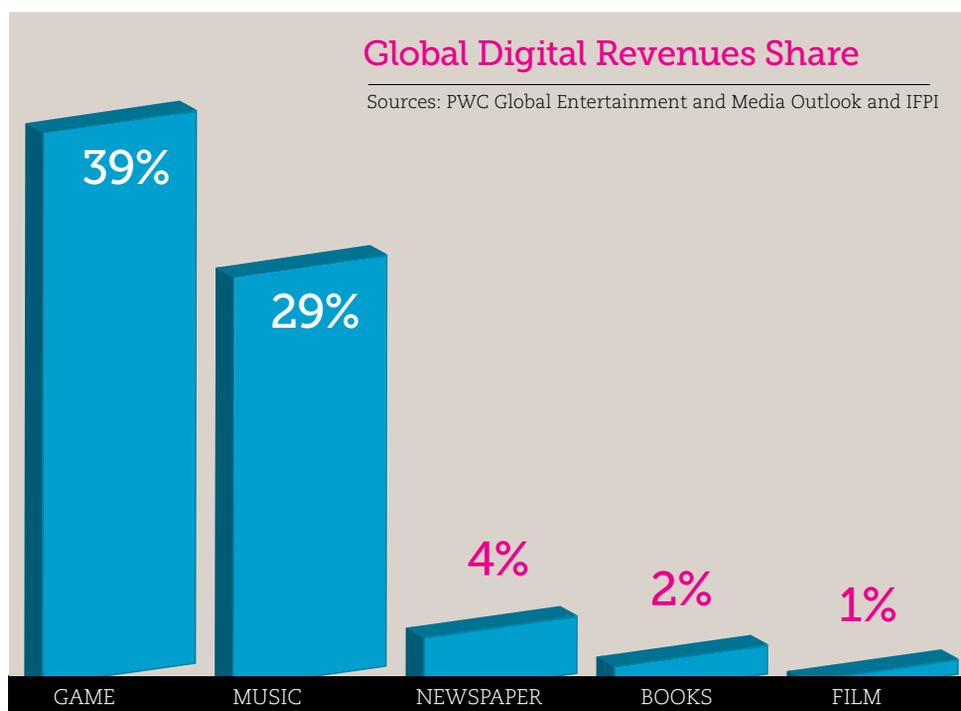
Music video services such as VEVO and MTV are commanding significant audiences and monetising them by selling targeted advertising. YouTube remains the most popular platform for viewing music videos online, accounting for around 40 per cent of online videos watched in major markets. Justin Bieber's Baby is the most watched music video online with more than 430 million views on YouTube.

'Cloud' music ventures such as Sony's Music Unlimited are bringing in a new generation of licensed services giving access to music across many platforms and devices. More such deals are expected in 2011, enabling fans to access music stored on remote servers (clouds)

for use on a range of internet-connected devices including smartphones, games consoles, TVs and Blu-ray players.

Yet despite these developments, digital music remains a sector with enormous growth potential. Just 16.5 per cent of online users in the US purchase music online (NPD Group) and 14 per cent in

the UK (Harris Interactive). Independent research consistently shows that availability of content for free is the main driver of online piracy. A study by Adermon & Liang of Uppsala University in Sweden found that physical music sales would be 72 per cent higher and digital music sales 131 per cent higher in the absence of piracy.



In Focus: Mobile VAS In India

Sound Box takes a look at the key trends and challenges facing the mobile VAS segment in India. Excerpts from The Newsreel, published by Ernst & Young

Key trends

Rising share of non-SMS VAS: VAS has been transformed from a telecom service to a lifestyle service. The market is currently witnessing a gradual shift toward non-voice revenues due to increasing customer uptake of new offerings. The introduction of faster data services, including 3G and broadband wireless access (BWA), is expected to shift the current SMS to non-SMS revenue split from 50:50 to 33:67 by 2015. Moreover, services such as SMS and caller ring-back tones (CRBT) have witnessed declining tariffs with increased commoditisation. The advent of new and differentiated services should replace commoditised traditional VAS and have a favorable impact on the MVAS industry.

Innovative and new services: The market has witnessed the launch of innovative offerings such as one-touch access to social networking websites, free internet browsing for a day as well as free access to specific websites, to drive usage of VAS. Operators have increased their spend on VAS marketing to improve the take-up rates of their services. Innovative offerings are expected to continue driving customer adoption of MVAS, and going forward, the market should also witness the emergence of higher-end services such as high-quality video on mobile, video calling and video IVR services.

International acquisitions/partnerships for technology and content: Companies in the MVAS space are expanding their content offerings and bringing advanced technologies to the market. For example, in October 2010, OnMobile Global acquired US-based Dilithium Networks, a 3G video technology and mobile solutions developer and owner of 175 video technology patents. In December 2010, Planet41, another MVAS player, partnered with Israel-based Ethrix Limited to jointly develop, customise and market 2G and 3G voice and video applications. In August 2010, Mauj

Mobile acquired UK's Mobango Ltd., the owner of 35,000 free mobile applications. Enhanced technology and content partnerships such as these are likely to improve the quality of MVAS offerings in India, thereby driving customer uptake.

Growing subscriber base: The mobile subscriber base in India has more than doubled in the last two years and is expected to continue to grow in the near future. The majority of this future growth is likely to be from rural areas as urban markets and metros reach higher penetration rates. In addition, the number of GPRS users is fast-increasing. The number of customers accessing some form of internet service from their mobiles rose to 70 per cent over 12 months to touch 214 million in June 2010, and that number is estimated at 240 million as of September 2010. This growth of GPRS users is expected to provide an attractive target market for various players in the VAS market.

Rising smartphone penetration: Many new handset players entered the market with low-cost smartphones in 2010, leading to decline in smartphone pricing.

Intense competition in the handset space will help smartphone's penetration among lower-end customers, thereby expanding the target market for VAS.

Emergence of mobile money: India's huge unbanked population, especially in rural areas, coupled with its 209 million rural mobile phone subscriber base, represents an attractive potential for mobile money services. Recently, mobile banking received a major boost after the National Payments Corporation of India (NPCI) launched a mobile payment system that allows customers to transfer money across different bank accounts (free of cost) through their mobile phones. With the increased focus of banks, regulators, service providers and telecom operators on providing mobile banking services, this segment is likely to see strong growth over the coming years. India's active mobile banking user penetration is forecasted to reach 2 per cent, or 25 million, by 2012, up from 0.2 per cent at present.

Mobile as an entertainment device: Recently, various telecom players have aggressively marketed VAS to drive their

Industry overview

The Mobile VAS (MVAS) market in India is continuously evolving, from predominantly SMS and ringtone-based services to truly converged services including mobile video, internet browsing and music downloads. The market is currently at the cusp of its next wave of growth, with telecom operators looking for compelling service propositions to migrate customers to the 3G environment, and content owners aiming to target an attractive base of 650 million-plus mobile subscribers to drive their revenue. The increased bandwidth available with 3G will provide users with an enhanced MVAS experience, which is expected to drive customer adoption.

Telecom operators' quest to put in place and grow new revenue streams to offset declines in their traditional voice and VAS revenues, coupled with content owners' attempts to monetise a huge wireless subscriber base, is likely to bring higher quality offerings to the market. The MVAS market size has already grown by nearly five times over the past four years, with an estimated annual revenue of INR145 billion in 2010. The market is however still relatively underpenetrated, which indicates that it holds significant potential for future growth.

ARPU and profitability by positioning mobile as an entertainment medium. Various market players, including handset manufacturers, telecom operators and content aggregators, have launched entertainment-focused mobile applications in 2010. Airtel, Vodafone, Apple and Nokia were among the prominent players launching applications stores. In addition, content owners are partnering directly with telecom operators to provide mobile-based offerings. For example, UTV has partnered with Idea Cellular to launch audio movie services and Viacom18 witnessed an encouraging user response to downloads of mobisodes for its popular reality shows. This bodes well for players in the VAS ecosystem, and indicates rising customer acceptance of entertainment-based value added services.

Key challenges

Low spectrum availability: Currently, the growth of high-end MVAS, such as mobile video, is likely to continue being constrained, given the low 3G spectrum availability of 5MHz, since a low spectrum does not support high bandwidth applications.

Uneven revenue distribution: Mobile operators, who have direct control over their customer touch points, garner around 60–70 per cent of VAS revenue from these, while content owners and aggregators get a relatively small percentage share. This low share of revenue in the VAS value chain is a disincentive for content owners who wish to invest in mobile-specific content. Going forward, telecom operators may have to cede partial control over the VAS value chain and allow content owners to offer differentiated offerings to telecom subscribers due to the intense pressure on them to retain subscribers. In addition, intense competition in the content aggregation space is expected to lead to market consolidation and provide aggregators with greater bargaining power, which is likely to earn them a higher revenue share. This is expected to result in a more equal distribution of revenue, and provide incentives to develop innovative offerings for all the players in the value chain.

Low customer awareness: Consumer awareness levels are low for the majority of MVAS products. Continued investment in marketing new and attractive VAS applications will help to educate customers and expand the market for MVAS. With more than 50 per cent of the subscribers belonging to rural areas, building customer awareness is even more critical to drive revenue growth.

Lack of “killer application”: The MVAS industry in India lacks a killer application for mobile, like email on fixed internet, which can drive a critical mass of users to adopt value-added data services. Companies will need to constantly innovate to discover this killer application, like caller ring-back tones in the 2G environment, to take full advantage of 3G services in the country. Location-based services or social networking applications could emerge as potential game changers in driving usage of mobile VAS in India.

Lack of depth in content: The growth in the VAS market is expected to be driven by the relevance of content for different consumer groups. Areas such as information and transactional VAS, which provide enhanced value to rural customers, continue to be underpenetrated. Focusing on content such as voice SMS, tracking services and local information services is likely to expand the market for new customer segments. In addition, regional language entertainment offerings should also bring in new customers.

Lack of Business Intelligence (BI) and segmentation of consumers: Segmentation and targeting of customers is critical for delivering relevant MVAS, especially in view of the vast demographics of the mobile subscriber base in India. Most MVAS companies do not have effective BI tools or customer information to segment customers appropriately, which results in low adoption of MVAS.

The way forward

Launching advanced and easy-to-use services: The much-awaited 3G and BWA auction was concluded in 2010. In the near term, the operators will leverage newly acquired bandwidth to offer advanced services such as video calling, better quality mobile television, full-track downloads and mobile multiplayer gaming. The successful launch of 3G services will require all stakeholders, e.g., handset vendors, technology/platform providers and mobile network operators, to transition to the new technology platform. In addition, adoption of 3G is also expected to give a boost to the launch of innovative and easy-to-use services with intuitive interfaces such as video IVR.

Expanding customer reach: Most new mobile users in the last few years were from rural areas, and primarily use mobiles for voice calls. Usage of data services is low in such areas. To capitalise on this gap, MVAS players will need to create targeted services and increase their marketing efforts to drive

customer adoption of this segment.

Mobile advertising: A rapidly growing mobile subscriber base has significant potential for mobile advertising. Currently, the mobile advertising industry is dominated by SMS-based advertising, which commands a one-third market share. An evolving set of users and innovative content offerings will open up new areas in mobile advertising, e.g., display advertisements and location-based advertisements. However, in a market dominated by prepaid mobile subscribers, the success of mobile advertising will depend on the availability of accurate customer data.

Improving BI competencies to provide niche services: Future MVAS growth will depend on effectively tapping the needs of different customer segments through relevant services. This requires strengthening of the BI competencies of MVAS companies, to ensure the effective delivery of content to customers. Various niche services such as gaming, personalised content on social networks, uploading photos/videos, navigational services, mobile shopping, mobile payments and mobile healthcare, and education are likely to gain popularity in the near future. To derive maximum value from such myriad services, MVAS companies will need to gain deeper insights into their customers' usage habits.

Bundling services with mobile devices: Several companies are bundling their services by purchasing new mobile devices (e.g., Nokia's free one-year subscription to the Ovi Music store with a Nokia mobile). Going forward, companies in the MVAS value chain are likely to increasingly bundle their services to differentiate their offerings, build better user engagement and drive revenue for different players across the value chain. However, this will require greater co-operation and innovative partnerships.

With the launch of 3G services, the MVAS market is likely to witness significant transformation this year. Telecom operators will have the opportunity to successfully counter the decline in voice ARPUs, with increased data revenue driven by MVAS. Furthermore, content owners will also have the opportunity to monetise a huge and expanding wireless subscriber base. To effectively avail of this opportunity, it is critical for all the players in the MVAS value chain to quickly adapt to the 3G environment by forging partnerships, innovating effective service delivery models, sharpening segmentation and targeting techniques, and thereby, evolving along with the technology. ❁



Sajid

"If a star of Salman Khan's calibre believes in your music, he'll take the best of your work"



Wajid

For many, **Sajid-Wajid** would be the new and hip, commercially successful composer duo – especially connected to an array of films starring Salman Khan. But their association with the music industry goes back to 1998 when they made a strong, albeit melodious debut on Sonu Nigam's **Dewana** as composers. 2010 was perhaps the most commercially successful year for the duo, and also one filled with accolades as they picked up an array of awards for their score for **Dabangg**. Read on, as **Chiraag Sutar** goes down memory lane with the duo

Since your father, Ustad Sharafat Ali Khan, belonged to the famous Kirana Gharana, what was your childhood like?

Wajid: Well, there were a lot of famous musicians coming regularly – Mehendi Hassan Khan saab, Ghulam Ali Khan, Sabri Brothers etc. We would have *baithaks* and ghazal programs in our house. Musicians, especially those related to tabla used to come by often. I used to accompany my father often while he did his *riyaaz*. I used to play the *lehraas* on the guitar, and my father used to improvise for hours on it. We also used to accompany our father on recordings. All I can say is, we have seen the best of both worlds.

Sajid, you have also learnt under Ustad Allah Rakha Khan, but most of his disciples are into classical music. Didn't you ever want to become a classical musician yourself?

Sajid: I learnt under Abbaji after I had finished training under my father. I already had a classical base, but since our gharana was different, our foundation was more about *gayaki*, which is why my father suggested that I learn *laykaari* from Abbaji. Commercially,



Most of the work is done by Wajid – when it comes to composing, he is 10 times more powerful than I am



our father had already trained us, but with Abbaji, I learnt about tempos and rhythmic compositions and I started blending commercial with the classical. I don't think it's important to become a classical musician if you have learnt classical music. If you see, even Zakirbhai has given a commercial edge to classical music...

Wajid: I think Bollywood is a difficult line to work. In classical, *sab kuch vistar main hota hai...* but when it comes to films, you have limited time to prove your mettle. I think both classical music and Bollywood have their advantages and disadvantages. In fact, I would say Bollywood music is more difficult to

work with.

What is it like when you work together on a composition?

Sajid: I'll be very honest about this. My work is very less. Most of the work is done by him (points at Wajid) – when it comes to composing, he is 10 times more powerful than I am. He is a guitar player, and he knows melody well. My job is to make the compositions edgy, to stylise them. When I compose, it's mostly rhythm oriented. Wajid believes in doing the base work, and I believe in styling. We do not get into each other's space.

Thankfully, we are so well coordinated, that even if we have to deliver the worst of all songs, we'll make it best among the worst.... and we have worked on such songs...(laughs)

Give me an example.....

Sajid: Say a song like *Love Me Love Me Love Me*...Now, it was one of our best songs, but we also spoiled it by using lyrics like *You are my Rambo, You taste like a mango*. People would say – you spoiled the song, but we liked it, and Salmanbhai liked it – it's something that the common man can connect to. The common man

understands and relates to common things... if you use these things in a song, it stays with the common man. Of course, when the time comes to show that we belong to the family of Ustad Sharafat Ali Khan, that's where we come out with a song like *Tere Mast Mast Do Nain*. We have got so many different influences, and Salmanbhai has also influenced and tutored us in a big way...

Tutored? Really?

Sajid: Of course, he is someone with a superstar mentality. Being a superstar, his mind works in a different fashion. We consider his inputs as something from a Guru...

What kind of inputs do you get from Salman Khan?

Sajid: We work like a family. When Salmanbhai gives inputs, he often forgets. And every time he speaks, he comes up with something new. We have worked with him on many films, and I'd like to believe that whatever style that our music has, is because of him. And I think the interest that he has developed for music is probably because of us. It's a give and take relationship. Salmanbhai has such a good ear for music that we often say if he gets someone to assist him; he can become a music director. For instance, *Wanted's* song *Most Wanted* is done by him – he sang and also worked on the lyrics – we just assisted him.

Do you think it's important to have someone like Salman Khan to back composers in order for them to be successful?

Wajid: (immediately) No, it's not really important... *lekin aisa ho jaaye to sone pe suhaga...* if a star of his calibre believes in your music, he'll take the best of your work, and if you are talented enough, and you know the right kind of stuff to give... it works best.

Not many know that 12 years ago, you composed for one of the most successful non-film albums, *Deewana*, for Sonu Nigam...

Wajid: (lights up) It was so pure. I think we had kept things very natural, and it was the purity that was appreciated.

Sajid: (enthusiastically) Even if we do an album today, I am sure it will be a super hit... I am 99 per cent sure about that. But that one per cent of interest should be shown by music companies.

Wajid: There is a reason why the pop album market is not working. A lot of money is required for publicity. Every person cannot afford to invest that much. Also, there used to be gaps of at least two months between major film releases. Today, we have films every week – how can you hold listeners' interest? It's not impossible to make a



We consider Salman Khan's inputs as something from a Guru



pop album today, but people are scared of losing money...

KK released an album recently, and so did Shaan, but no one really noticed it. These are the same guys whose first albums were super hits. Again, when they composed the albums, it did not work, but when someone else composed for them, it worked. Even when Sonu Nigam composed his own albums, it did not work... Today, physical sales are down, and albums are on the internet the very next day of the release. And even if revenues come, people do not get royalty out of it...

Sajid: When *Dewana* was launched, a lot of UK-based artistes like Bally Sagoo were making their way to India. Gulshan Kumar wanted us to do music on those lines, but we convinced him that a simple melody will work even better... and it did.

Do you think that those days (of non-film albums) will come back?

Wajid: Considering the present situation, I don't think so. It's not a one man job. It's team work. At present, I don't see things going to that level at all.

Sajid: (disagrees) It's possible. If everyone works with a good intention, it will work – *music karo, dhanda mat karo*. When the public starts liking it, business follows automatically.

What do you think of releasing your individual albums independently online?

Wajid: Yes, there is potential, I have heard that some artistes are doing it, and they are benefiting too, but in India people are not yet aware of it. The day they become aware of it, things will change. Indians are slow starters, but after they start understanding a certain

thing, they become masters.

Speaking about music reality shows – most of those singers are never able to be successful playback singers. What do you feel is the reason?

Sajid: A singer has to have a quality of adding something unique to the compositions. Also, it's very important for a singer to be in the mind of a composer. For example, Wajid loves Sonu Nigam, whenever he composes... automatically, the song gets designed in that way and he feels this song belongs to Sonu Nigam. As far as the reality show singers go, they tend to get lost in the glamour. The real struggle begins after you have won the show. We had once called a well-known reality show singer... and after we made him sing, we slapped ourselves. The truth was that he became a singer because of his appearance. But I do not need appearance, I am interested in seeing how much you contribute to my composition.

You have some interesting films lined up: *Peter Gaya Kaam Se*, *Showman*, *Office Office*, *Chatur Singh 2 Star*, *Tez* (*The Bullet Train*).

Sajid: We want to do something different now. After working with a superstar like Salman Khan, we know what kind of melody is required for commercial films. Now we want to work with those who work on different subjects, so that we enjoy our work even more. It's like we have played cricket in stadiums, but now we want to play cricket in gullies too.

Tez is a commercial project, but *Office Office* is not – it's more a satire relating to the common man on which Gulzar saab is also working. So far, we have worked with superstars, but now we want to see what it's like to work for such a subject and that is why we are now experimenting. For instance, *Peter Gaya Kaam Se* is a very Goan film – our effort will be to take Goa to India.

Tubby-Parik

"We are not so keen to get into music direction as of now"



Their names may not ring an instant bell, but **Tubby-Parik** are top of the heap among today's music producers. Over the years, they have produced notable albums like Shankar Mahdevan's *Breathless*, besides composing background scores for films like *Sarfarosh*, *Taare Zameen Par* and *Salam Namaste*. Most recently, they produced songs on Sanjay Leela Bhansali's *Guzaarish*.

While Tubby (Indrajit Sharma) started off as a keyboardist/pianist with Laxmikant Pyaarelal, Parik (Parikshit Sharma) started working with his father Kishore Sharma (a well-known violinist and composer) to learn about rhythm programming. After working with several noted composers, Tubby-Parik got together to produce music. The sibling duo tell **Chiraag Sutar** what it means to be music producers in India and their passion for background scores.

Is the Indian music industry aware about the role of 'music producers'?

In India, when you say music is produced by XYZ, there is an impression that XYZ has invested the money – but that's not true! A music producer decides the direction the song should take. In many ways, producing is ahead of arranging... we not only bring in musicians, but also think of the direction the song should go. Most of the songs come to us just as a bare melody...

I think this awareness is lacking because we do not have a non-film music scene...

Yes, apart from the Bollywood scene, there is nothing happening. The younger lot of composers know about the role of a music producer, but they are few. For instance, we wanted to put our names as 'music produced' by Tubby-Parik in *Guzaarish*, but they said it appears that you have invested money, and so we had no other choice but to put our names as 'arrangers'.

Guzaarish was probably one of your

'big' commercial projects. What was the experience like?

The experience was incredible, because Sanjay [Bhansali] is so musical. He gave us full creative freedom. The brief was that the music should be very acoustic – something that comes from the Norah Jones space – we tried to do that keeping the Indian essence of the song. We had no deadlines whatsoever. He just said that that we couldn't work on any project other than his!

As background music composers, do you record the music live?

Yes of course we record some instruments live. We have some incredible musicians here in India. Given the opportunity we would love to go and record an orchestra in Hungary or Prague, but our Bombay Film String Sections players don't lack far behind either or for that matter even the Chennai String Section!

Have Indian filmmakers realised the importance of having a good background score?

Indian filmmakers are finally coming around to understanding real cinema. With influences from other film industries, directors and producers now realise that every aspect is important to making a successful end product. However, while they do want a rocking score, they are never fully ready to give creative freedom to the composer. And of course, the classic 'No budgets' excuse!!!

How much does a typical commercial Bollywood film spend on its background score?

One cannot put a number on the costs of a score. There are a lot of factors that influence it - the requirement of the film, storyline, the production house and importantly, individual composer's charges. There are composers who will finish a movie score in less than a million rupees, and those who charge about Rs five million. Also, it cannot be compared or clubbed with the costs of producing

songs. They are two totally different fields.

Why are most Bollywood scores heavy on layered electronic sounds?

Movies made here are family, drama based films as opposed to films like *Babel*, where the storyline takes hold of you and hence allows for minimalistic music. Indians tend to do things over the top, it gives us a strange sense of accomplishment. The same is the story with scores!

Do you have any plans of getting into film music composing?

Background music is really our forte. We can express ourselves well. With songs - the director, the choreographer, the actor, or sometimes even the music label is involved. But when you work on a background score, there is more space. We are not so keen to get into music direction as of now.

Despite having produced successful songs, don't you feel you have remained the backroom boys?

We are not bothered because we are happy with what we are doing. We have a very good rapport with everyone we work with. And though our names may not be as known, people in the music industry are in the know of our work.

What are your observations about the present breed of composers?

Most of our composers are brilliant! Our industry is churning out chart topping hits every month all over the world! Our composers today are more educated about music, as a result of either being born into a family of musicians and having grown up in the environment or actually studying music. Further most of them are musician or singers and have been in the industry for a while before actually taking to composing, so I guess experience wise also they are more mature.

What's next?

We are working in collaboration with composers from Hollywood, co-producing and composing a score for a Korean film.



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FOR THOSE ABOUT TO ROCK

Sound Box travels to **Bengaluru** to get a feel of its music culture



Major City Areas

Central Bengaluru, Malleshwaram, Jayanagar, Koramangala, Indiranagar, Bengaluru East



Population

5,438,065 (2009)



Major Languages

Kannada, Tamil, English, Hindi



Radio Stations

Radio City, Big FM, Radio Mirchi, Fever, Radio One, Radio Indigo, AIR, Red FM

Independent – Opus Radio, Radio Verve



MUSIC STORES

Before the advent of retail music stores, Bengaluru music lovers would have to throng to HMV House or Crescendo Music. Now there are Planet M, Music World and Landmark dotting the landscape with their many branches and megastores. For the discerning, Habitat Music on Church Street will offer rarities and a whole lot of jazz.

MUSIC VENUES

These can be divided into two categories – traditional and contemporary. Stately venues like the Chowdiah Memorial Hall, Ravindra Kalakshetra, Guru Nanak Bhavan, Town Hall and Yavanika rub shoulders with halls like Ambedkar Bhavan, state of the art auditoriums in St John’s Medical College, Sophia’s High School and Christ College. Then there are music themed night clubs like Bflat, Kyra, Hard Rock Café, Baccus; besides festival venues like Fireflies on the outskirts. There are also regular concerts held at the cultural hubs of Alliance Francaise de Bangalore and Max Mueller Bhavan. While many smaller halls, open air venues (RBANMS grounds, Central College grounds) and *sabhas* dot the city, the largest venue in Bengaluru and host to all of its many big international extravaganzas is the sprawling Palace Grounds bang in the centre of the city.

POPULAR LOCAL TALENT

Thermal and a Quarter – the band comprising Bruce Lee Mani, Rajeev Rajgopal and Prakash and until recently and importantly Rhzude David. The quintessential Bengaluru rock band

around for a decade and a half and arguably one of the most original bands to come out of India, have toured widely abroad.

Raghupathi Dixit – Folk rock crooner turned music superstar
Swarathma - Folk rock on steroids
Kryptos – One of the few Indian metal acts to tour abroad. Has respected metal veterans at its core.

Lucky Ali – Missing in action but has always been one of Bengaluru’s favourite musical sons

DJ Ivan – Internationally travelled and Bengaluru’s most popular DJ
 C Ashwath - Sugama Sangeeta Guru along with being a popular film recording artist

A whole cornucopia of classical musicians like Carnatic vocalist S Soumya, Hindustani vocalist Pandit Vinayak Torvi, Parameshwar Hegde, flautist Pravin Godkhindi besides the rich talent that hailed from other parts of Karnataka.

SCHOOLS AND ORGANISATIONS THAT PROMOTE MUSIC

Bangalore School of Music in RT Nagar, Eastern Fare Music Foundation in Koramangala, Sumadhura Education and Cultural Trust in Vijaynagar, Shreepada Sangeeta Kala Kendra in Bannerghatta Road and World Music Centre in Malleshwaram and more recently, Taaqademy - started by local rock Gods *Thermal And A Quarter* and the Nathaniel School of Music, started by local musician Jason Zachariah.

The Malleshwaram Sangeeta Sabha, RT Nagar Cultural Association, The Bangalore Gayana Samaja, Nadasurabhi

Cultural Association also deserve mention.

RECORDING STUDIOS

Eastern Fare Music Foundation, Koramangala
 Paintbox Studios, RT Nagar
 Deejay World, Rajajinagar
 Grace Vision, Shivaji Nagar
 J Davis Pro Sound, St Marks Road
 Sonodyne, Hosur Road

POPULAR GENRES

Kannada Film Music, Suguma Sangeeta, Bhavageete, Rock, Pop, Jazz, Fusion, Hindustani and Carnatic Classical, Folk

RECORD LABELS

Dogmatone Records, Anand Audio, Lahari Music and others.

-Compiled by Hari Adivarekar

Cellular statistics of KARNATAKA	
Bharti Airtel	14004247
Spice Comm.	3600642
Vodafone Essar	6135912
BSNL	4631226
Aircel Limited	1429830
Uninor	727014
Etisalat DB Telecom	6983
Videocon	8478
Reliance Communications & RTL	7251118
Sistema Shyam teleservices	949504
Tata Teleservices	7072385
	45,817,339

Sources: COAI & AUSPI

"Bengaluru is home"

Thermal And A Quarter has always tried to change the playing field. Whether it was being one of the first Asian musicians to release an entire album online under a Creative Commons License, campaigning with music for social revolution, bringing in hitherto unseen professionalism to the marketing and functioning of an Indian band or just writing over a hundred original songs in an era when Indian bands thought they had arrived because they nailed the solo on Highway Star. **Bruce Lee Mani** has not just been one of India's best guitar players for over a decade, he has helped reshape the way Indian bands approach themselves, their work ethic and their music. Here's Mani in a chat with **Hari Adivarekar**.

What is your first musical memory of Bengaluru?

Knowing that *Osibisa* was coming to town, early '80s I think. Didn't get to go for the gig but had the poster.

Thermal And A Quarter has sometimes been referred to as the quintessential Bangalore rock band. What would you define as Bangalore rock? Is there such a thing?

There's definitely such a 'thing'! That's our genre, dammit! It is, thus, defined as the sound of TAAQ. Mixed-up, exciting, unpeppable, rooted but global, English but Indian, intensely urban but yearning for green, unafraid, vocal, outspoken...

What do you think has changed in the Bengaluru music scene since you started performing?

Folks now come to gigs expecting to hear something new. Gigs happen. Venues are getting better and better. Standards are rising. Maturity, baby.

You've performed in many places in India and are pushing up your foreign gig count as well? Does Bengaluru still hold a special place for you in comparison? Why?

Bengaluru is home. You need to get very far away from it to really understand just how much it means to you. But we definitely need to get further, take this music to new places, all the time.

As a musician and a band, you were always focused on an original sound besides composing your own music.



This seems to be a common focus with many bands from Bengaluru that came after you. Your inspiration or just Bangalore?

Cannot claim that it's OUR inspiration. It always seemed to make the most sense to us, to write our own stuff. Maybe also because, at the time, we weren't really competent enough to cover the bands we wanted to. This is not a matter of inspiration - it's the way things are done, around the world. You've got to have your own thing.

Kickbackistan is your fight against corruption. Tell us a little about it. What would you say to all the people who keep complaining without doing anything?

Kickbackistan is what we could do, without getting too far away from our 'core competency', to get all corporate on you. We were really heartened by

the response, and the high quality of the ideas and production values of the winners. Can't really point fingers at people who don't 'do anything' till you've made the effort yourself. We're getting there.

While teaching and mentoring is part and parcel of other forms of Indian music, this has only begun to take shape in the popular western music sphere? Why do you think it's taken so long?

Easy - this 'subculture' if you want to call it that, is only now approaching some kind of critical mass or maturity.

Could you tell us about Taaqademy.. What was the reason behind starting it?

To make space for music! Having a kick-ass jam room is the first step towards playing and making music, so now there're no more excuses. We've all been teaching for a while and we love it. Made sense to put all this together and get Taaqademy started.

Which have been your favourite Bengaluru musicians and venues over the years?

Musicians - too many to list here, but I guess folks like Gerard Machado, Amit Heri, Konarak Reddy, and Roberto Narain to Zebediah Plush, Lounge Piranha, Galeej.. venues now would include Bflat, Kyra, UB City, Chowdaiah, the St John's Amphitheater, the Ravindra Kalakshetra Amphitheater...

Connect with the band on www.thermalandaquarter.com ☺

TRIVIA

The tale of Bengaluru getting its name from 'Bende Kaalu Ooru' meaning 'Town of boiled beans' after King Veera Ballala II of the Hoysala dynasty in 1120 AD was fed boiled beans by an old woman in the forest is historically incorrect. The name 'Bengaluru' was recorded much before King Ballala's time in a 9th century inscription found in a temple in Begur village nearby. The British changed the name to a more manageable Bangalore until finally a

Why Bengalure Rocks!

wave of nationalistic sentiment saw the name changed back to Bengaluru. Doesn't quite roll off the tongue like Bangalore Rocks!!

Music crazed Bengaluru is the only the place in the world to have a huge auditorium shaped like a giant violin complete with a bow. The Chowdiah Memorial Hall was built in honour of Carnatic violin maestro Tirumakudalu

Chowdiah.

In 1905, Bengaluru became the first city in India to get electrical power. This will go well with the hordes of rock and metal musicians and fans in the city that would go insane without electric instruments.

Bengaluru has hosted more big budget international music concerts than any other city in India.

Fine Tuned

Chennai based **Super Audio** has successfully branched out of the straight and narrow – with wellness, health and spirituality titles that are doing well in the overseas markets

Super Audio started trading in this line in 1980 but started its own label only in 1985. The company initially started out with only Tamil devotional and South Indian classical music, but later expanded to national titles that included Sanskrit and spiritual music as well.

Now the company caters to an international audience with Spa and Meditation music and DVDs on Indian dance forms, Yoga, children's animation films, titles on how to play different instruments etc. It also supplies content for in-flight entertainment and to television channels, mobile ringtones and IPTV.

Initially conceived as a proprietor company, Super Audio is now run as a family business.

GENRES

As of now, Super Audio has a repertoire of titles which includes classical, Tamil devotional, Sanskrit, music therapy, Spa, Health and Wellness, Meditation and Relaxation, Music for Children and DVDs titles on Yoga, Indian Dance forms, Animation, Spirituality, Cooking Classes and Ayurvedic home remedies. In the future, the label intends to focus more on Educational titles and Health and Spirituality.

FOOTPRINT

Apart from a strong foothold in India, Super Audio also distributes content to most countries all over the world including America and Europe. It has a strong presence in America thanks to Anil Prabhu's company, Dancing Dolphin LLC in New Jersey, which is an active distributor for Indian content in the States.

SIZE OF BUSINESS

The company has a catalogue of about 600 audio titles and over 200 DVD titles.

STRATEGY

Most of the company's content is available digitally and more of it is getting converted every day. Super Audio content is available through Iptv, iTunes and yahoo, msn etc. As a company that's fronted by today's generation, Super Audio recognises and appreciates the emerging role social networking has on industries. Which is why the company also promotes its content actively through Facebook and Twitter. Apart from this, it also makes/sells content through its own website – www.musicandchants.com

BREAK UP OF PHYSICAL AND DIGITAL SALES

About 70 per cent of the company's sales are from the physical side, and 30 per cent come from the digital side, but this equation is changing every year.

ARTISTS SIGNED

Many prominent artists like Dr M L Vasanthakumar, Sudha Ragunathan, Nithyashree Mahadevan, Sowmya, Maharajapuram Santhanam, Unni Krishnan and S P Balasubramaniam are on the roster of Super Audio.

PROJECTS

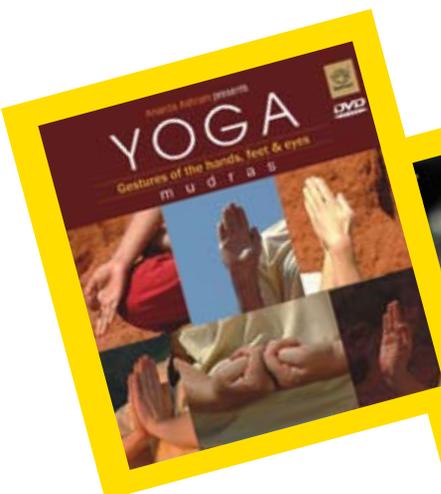
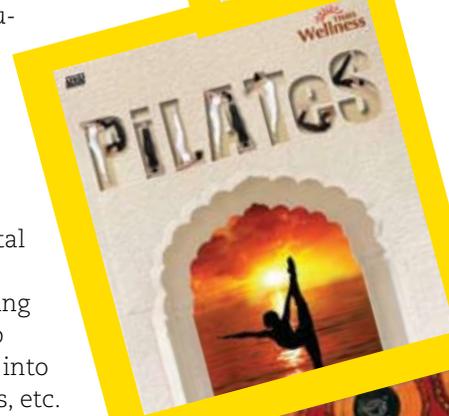
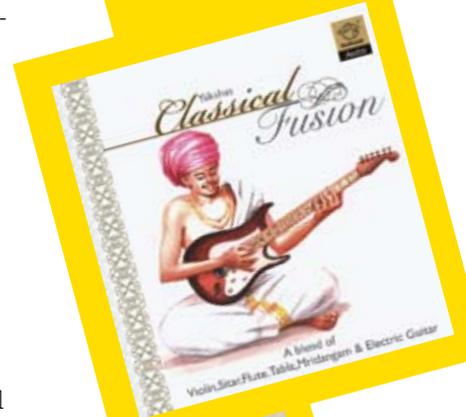
As a growing company, Super Audio keeps experimenting with new means by which it can reach its audience. The company has recently developed an animation series for television as well as in-flight entertainment, home videos, etc.

LATEST ACQUISITIONS, FUTURE PROJECTS

Super Audio's latest venture has been into the world of children's entertainment through music and DVDs. In the future, the company plans to focus on more educational titles and Health and Spirituality titles.

LONG TERM VISION

As the world goes digital, Super Audio too is focusing on digital content and its main goal is to create a digital catalogue of all its content. The company is also focussing on bundling orders, tying up with corporates and getting into associations with magazines, etc.



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Changing dynamics



Mandar Thakur

Once upon a time, when ‘software’ and ‘connectivity’ were the prime buzzwords of any business – the ability of these two words to proliferate the masses was limited to the form factors / devices that were accessible to the common man and / or were too pricey for consideration.

The direct impact of this was that new technology never necessarily petered down to extreme wide scale use even for the techno-shy and hence, the promised future and super speed bandwidth highways like 3G etc never took off truly.

3G - boon or bane?

In fact, 3G has been a global failure from a cost and usage uptake perspective and many global telcos (it’s been said) had in effect written down the humungous cost of these licences / equipment. The early stages of a lot of the ‘portable internet era’ was WAP and the form factor was a WAP-enabled mobile phone and the application was – polyphonic ringtones. WAP without polys was arguably dead. Suddenly, most phones were WAP enabled and also entry level barriers to these like WAP OTA (over the air) settings used to come pre set at handset purchase, WAP subscription charges fell and a market got created.

Unlike this, in the case of 3G and billions in cash – the device form factor never really caught on. 3G enabled phones were either too costly or had small screens (not great for video) and

processors running on twig fires. So ...the promise of 3G still held a large question mark especially in markets like India wherein 3G’s last few promises are yet to play out.

Yesterday’s dreams are today’s most common and prevalent form factors (smartphones, tablet computers like iPad, Samsung Galaxy) and the heavy dependability today on cloud based apps and most importantly, the affordability that comes with it - will give the uptake of 3G (especially in emerging markets) a huge leg up towards commercial retail acceptance.

As this rolls out – the looming presence of 4G / LTE (long term evolution) is quite substantial. The big question now is – what therefore is the form factor and application that will start making LTE?

Is it web/mobile TV (the mobile versions of Google TV and Apple TV?) Is it cable TV on mobile? Or is it a form factor that is yet emerging?

The new wi-fi + media player + storage devices flooding the market have totally captured the imagination of consumers with their application towards high-quality, mega – bandwidth usage (and the ubiquitous presence in some cases of a bundled bit torrent software which, if understood correctly from different sources – accounts for 30 per cent of total internet usage!)

One device fits all!

The real-life application of

this is that I can sit at home – use a single device, connect to wi-fi, directly download a movie via in device-built bit torrent, save the movie on the same device and play it directly via HDMI onto my plasma/ LED TV! Oh, by the way – this device also has all file formats inbuilt! Not only does one not have to pay for the movie – but one does not even have to work hard to do piracy anymore!

The wider hypothesis here is that as the technological platforms go into place, the form factor and the applications follow. In some cases – much later (as is demonstrated by 3G). Or the case of MP3 (a huge tech innovation back in the day) wherein the iPod made it commonplace and forced the stodgy music industry of the day to wed the very format it had so haughtily rejected!

We have always believed that the portable mobile device is the centre of the digital universe and it is indeed refreshing to know that the same thought is a mass accepted reality. It always takes a game-changing shift to create a new device, that makes sense of the form! Like the iPhone did for 3G and the iPad, Samsung Galaxy are doing for the tablet.

The obvious question – where will it all lead to and the larger question for us in the industry is, what is the day-to-day impact of all this on the media / content industry?

If I was in the media / content industry (which I am!) – I would treat this as the shrillest, most shattering

wake – up call.

If you think about it – with each of the technology innovations mentioned above – media content has become far too easy to access (legally and illegally even more).

Time to rethink

Therefore, it is most critical that the media industry relook at retail price points, costs of absolute content acquisition (which are totally out of tune with reality and have been for a while) and the ability to be flexible and accept formats. Nothing else is more critical.

I’ve mentioned this in a previous article – the movie industry is commendable for doing many of these things – in many parts of the world, people can watch a pay-per-view movie in HD for 3 USD a movie. In India – cost of movies on the DTH system are coming down (soon perhaps will be cheaper than renting a DVD). That is not an incentive for piracy.

Can TV and music and others do the same? It obviously can’t necessarily be the same model! Movies are watched once (or twice).

Music is listened to – again and again! ❁

(written in association with Sudhanshu Sarronwala who is currently Global Executive Director - WWF and formerly CEO, Soundbuzz group)

Mandar Thakur is COO, Times Music, a division of Bennett Coleman / Times Group and has been at the forefront of evolving media and the music businesses over the last 19 years



SAPTAK FESTIVAL



Serenading the senses

Aditya Mehta spent time at the fortnight long festival of music in Ahmedabad in January to get us a feel of the unique event

The Saptak School of Music's annual festival 2011 –*Tarpan* was held in Ahmedabad in January. The festival stuck to its traditional dates and began on New Year's Day and ended on 13 January. The Saptak music festival is not just one of the biggest festivals of Indian classical music, it's also a milestone cultural event in India.

Saptak's founder Pt Nandan Mehta, passed away in March 2010 and this is the first time the festival was conducted without his presence, yet with equal zest, with performers and listeners coming in from various parts of the world as always.

Primarily an annual function for its own school students, the Saptak festival is not a commercial event. The school

has 250 students learning Hindustani vocal / instruments under a team of 19 faculty members. The only 'graduation ceremony' for a student who is well trained, is a performance at the festival in front of celebrated artistes and educated listeners. It also becomes a learning ground for students to see top artistes in Indian music perform on



stage, with the students occupying the front rows.

The seating arrangement at Saptak is the traditional *baithak* style, with audience members given small bags at the entrance to carry their footwear. Over the mattresses spread across the auditorium (Kashiram Bhavan has been the venue for over two decades), students get the right to sit in the front. There is no VIP seating either. And whether you are an industrialist, a corporate honcho or a celebrity, you need to show up early to get a good seat. Moreover, the *baithak* style ensures that the artiste can maintain eye contact with listeners, and this gives them an incredible high to improvise. The emphasis is completely on creation of music for the performers at Saptak.



A classical artiste always innovates, enhances his or her performance on stage after gauging audience reactions. And at such an event, they love to go on. A couple of years ago, Pt Hariprasad Chaurasia played an *alaap* for more than 50 minutes, with Ustad Zakir Hussain waiting to start on his tabla. The audience sat in rapt attention. Post their enthralling performance, he commented, “*Yeh Saptak ke manch par hi ho sakta hai...*”. This encapsulates it all.

The 2011 fest is no exception. Every day, the performances start sharp at 8 pm. The structure of each day is such that the school’s students perform first, followed by emerging artists, then established artists, followed by celebrities. Some sessions end at 2 am too!

A few morning sessions were introduced this year to accommodate more artists, and also so that audiences could enjoy the morning *ragas*.

Commercialisation is kept to a minimum, with passes issued only to the students and donors to the Saptak Archives. These funds raised help Saptak manage this huge event, which also has innumerable volunteers and supporters handling different jobs.

This stays true to Saptak’s philosophy of ‘only music’ for its students, and in the process has also brought in a culture of keen music appreciation sense to Ahmedabad city. As Pt Ravi Shankar put it at Saptak’s silver jubilee function, “I remember how Ahmedabad was reputed to be one of the most un-musical cities in northern India, in spite of the fact that some rich families and individuals tried their best to promote classical music! The standard joke was that the only music Amdavadis liked was *Rupiya Ki Jhankar* (the tinkling sound of money). But since Nandan, Manju Mehta along with Rupande Shah, Bhartiben Parikh and Prof D D Trivedi launched Saptak in 1980, things started changing gradually, and today Ahmedabad can boast of having appreciative lovers of classical music, on par with many other cities”.

The popularity of Saptak can be gauged from the fact that their curator has 200 artist CDs to evaluate, before deciding



upon whom to call in the coming years. Many top artists make themselves available for the fest months in advance, and the calendar is fixed by October. The estimated number of unique visitors in 2009 was about 45,000. This year, there were 15 sessions and featured more than 130 artists (upcoming and celebrities), and 48 students of Saptak school.

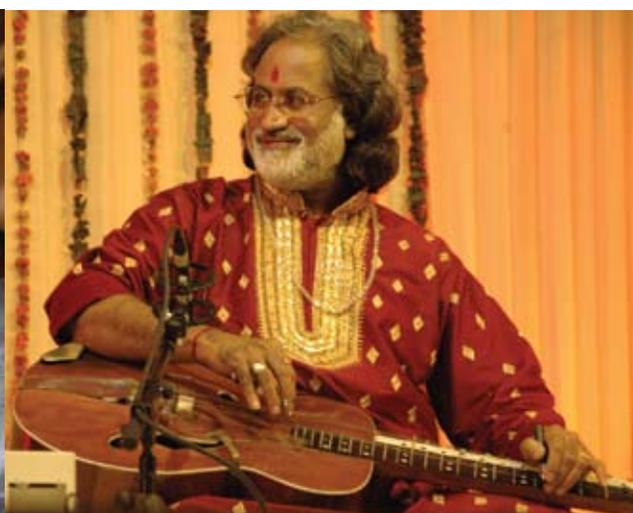
Pt Birju Maharaj opened the event on New Year’s day. Other performers were Pandit Jasraj, Pt Hariprasad Chaurasia, Pt Shivkumar Sharma, Ustad Rashid Khan, Begum Parveen Sultana, Pt Ajoy Chakraborty, Pt Vishwamohan Bhatt, Pt Krishnamohan Bhatt, Pt Rajan and

Sajan Mishra, Ustad Zakir Hussain, Pt Anindo Chatterjee, Ustad Shahid Parvez, Pt Ulhas Kashalkar, Shubha Mudgal, Ustad Shujat Khan, Rahul Sharma, Ustad Aslam Khan, Ustad Wasifuddin Dagar, Gundecha Bandhu, Pt Pooran Maharaj, Fazal Quereshi, Yogesh Samsi, Bhavani Shankar, Vijay Ghate, Amaan Ali Khan, Sridhar Parthsarthy, Pt. Ronu Majumdar, Shri Satish Vyas, Kala Ramnath, Ustad Mehmood Dhaultpuri, Pt Kumar Bose and Hariharan.

On the tenth day of the festival, Pt Jasraj released a book on the life of Pt Nandan Mehta, authored by Atul Desai. Ustad Shujaat Khan (Imdad Khan Gharana) along with Shashank Subramaniam (flautist, Carnatic classical music maestro) presented a *jugalbandi* of sitar and flute merging together a magical and mystical quality of music that fused North and South musical forms. Said Shujaatji about Saptak 2011, “The excitement to perform in front of great senior artists and a chance to entertain one of the world’s most receptive audiences that Ahmedabad has – are the prime factors that boosts performers to come out with their best.”

Pt Nandan Mehta’s wife, Manjuben (a sitar maestro herself) handles the artiste management aspects for the Saptak festival, and Prafull Anubhai’s team of volunteers takes care of the on-the-ground arrangements. And none of them want to take credit for the event’s smooth execution!

All of them at Saptak just have one focus – ‘Music’.



Baajaa Gaajaa 2011 opens with a thought

The three day music conference in Pune opened with enthusiasm but some disturbing thoughts on its future, writes **Chiraag Sutar**

Looking at the varied artistes and entrepreneurs who have been thronging *Baajaa Gaajaa* year on year, it definitely seems that this one of a kind Indian fest has struck a chord somewhere among genuine music lovers. But though the loyalty among participants is building up, the economics involved in organising such a festival is making it tougher each year. In fact, *Baajaa Gaajaa* too faces the danger of getting scrapped – and this was revealed by singer and curator of the fest Shubha Mudgal during the inauguration ceremony of *Baajaa Gaajaa* 2011 on 4 February in Pune.

Mudgal, in her inauguration speech, remarked, “I could let this moment go past by saying the usual politically correct happy hunky dory statements that are so often mouthed at such occasions. But this year I have pledged that I will be incorrect, but honest, blunt and forthright. While we have received immense support from our partners and our sponsors whose names have been displayed all around us, it has been an uphill task to bring *Baajaa Gaajaa* to you each year and the uphill climb has become increasingly steep each year. So steep that this year we came dangerously close to deciding that this could well be the last *Baajaa Gaajaa* or at least, the last *Baajaa Gaajaa* in Pune.”

This was perhaps, an eye-opener for the many music lovers who had gathered. And as cynical as it may sound for an opening speech, Mudgal was upfront in sharing what she genuinely felt about the arts in this country and the challenge of raising funds for a dedicated music fest like *Baajaa Gaajaa*.

“The arts in this country and indeed in many parts of the world face an uncertain future with many unforeseen struggles and it is indeed a back breaking task to put together projects like *Baajaa Gaajaa* and see them to fruition. With funding for music and arts often being under the control of advertising and marketing specialists who equate arts with entertainment, it will be futile to expect anything else. And perhaps, that is why every rupee that is provided in sponsorships we are expected to plaster every inch of the festival venue, our bodies and souls with crass branding. At every *Baajaa Gaajaa*, I stand in eternal fear of being told that I must now wear branding even on my *bindi*,” she added.

Nonetheless, and despite all the travails, *Baajaa Gaajaa* 2011 turned out to be as good as expected. And true to the standard that the festival has set from its first year, the selection of performers was a definite class apart. Adding to its schedule of performances, discussions and screenings, this year the fest went



Percussionist Ben Walsh and Greg Shehen light up the stage with their energy at the inauguration

a step ahead with its philanthropy and invited school students and allowed them to explore and hear various musical forms and performances.

But among all the good things that this fest has envisioned for Indian music so far, the thought lingers - how long will it go on?

This extremely talented religious folk singer held the audience captive with his *Abhangs* and *Gavlans*. His performance was dedicated to the late Pt Bhimsen Joshi



Eminent playwright and theatre personality Girish Karnad launches the *Baajaa Gaajaa* 2011 compilation



How to set up a budget recording studio

(Part I)



◆ Pramod Chandorkar

Time and technology have eliminated the 'recording studio' from the production process to a large extent.

Composers and producers have their own home studios where they compose and often, mix the projects. The internet comes with its own excess of confusing information. Manufacturers of various audio equipments are spending a lot on their marketing to reach out to consumers. A big problem is the easy availability of pirated software! Naturally, there is a mad rush to set up a home studio.

In this article, I want to focus on the main points to be considered while setting up a home studio. My approach will be more towards what not to do rather than listing options on what to do.

The best way is to hire a good consultant and let him do your studio as designing and setting up a studio needs expertise.

Acoustics:

This is the main factor in any room where you would put speakers and want to judge sound, or put a microphone and record sounds. Acoustics is often considered sound proofing in India, which is NOT the case. Isolation (sound proofing) is one of the factors considered by the acoustic designer. It deals with eliminating completely or up to an extent, the sound leakages. As everyone loves to hear it loud, isolation plays a critical role.

Isolation:

Audio always needs a

medium to travel - either air or structure (limited to our scope of discussion). Isolating the doors and windows well can take care of the sound traveling through air. The simplest way to isolate them is to create a three-layered male and female wood frame (for the shutter and the frame fitting on the wall) and layer them with felt cloth. The shutter is layered with gypsum boards and high-density rock wool. The thickness of this door would be more than six inches. To air seal the shutter with the frame is the most tedious task and the secret for door isolation. There are many pre fab doors and frames in the market that guarantee specific isolation. These are expensive but if budget permits, it would be a great solution.

Sealing the windows, both between the control room and dubbing room, and if any windows opening to the exterior (especially used to allow natural light into the room) also are a critical task.

Then comes the medium - structure.

Mostly, low frequencies travel through structure. The most common method to isolate the structure is to create a floating studio, where all six surfaces do not touch the main structure directly and hence stop low frequencies from traveling across.

Designing a floating studio is quite expensive and takes a lot of space. If we understand the reasons of audio traveling out of the room, we can eliminate these problems simply by putting a little discipline to our work.

Some tips:

Avoid sub woofers in a bedroom studio setup
Use good quality near field speakers

Train yourself to work in decent volumes (saves you from a complaining neighbour and saves your ears and ensures that you work for long years!)

Have high quality headphones for reference

Acoustic Design:

Every room has its physical characteristics determined by its size and volume. Sound behaves differently as these characteristics change. There are mathematical formulae to calculate and predict sound behaviour of a given space. Acousticians are the ones who have mastered this science and implement that in their design to achieve a uniform frequency response in a given room. It's technically impossible to make a room sound flat! And even if you could achieve that, you will not love the sound there. Ideally, the room design changes even with respect to the genre of music you would want to work for most of the time. Practically achieving a uniform frequency response across the room is what is expected.

For a home studio where no designer is involved, you can follow these tips:

- High frequencies are easy to absorb and treat
- Low frequencies are complicated to treat
- Absorption of audio is not the only thing! It makes the

room dead

- Reflection plays a major role in making the room live
- A good combination of high and hi mid frequency absorption and reflection makes the room sound pleasant and bright
- Low frequencies generally build up in all corners of the room
- You need minimum absorption of the size of a quarter wavelength of any given frequency to effectively absorb it
- Higher the frequencies, lower the wavelength - hence couple of inches of absorbing material can only absorb high and hi mid frequencies effectively
- There are several ways to absorb the low mid and low freq.
- They are called bass traps. There are many readymade bass traps available in the international market, which work wonders on low frequencies.
- Buying them and placing them at the right place can give you a good solution for low frequency problems
- Smaller the room, bigger the problem with low frequencies.

It would still be wise for you to refer some good books or data on acoustic design before you venture in to one. In the next article, I would be covering Equipments for a Home Studio.

Pramod Chandorkar, a veteran independent sound engineer, is currently collaborating with international productions for recording, mixing & live sound reinforcement.

Hitting All The Right Notes



SOUND BOX PICKS BENGALURU'S BFLAT THIS TIME, A PERFORMANCE VENUE THAT'S ALSO A NIGHTCLUB AND RESTAURANT

● **Hari Adivarekar**

Of all Bengaluru's new wave of performance venues, Bflat is without a doubt, the most beloved. As soon as you walk into the sophisticated night club, it is reminiscent of a New York jazz club, sans the smokiness and with a whole lot more than just jazz.

Usually, a performance venue that is also a nightclub and restaurant is bound to suffer in at least one aspect. But Bflat manages to balance all three very difficult propositions quite beautifully. That is probably because of the balance the co-owners bring. Arati Rao Shetty is the charming hostess,

accomplished jazz crooner and music aficionado, her husband Sunil Shetty is a successful restaurateur well known for Take 5, another jazz themed fine-dine in Bengaluru that he ran with James Ho. The choice doesn't end there. A customer can run up the stairs to High Note Bar if they want some quiet supper time in a lovely terrace atmosphere or if a music performance has rendered space a premium at Bflat.

But it is the music angle that truly sets this place apart. Most musicians, especially the local ones who play here the most, have only good things to say. The stage, though small, is adequate and quaint, surrounded as it is by hundreds of LP covers from the ages. The sound is arguably the best for small venues in Bengaluru, offering a dollop of comfort for the musicians and loads of listening joy for the audience. With some understated lights, large group style tables and decent standing room near the stage area, it pushes the prissiness out of performing. Add to that a considerable beer collection,

a truly staggering multi cuisine array of tasty and more importantly, reasonable (music fans are rarely rich) snacks and pub dinners and you have a winner on your hands. They also don't discriminate when it comes to genres, so you're as likely to see an all-girl beat boxing trio from England as you are a rock n roll band from the US or a classic blues outfit from Shillong. All this is beautifully bolstered by a plethora of local acts though they don't have as many tribute nights and cover bands as some of the other venues in Bengaluru. And once ever so often, there will be an act that will knock your socks off and make you glad that such a discerning place exists in your city. Now if only the other venues would display this kind of finesse, both for music and food, treat all their customers with respect (even the college kids who can afford the Rs 250 entry) and put on a damn good musical show a couple of times a week, Bengaluru will quickly take its rightful place on top of the live music food chain in India. 🍷



Capacity : 200-250 max plus much more at High Note Bar right above
Bookings: Interested bands and promoters can contact Music Director Arati Rao Shetty on +919980821940
Contact: Bflat and High Note No. 776, 100ft Road, HAL 2nd Stage Indiranagar, Bangalore - 560 008 Telephone: 080 - 4241400 Email - dejavu.blr@gmail.com

"Many jazz musicians in the west are turning to India"



PHOTOS: CHIRAG SUTAR

Born in New York City, saxophonist and jazz musician **George Brooks** was smitten by Indian classical music after watching Pt Ravi Shankar perform with George Harrison in the 1970s. Enamored by the music, he traveled to India and became a disciple of Pandit Pran Nath.

Bridging the worlds of jazz and Indian classical music, Brooks worked determinedly with Indian fusion groups - Summit, Bombay Jazz group, Raga Bop Trio and Kirwani Quartet. Today, Brooks is hailed as the leading American voice in Indian jazz fusion, and has performed with the likes of Ustad Zakir Hussain, Pt Hariprasad Chaurasia, Dr L Subramaniam, Vikku Vinayakram, Kala Ramnath, U Srinivas, Ronu Majumdar, Sivamani and Louiz Banks, to name some.

Anita Iyer caught up with the ace jazz saxophonist on one of his recent Indian tours, and made him unravel his decades old romance with Indian classical music...

You have been visiting India since 1980. When did you start performing here?

I started coming to India as a touring musician in 2001 and the first ever concert I played was *Homage to Abbaji* - Ustad Allarakha. Now I tour India in December/January every year.

What are the changes you have witnessed in the jazz scene over the last decade?

Jazz music has seen a drop in India with the advent of synthesisers, drum machines and computer based

music. The main reason is that, when you do computer based music, you don't do what is essential in jazz - a deep understanding of harmony, synchronisation, interaction with musicians and improvisation.

The great thing about Indian musicians and Indian classical music is that the rhythmic system is heavily developed. The real treasure is harmony - which can be traced in old Indian popular music as well. The music then was more melodious than any form of western music and I would like to see

that re-emerge in Indian popular music.

When did you have your first brush with Indian classical music?

It was in the early 1970s when I heard Pt Ravi Shankar perform with George Harrison. My conscious awareness of Indian classical music was in 1976 while I was a student at the New England Conservatory of music. Peter Row, disciple of Pt Nikhil Banerjee, used to take a musicology course and we used to tune in to greats like Ustad Aziz Khan, Ustad Amjad Ali Khan, Pt Ram Narayan,

Pt Hariprasad Chaurasia and others. After listening to their music, I used to try playing it on my saxophone.

I came to India in the 80s and started learning from vocalist Pt Pran Nath. I spent a year here studying classical vocals and attempting to play what I was learning on the saxophone. This set the foundation for my exploration to find my own voice in the confluence of jazz and Indian classical music.

What about the jazz genre- what is the story behind that?

The jazz came when I was a little younger and living outside New York City. In my early teens, I was introduced to the music of Thelonius Monk and John Coltrane. I was so floored by the music that I would regularly hop on the train to NYC and pretending to be 18, manage to hang out at the Village Vanguard listening to Betty Carter, Bill Evans, McCoy Tyner and a lot of Rahsaan Roland Kirk.

How has your stint in India enhanced you as a musician?

With knowledge of western music, I had one leg and with Indian classical music, I could walk! My music development was enriched because of my knowledge of Indian music. Being with my Guru Pandit Pran Nath taught me the spirit of sound and the meaning and power inherent in each note. In his voice, I could hear celestial truths expressed in the relationships between the notes. I spent many years studying the quality of the sound of my instrument. I also learned that spiritual commitment can form the foundation of one's musical practice.

You have been working with musicians all around the world. How do you connect while composing?

Every musician that I have worked with has great ears. Especially, Indian classical musicians are accustomed to grasping everything by ear - lessons from their guru or musical lines in a Bollywood recording studio. Owing to my classical training, I could speed up the process by singing the melody lines in sargam. The internet has also changed the way we consume music, we can send mp3 files and prepare before sitting together. For those who are comfortable reading, I write in traditional western notation with a few modifications for condensing tihais and korvais.

You have been collaborating with many Indian musicians right from Vikku Vinayakram in the south to Zakir Hussain. Could you share some memorable moments?

One of the great Indian musicians I like



In my early teens, I was introduced to the music of Thelonius Monk and John Coltrane

playing with is Pt Hariprasad Chaurasia as he is also a wind player like me. The first time I heard him perform, he played an alaap in raga Bhupali, a collection of just five notes, for over an hour without repeating himself! I had been to his concerts and found him spectacular. When I got an opportunity to share the stage with him, I was terrified.

Zakir Hussain is one of the best accompanists you can ever imagine. He has this sixth sense to grab what another musician is going to play - whoever it is. He knows what you are going to play before you do! He released my first album on his record label- Moment Records and with a musician of his stature presenting you to world of Indian classical musician gives you a challenge to prove yourself. Working with him opened doors to meet so many other musicians.

When I played with Pt Chaurasia, Vikku Vinayakram was also on the same dais. Knowing him exposed me to Carnatic music culture. He imparts great energy and it is a pleasure playing with him.

Louiz Banks is a musician who has been the keeper of the flame of jazz music in India. He is my touch point to know what happened to jazz music in India from the 1950s. He is somebody I would like younger Indian musicians to emulate when it comes to jazz as he has been seriously involved in survival of western jazz.



What is the chemistry you share with these musicians?

Chemistry (chuckles)! I think what is common between me and an Indian musician is the ability to trust that what is happening in the moment will be special, the joy of spontaneous creation and of course, the love for Indian classical music!

What are the changes you have seen globally on the jazz scene?

Interestingly, in the west, there are many more jazz musicians turning towards India. Also, in America, many immigrants are now playing jazz and that has also created a bridge between different countries.

Have you seen a similar inclination among Indian youngsters?

Not as much as I would like to. I think the problem is we don't have many jazz music tutors like teachers of Indian classical music in India. The growth of jazz in India hasn't been impressive because of broken lineage with older jazz musicians.

Talking about your published work, you recently released The Raga Bop Trio with Steve Smith and Indian guitarist Prasanna. Tell us about it...

Prasanna has been playing Carnatic music on guitar from a young age; he has been closely following jazz music and western composers and has a broad listening experience. We released the album in June last year and performed together in Spain in July- August. Now, we plan a 25 country tour to take our music to different shores.

What else have you planned for the year ahead?

I am working on something with Purbayan Chatterjee and there is lot of touring on the cards. After which, I would get back to composing. I would like to collaborate with many more Indian musicians like Selva Ganesh and Shankar Mahadevan, to name some. 🎷



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GUIDE

Events • Reviews • Charts • Calendar



Hindustani classical singer Kishori Amonkar was conferred with a Lifetime Achievement Award by NCPA for her contribution to Indian classical music on 7 January, 2011. The newly started NCPA Lifetime Achievement Award aims at recognising exceptional contributors to Indian music. Amonkar was felicitated by Ustad Zakir Hussain on the occasion. After the felicitation, Hussain joined forces with Trilok Gurtu and V Selva Ganesh in a concert, aptly titled, *Confluence*.

Kishoritai felicitated



PHOTOS: CHIRAG SUTAR

Classic Chamber Music returns to Mumbai

Over the last three years, at the *Arties Festival*, western classical music aficionados of Mumbai have been treated to some of the best chamber music performances the city has seen. This year, the National Centre for the Performing Arts (NCPA), will present its seventh edition of its *Arties Festival* slated to take place from 9-12 March, 2011 at the Experimental Theatre. The line-up of musicians include cellists Quatuor Ebene and Gauthier Herrmann, Olivier Patey (clarinet) and Shani Diluka and Akiko Yamamoto (pianists) who will conduct a programme of Beethoven, Brahms, Schubert and others. These musicians have played at global chamber music festivals with some of the greatest instrumentalists and ensembles in the world.



What
Eristoff Invasion Festival 2011

When
13 January 2011

Where
Palace Grounds, Bengaluru



Keith Flint of Prodigy starts a fire



Prodigy dancer and rapper Maxim Reality tries some Kung Fu Fighting



The brains behind Prodigy electrowizard Liam Howlett



A sombre Vishal Dadlani

Palace Grounds, witness to many an international gig, was treated to some classy production for the *Eristoff Invasion Festival*.

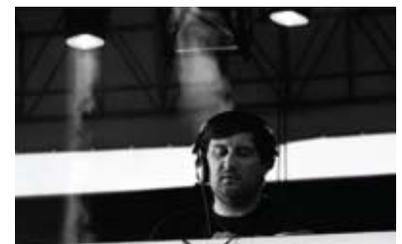
After local Drum n Bass DJ Vachan got the crowd moving, *Pendulam* took the stage next. Having happily anticipated the entire band one was more than a little disappointed when only Paul Harding came on to play a DJ set.

While the crowds seemed to dig his commercial bent, it would have been much better if the entire music riot of a band was present, or at least, if it was advertised as DJ Paul Harding. *Pentagram* made up for the dip in stage presence with a full power set featuring the *Jaawane Jaane Mann* dance styles of Vishal Dadlani.

Finally, when it was *The Prodigy's* turn, the mild excitement gave way to rabid explosions of aggression and energy as they steamrolled the memory of their opening acts in a hurry. They played a healthy mix of old and new, even throwing us a few nuggets (*Poison*, *Voodoo People*, *Outta Space*) from those sublime albums, *Experience* and *Music For the Jilted Generation*.

We all struggled for a clear view of Liam Howlett, Keith Flint and Maxim Reality among a grid of blinding lights designed more to enhance the stage experience that illuminate the protagonists.

Finally after an extended encore, when they bid us goodbye, it took the authorities a good hour to get the many drunk, spent and happy people out of Palace Grounds and their hair.



Pendulam only dished out a DJ set for the *Invasion Festival*



Maxim Reality and Liam Howlett of *Prodigy* in a red hot moment



Not all musicians seek renown. Some are so immersed in the unfathomable depths of *swara* and *laya* that their musical utterances are born in a more spiritual place. Pandit Dinkar Kaikini was one such musician who passed on a year earlier. A vocalist in the Agra Gharana, his innovation, *bhakti*, constant teaching and blinding musical prowess remain unmatched.

In memoriam and celebration of him, a roster of veteran musicians came together to pay him a rich tribute. Pandit Birju Maharaj's deeply emotional performance, Pandit Ulhas Kashalkar's sublime touch, Pandit Shiv Kumar Sharma's delicate nuances, Pandit Ajoy Chakrabarty's thoughtful vocal acrobatics and finally the Mishra brothers' (Rajan and Sajan) oneness reflected in the genius and generosity of Pandit Kaikini. His life and musical philosophies were also fondly enshrined in a book written by Priya Purushothaman that was released to mark his first anniversary.

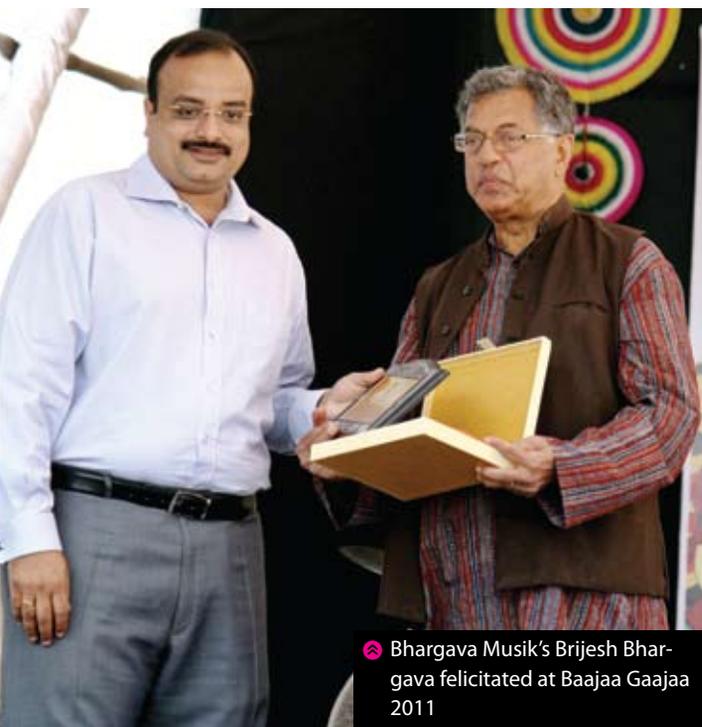
📍 Pandit Ulhas Kashalkar

What :
Dinarang Smriti

When :
21-23 Jan 2011

Where :
Bharatiya Vidya Bhavan Auditorium, Mumbai

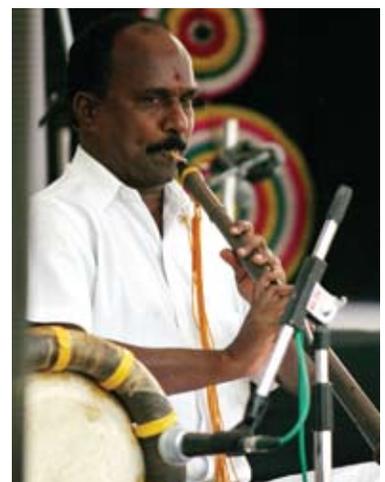
PHOTOS: HARI ADIVAREKAR



📍 Bhargava Musik's Brijesh Bhargava felicitated at Baajaa Gaajaa 2011



📍 One of the most mesmerising folk singers of the fest, Nheralathu Hari Govindan performing *Sopana Sangeetham* of Kerala



📍 Ramdas Muthappa and group presented religious and popular music of South India on Saxophone, Nadaswaram and Tavil



📍 Spoilt for choice: A school student refers the Baajaa Gaajaa schedule

PHOTOS: CHIRAG SUTAR

What:
Baajaa Gaajaa 2011

When:
4-6 Feb 2011

Where:
Ishanya Mall, Pune



📍 Ludhiana-based singer songwriter Dilpreet Bhatia showcases his music

SNAPPED



Sameer, Anuradha Paudwal, Jagjit Singh, Pyarelalji and K P Singh at the jury meet of BIG STAR IMA Awards



Sachin Tendulkar with brother Nitin at the launch of *Bhaav Muke* - an album by EMI that captures the best of his father Ramesh Tendulkar's poetry



Subhash Ghai releases Madhushree's new album *Kuch Pal*



Taufiq Qureshi performed live with domestic home instruments for participants of the Standard Chartered Mumbai Marathon 2011



Saregama launched an album on the Completion of 75 Years of Tamil Cinema titled *Trinity*, for the three actors that first defined stardom - MGR, Shivaji Ganesan and Gemini Ganesan



Raghav Sachar along with the winner of Big FM's Constitution of Music, Liza Pereira



Film

7 Khoon Maaf

Music: Vishal Bharadwaj
Label: Sony Music

Vishal Bharadwaj's music taste is one of a kind, and he has proved it time and again - *Maachis*, *Satya*, *Kaminey*, *Omkara* - all his films have had 'music' without the non-sense. Thank God for small mercies.

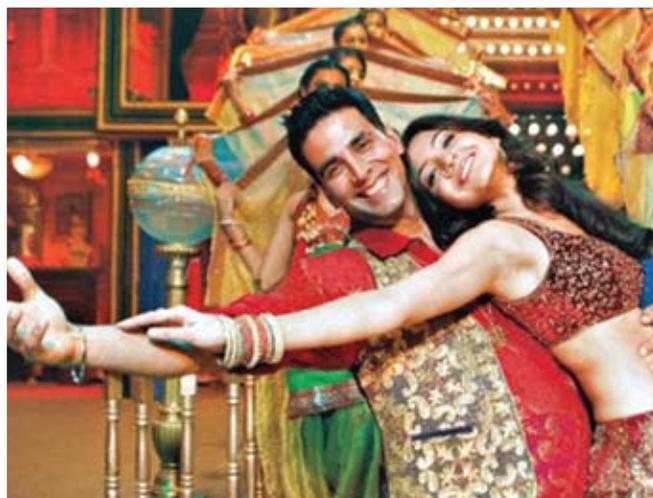
There are several things in this album, which kind of set an example. For instance, the electronic sounds are to the minimal - most of the instruments are live recorded - and this is a pleasant surprise compared to other electronically infused Bollywood music that is constantly being belted out. Secondly, Bharadwaj has brought in some well-regarded musicians to embellish his compositions. Violinist duo Ganesh-Kumaresh play a soothing interlude on *Bekaraan* - terrifically rendered by Bharadwaj himself. Sitar player Niladri Kumar is featured on a doomsday melody *Awaara* sung by Master Saleem, and Pt Vishwa Mohan Bhatt (Mohan Veena) embellishes *Tere Liye* - another soothing melody on this album that is rendered by Bharadwaj's favourite Suresh Wadkar. A song that will give you goosebumps (if you listen carefully) is

Yeshu, sung by Bharadwaj's talented singer-wife Rekha Bharadwaj. A great deal of work on the song is done by the Bombay Film Orchestra headed by Suresh Lalwani.

Considering all the projects that Bharadwaj has worked on so far, one has to applaud his choice of singers. Can we think of anybody else other than Usha Uthup doing a better job on a crazy song like *Darling*? Of course, Bharadwaj takes inspiration from the Russian folk song *Kalinka* for *Darling* (which can be excused because he gives a good twist to it), but that aside, he has always been good at selecting the right singers! For instance, think of a song like *Badalon Se* in *Satya* for which he brought ghazal singer Bhupendra Singh back in public memory, anyway.

7 Khoon Maaf doesn't really have any flip sides to it, except that the typical rock anthem influenced songs like *O Mama* (sung by KK) and *Dil Dil Hai* (sung by Suraj Jagan) twitch your ears in this largely melodically and lyrically rich album. This album has the Vishal Bharadwaj stamp all over it, and along with Gulzar, he yet again creates something unique - something that one would want to take home.

-Chiraag Sutar



Patiala House

Music: Shankar Ehsaan Loy
Label: T-Series

For a film like *Patiala House*, Shankar Ehsaan Loy's Punjabi heavy score is perhaps apt. Listening to the album, one can make out that the trio has made an effort to make it different than the Punjabi stuff we regularly get to hear in Bollywood. As a result, the album turns out to be a good mix of traditional Punjabi music, Bollywoodised Punjabi songs (with some fresh arrangements), and some ballads.

The trio's choice to bring back Punjabi pop singer Jassi on the peppy *Laung Da Lashkara* works really well for the song, and his vocals go quite well with that of Mahalakshmi Iyer's, but Hard Kaur's rap sounds forced - but should that be really be bothersome? Nope! Listeners are just expected to dance to such music anyway.

Among all the songs, *Rola Pegaya* is a breather - the melody, and more importantly, the arrangements on this song are captivating. Of course, a layman would never pay much attention to all these factors, but the rhythmic variations, and highs and lows on this track are really the

life of this song. Shafqat Amanat Ali, one of SEL's favourites, can be heard on the melancholic *Kyun Main Jaagoon* - but he sings this song exactly the way Shankar Mahadevan would have rendered it - in short, you miss out on Shafqat's uniqueness.

Coming to the ballads, Vishal Dadlani's vocals on *Aadat Hai Voh* sounds refreshing to some extent, and so does Suraj Jagan and Alyssa Mendonsa on *Baby When You Talk To Me* - a very westernised melody that reminds you of the rock/pop era of the 80s. However two tracks - *Tumba Tumba* and *Aval Allah* - in true sense add variety to this album. While on *Tumba Tumba*, ace singer Hans Raj Hans gives listeners an idea of what traditional Punjabi music is, on the Sufi track *Aval Allah*, Richa Sharma mesmerises from the word go - it's the combination of voice and composition that works on the listener.

Bollywood has always had strange fascination for Punjabi music, to the extent that the genre itself has become overkill. Considering that, SEL manage to add some variety to the mundane. But having said that, this isn't something that's exceptional.

- Chiraag Sutar



Regional Films Review

Album: Engeyum Kaadal
Music: Harris Jayaraj
Label: Sony Music

When Prabhudeva directs a movie for which Harris Jayaraj scores the music, the outcome can only be termed as pure dynamite. *Engeyum Kaadhal* has six outstanding tracks, each one different from the other. The title song by Aalap Raju is a melodious ballad which sets the trend for a love story as conceived by Prabhudeva. This is followed by *Thee Illai* sung by Naresh Iyer, Gopal Rao and Mahathi. *Thee Illai* reminds one of a well-constructed rock song, with all the attendant drums, riffs and rhythmic cymbals.

Richard's *Nangai* combines the hard driving beats of local flavour with western beats to create a unique fusion for synchronised dancing on screen. Karthik and Prashanthini's melodious rendition of *Lolita* is another well-constructed ballad, ideally suited for a

romantic duet. One can imagine the lead pair cavorting on golden sands and tree filled avenues. Can one imagine a modern Tamil film soundtrack without a rap number? Harris Jayaraj does not disappoint with his *Bathing At Cannes* sung powerfully by Emcee Jesz, Kash and Krissy and Ranina Reddy. While *Nenjil Nenjil* by Harish Raghavendra and Chinmayi is not so impressive, the album ends with another stunning melody by Karthik. *Dhimu Dhimu* has a lot of acoustic guitar strumming supported by crisp percussion, giving it a hummable tune.

Engeyum Kaadhal could well be another standalone album with songs that are enjoyable without visual support from the film. This is the kind of magic that only Harris Jayaraj can work on his compositions. - Nikhil Raghavan



Album: Ko
Music: Harris Jayaraj
Label: Sony Music

Harris Jayaraj has conjured up some magical tunes and compositions for the six songs in director K V Anand's *Ko*. The film deals with the life of a press photographer, his friends, parents and above all else, his romance with a girl on whom his camera never gets a clear focus (played by Jiiva and Karthika). The songs are composed to take into consideration the situations in the film and consequently, the lyrics are written with a lot of meaning.

Haunting melodies like *Ennamo Yeadho* sung with much feeling by Aalap Raju, Prashanthini, Sri Charan and injected with rap by Emcee Jesz and *Venpaniye* sung by Sriram Parthasarathy and Bombay Jayashree compete with another track *Netri Pottil*, rendered by Naresh Iyer. In this track, Karky's lyrics provide the intellectual

stimulus, just as Pa Vijay's words in *Venpaniye*. Hariharan fails to work his magical voice to good effect in *Amali Thamali* but the song gets resurrected by Swetha Mohan and Chimayi. Two other compositions – *Gala Gala* by Tipu, Krish, Haricharan and Sayanora Philip and *Aga Naga* by Vijay Prakash, Ranina Reddy, Priya Subaramani and Solar Sai complete the album.

In most cases, the picturisation will lend to the complete experience of a song. But, in the case of Harris Jayaraj's compositions for *Ko*, at least three songs are standalone super hits. With Anand's vision as an established cinematographer turned director, the visual treat expected from the film is expected to be outstanding.

- Nikhil Raghavan



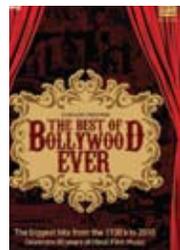
Compilation Review

Album: The Best of Bollywood Ever
Artists: various
Label: Saregama

Now, there's absolutely nothing wrong with this wonderfully packaged and put together compilation that traces the best of Bollywood songs since the talkies began in this country.

It's just that it isn't an entirely novel concept. Apart from the composer and singer specific compilations that are churned out by labels at regular intervals, another music label had put out a similar compilation just about a year ago, bundling it with an exhaustive tome on the history of Indian film music. The classification, unsurprisingly, was along similar lines...breaking up the collection in 10 CDs, each recording the best of each decade beginning from the 1930s. Again, Saregama itself had teamed up for the effort labelling the compilation 'a showcase of the very best in Hindi cinema'.

Now, the new Saregama compilation has for a tagline – 'the biggest hits from the 1930s to 2010', possibly underlining the difference – that what



might have been the best, may not have been part of the biggest hits over the years. Fair enough.

Is that why CD 1 that traverses the 30s and 40s, has not even a single track by the

legendary Kundan Lal Saigal? It does include gems like *Chale Pawan Ki Chaal* and *Saanjh Ki Bela*, offering ample homage to Pankaj Mullick and Anil Biswas by including a fair number of their songs, and doing great service to both these musicians who were often overshadowed by other musical titans in their day.

For the rest, the compilation relies on songs that have stayed evergreen and hummable through the decades and hence make engaging listening. The simple lighthearted melodies composed by C Ramchandra (*Shola Jo Bhadke*) and O P Nayyar's playful tunes (*Kahin Pe Nigahen*) juxtapose well with some (now) rarely heard treasures like Khemchand Prakash's *Armaan Bhare Dil Ki Lagan* and Hemant Kumar's poignant composition *Woh Shaam Kuchh*

Ajeeb Thi.

Closer to the decades that are fresher in memory, it's standard popular fare that rules the roost, but does not disappoint. Do not go looking for gems that would make you say, "Wow! Hadn't heard this one before!" because after all, it's a compilation of the biggest hits and you could be having practically all these songs in your collection, albeit scattered across CDs. Here it's all in one place – *Aandhi's Tere Bina Zindagi Se*, *Hum Kissi Se Kum Nahin's Kya Hua Tera Vada*, *Sargam's Dafli Wale*, *Umrao Jaan's In Aankhon Ki Masti* and even *Silsila's Rang Barse*. What more could a true Bollywood fan ask for?

The two CDs spanning the last two decades could perhaps have included a bit more of Rahman – perhaps a haunting tune from *Dil Se*, rather than *Ilu Ilu* from *Saudagar*? And would

I have included *Jhootha Hi Sahi's Cry Cry* as part of the decade's best? Perhaps not. But then, each song in every compilation need not suit every taste. If you are looking for a nice gift for your NRI cousin, this could be the perfect fit.



Non-Film

Album: Spa Sounds Harmony
Artist: B SivaramakrishnaRao
Label: Geethanjali Audio

Harmony in life comes through action, knowledge and devotion. Aiding in this process is Geethanjali Audio's latest CD, simply titled *Spa Sounds Harmony*. Composer and sitarist B Sivaramakrishna Rao has used lots of live sounds of instruments such as sitar, sarangi, harmonium, flute, tabla in addition to keyboards. Although broadly categorised under three sections - Harmony through action - Raga Desh, Harmony through knowledge - Raga Puryadhanashree, Harmony through devotion - Raga Rageshri, there are six separate tracks, each one providing an exhilarating experience to give peace and tranquillity to the mind. Listening to the

tracks in any environment - while meditating, relaxing, doing yoga, having a massage, or simply to fall asleep - is soothing to the mind. My personal experience while driving in the maddening traffic conditions helped in containing my road rage tendencies. I found that I not only let an offending motorist go by, but even gave way to irritating jaywalkers.

The blurb on the CD jacket says: "Only when there is harmony between every aspect of our lives can we feel centered... balanced...serene." The unique blend of sarangi, flute and sitar, interspersed with harmonium and tabla gives the compositions a touch of class. Sivaramakrishna Rao has used ragas Desh, Puryadhanashree and Rageshri to great effect.

- Nikhil Raghavan



Album: Sawariya
Artist: Hidayat Hussain
Label: Saregama

Since it comes from Hidayat Hussain, the son of legendary sitar player Ustad Vilayat Ali Khan, the emphasis on sitar and the gaayaki ang can be heard - but it's more in the contemporary setting and not classical. The album features nine songs - including traditional songs like *Albela Sajjan Aiyo* and *Laagi Re* which have been given a 21st century face-lift.

It is interesting to see how musicians belonging to gharanas are exploring new sounds - for sure, this is not something that Ustad Vilayat Khan would have ever attempted himself. But musically, Hidayat Hussain doesn't let you down - at least on some tracks. Effort can be heard in vocals, lyrics, and arrangements - es-

pecially on songs like *Jiya* written by Sanjeev Tewari and sung by Hidayat.

For ghazal or light music fans, a song like *Jiya* will be addictive. *Raat Kathti Nahi* is another likable track that deserves a mention for its lyrical value and minimal arrangements. Ironically, *Sukoon* written and sung by Hidayat could have been a great track, but it's over the top arrangements disturbs the listening.

Sawariya could have been a great album if more time was spent on chiseling the rest of the songs - especially since it has strong lyrical, melodic and instrumental value. Ironically, much of this album's charm is lost in the electronic sounds, and in its attempt to reach a wider audience.

- Chiraag Sutar



International

Album: The Best Of Nelly Furtado
Artist: Nelly Furtado
Label: Universal

Nelly Furtado, the Canadian born singer who made her debut in 2000 with *Whoa, Nelly!* has come a long way - especially when you consider her repertoire of songs in the last decade. Probably this was the right time to release something like *Best of Nelly Furtado* - and she did have some interesting tunes in her kitty to put it out all together. This album would be an essential collection for any Nelly Furtado fan. And maybe for those who have heard her once, but would like to explore more of her.

The Best Of Nelly Furtado features *I am Like a Bird* from her debut album written by Nelly and produced by Gerald Eaton and Brian West. Besides other popular tracks like *Turn*

Of the Light, *Powerless*, *Forca* (the official anthem of the 2004 European Football Championship held in Portugal), *Maneater* and *Say it right* - the album covers a list of 18 songs! Though the pop world may know her for her snappy videos and energetic songs, she also has in her repertoire songs like *In God's Hands* and *Broken Strings* feat. *James Morrison* - that are soft and easy on ears.

The production value of all Nelly's previous albums like *Whoa, Nelly!* *Folklore*, *Loose* have been a class apart. *The Best Of Nelly Furtado* simply packs all that together and makes it whole. This album is definitely worth a buy - after all, it comes from the only singer who sounds as effective - be it on pop, hip-hop or one of those singer-songwriter songs.

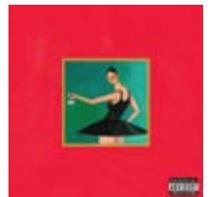


Album: My Beautiful Dark Twisted Fantasy
Artist: Kanye West
Label: Universal

There are three things that you notice first about this album - the bright red album cover, the painting on the cover showing a ballerina holding a wine of glass, and the letters in block that say - explicit content! Interestingly, the first cover of the album - a nude painting by George Condo featuring West straddled by a phoenix was rejected by music stores. All one can say about this album is that it stands true to the image and curiosity it creates - and it's not just for the sake of it. West tries to make a point using lyrical themes concerning decadence, grandiosity, escapism, sex, wealth, romance, self-aggrandisement, and self-doubt. The testimony to this is the success of songs

like *Power*, *Monster*, and *Runaway*. Tracks like *Dark Fantasy*, *Gorgeous* and *So Appalled* are second best on the album.

The idea behind this album was conceived during West's self-imposed exile in Oahu, Hawaii, following a period of legal and public image controversy amid an overworked mental state at the time. Recording sessions for the album took place primarily at Avex Recording Studio in Honolulu, Hawaii during 2009 to 2010. Production was handled by West and several other record producers, including Jeff Bhasker, The RZA, No I.D., and Mike Dean, among others. *My Beautiful Dark Twisted Fantasy* is not the usual hip-hop album - the arrangements, the lyrical themes may find a more massy connection.





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THE MJ YAMINI REVIEW



7 KHOON MAAF

Vishal Bharadwaj and Gulzar Saab- their music is as restful as Nature. Gulzar's lyrics are one with reality, so is Vishal's music. Two realities come together - Voila! That's what I feel when I hit the air waves in the afternoon with the fresh music of 7 Khoon Maaf.

The first look of the film had everyone talking about Priyanka's outstanding performance and that was just in 2 minutes. Titled "Darling", it is a version of 'Kalinka', which is a Russian song was written in 1860 by Ivan Larionov and has since then been a part of various Russian stage shows. There are two versions to the song. For the first time Rekha Bharadwaj comes together with Usha Uthup, who has acted in the film. Usha has sung for herself, while Rekha sung for Priyanka.

This album surprises you with 2 rock songs "Dil dil hi" and "O mama". Suraj Jagan , Clinton Cerejo and KK compli-



ments Gulzar's first ever rock lyrics.

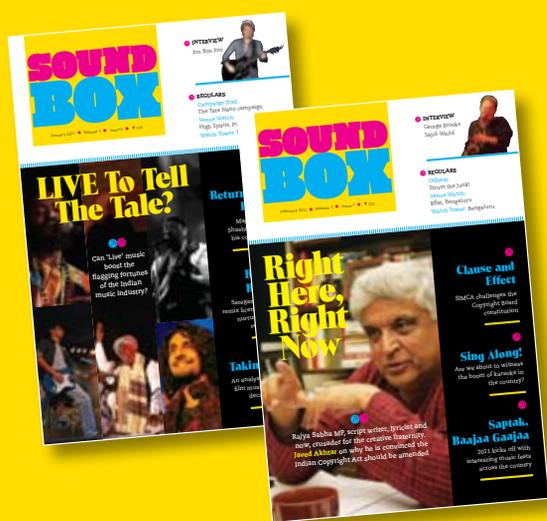
"Tere Liye" sung by Suresh Wadkar brings back the memory of Omkara's Jag Ja Ri Gudiya, with blues note which certainly makes a perfect bollywood jazz number in the album.

"Bekaran" certainly is a masterpiece in Vishal Bharadwaj's own voice. One word for the song "lillah"...You will get

what I am saying once you hear the song!

There's another song called "Girje ka gajar". It's a prayer song and is sung in my Rekha Bharadwaj's signature style.

"Awaara" puts you to question, is it Vishal's music or Gulzar Saabs lyrics or Master Saleems gayaki which is touching you so deep?



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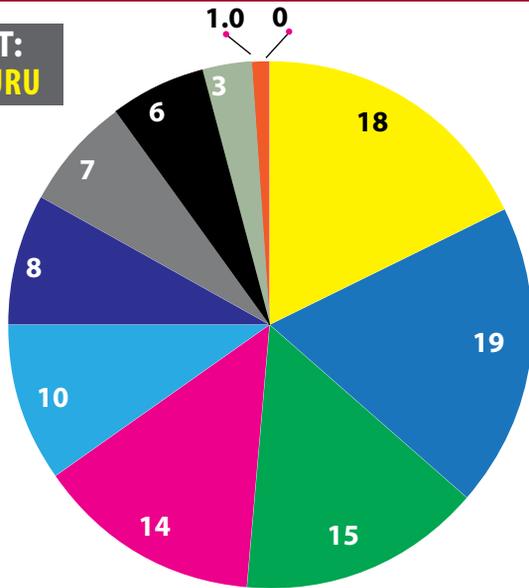
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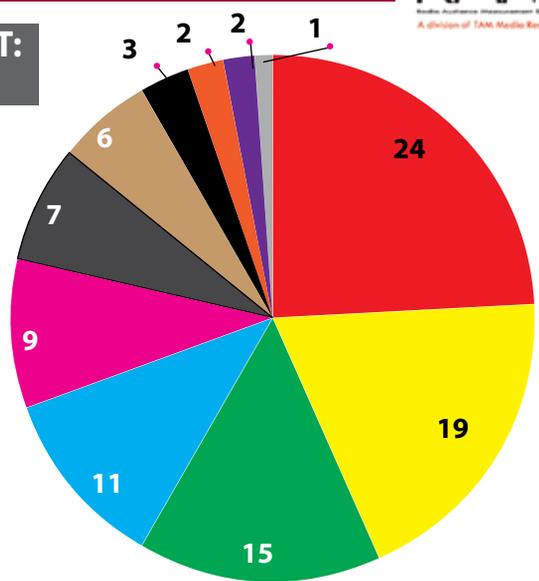
MARKET: BENGALURU



Channel	Share%
Radio Mirchi 98.3 FM	18
Big FM 92.7	19
Fever FM 104	15
Radio City 91.1 FM	14
S FM/Red FM 93.5	10
AIR FM1-Rainbow 101.3	8
Radio One 94.3	7
AIR FM1-Vividh Bharati	6
Radio Indigo 91.9	3
Gyan Vani 107.6	1
Akashavani	0

Demographic : All People 12+
Filter Demographic : None
Statistic : Share %
Daypart : Whole Week
Place of Listening : All

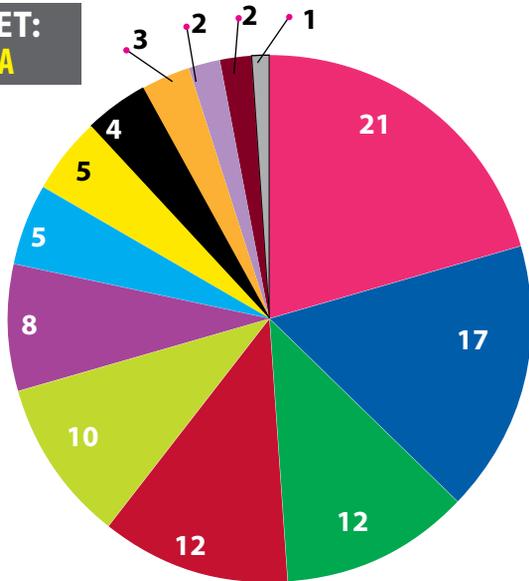
MARKET: DELHI



Channel	Share%
Radio Mirchi 98.3	24
Fever FM 104	19
AIR FM2-Gold 106.4	15
Red FM 93.5	11
Radio City 91.1	9
Big FM 92.7	7
Radio One 94.3	6
Oye! 104.8 FM	3
AIR FM1-Rainbow 102.6	2
Hit 95 FM	2
Vividh Bharati	1
Akashavani	0
Others	0

Demographic : All People 12+
Filter Demographic : None
Statistic : Share %
Daypart : Whole Week
Place of Listening : All

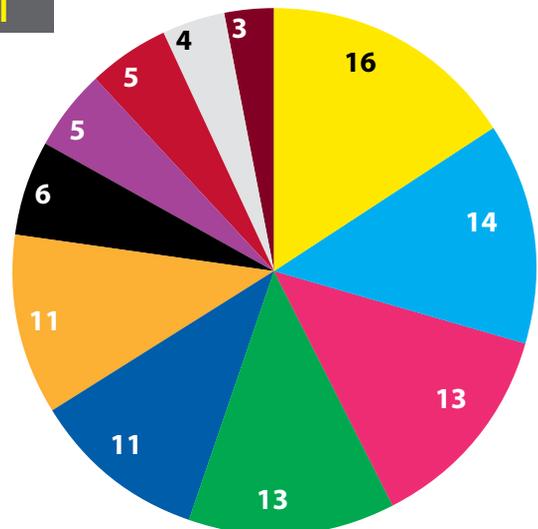
MARKET: KOLKATA



Channel	Share%
Radio Mirchi 98.3	21
Big FM 92.7	17
Aamar FM 106.2	12
Friends FM 91.9	12
Fever FM 104	10
Red FM 93.5	8
Oye! 104.8 FM	5
Radio One 94.3	5
AIR FM2-Gold 100.2	4
AIR FM1-Rainbow 107	3
Power FM 107.8	2
Akashavani	2
Vividh Bharati	1
Others	0

Demographic : All People 12+
Filter Demographic : None
Statistic : Share %
Daypart : Whole Week
Place of Listening : All

MARKET: MUMBAI



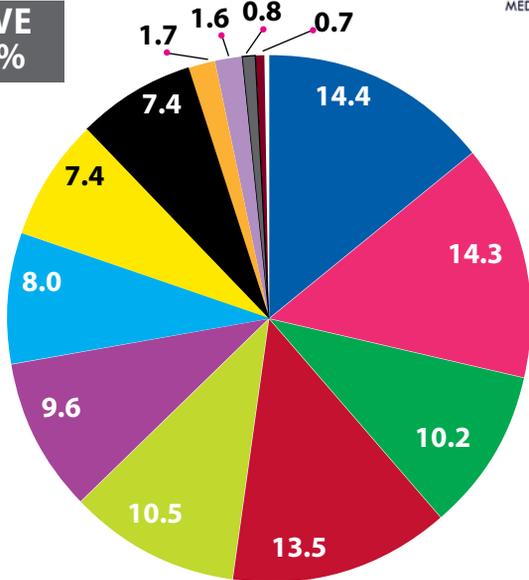
Channel	Share%
Radio Mirchi 98.3	16
Radio City 91.1	14
Big FM 92.7	13
Red FM 93.5	13
AIR FM2-Gold 100.7	11
Fever FM 104	11
Radio One 94.3	6
Vividh Bharati	5
AIR FM1-Rainbow 107.1	5
Oye! 104.8 FM	4
Akashavani	3
Others	0

Demographic : All People 12+
Filter Demographic : None
Statistic : Share %
Daypart : Whole Week
Place of Listening : All

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9X M	14.3
Bindass	10.2
Mastiii	13.5
B4U Music	10.5
Zoom	9.6
E 24	8.0
Channel V	7.4
Music India	7.4
Zing	1.7
Imagine Showbiz	1.6
ETC	0.8
VH1	0.7

Source: TAM
Peoplemeter System
Market: Hindi Spkg Mkt
TG: CS 15+ yrs
Period: : 26th Dec '10 to 29th Jan '11

THE TOP TEN SONGS/ALBUMS ON RADIO FOR FEBRUARY 2011



Rank	Song Title	Movie / Artist
1	Darling	7 Khoon Maaf
2	Laung Da Lashkara	Patiala House
3	Abhi Kuch Dino Se	Dil Toh Baccha Hai Ji
4	Bekaraan	7 Khoon Maaf
5	Sheila Ki Jawani	Tees Maar Khan
6	Sadi Gali	Tanu Weds Manu
7	Tere Bin	Dil Toh Baccha Hai Ji
8	Ainvayi Ainvayi	Band Baaja Baaraat
9	Kyun Main Jaagoon	Patiala House
10	Yamla Pagla Deewana	Yamla Pagla Deewana

Top 10 Movie/ Music Albums

1	7 Khoon Maaf
2	Patiala House
3	Dil Toh Baccha Hai Ji
4	Dabangg
5	Band Baaja Baaraat
6	Tees Maar Khan
7	Anjaana Anjaani
8	Tanu Weds Manu
9	No One Killed Jessica
10	Break Ke Baad

98.3 FM RADIO MIRCHI 101 TOP 10 CHARTS

ANGREZI TOP 10

1	We No Speak Americano	Sony Music
2	Tik Tok-Keisha	Sony Music
3	You're beautiful-Kenny g	Sony Music
4	You've been a friend to me	Universal Music
5	Not afraid	Universal Music
6	Baby feat ludacris	Universal Music
7	Mine	Universal Music
8	The catalyst	Virgin Records
9	Magic-selena gomez	Universal Music
10	I like it remix	Universal Music

FILM MUSIC TOP 10

1	Saadi Gali	Tanu Weds Manu
2	Laung Da Lashkara	Patiala House
3	Awaara	7 Khoon Maaf
4	Munni Badnaam	Dabaang
5	Ainvayi Ainvayi	Band Baaja Baarat
6	Tere Bin	Dil Toh Baccha Hai Ji
7	Yamla Pagla Deewana	Yamla Pagla Deewana
8	Yeh Saali Zindagi (Bonus Track)	Yeh Saali Zindagi
9	I feel Good	Anjaana Anjaani
10	Sheila Ki Jawani	Tees Maar Khan

94.3 RADIO ONE KE TOP 13 SONGS TOP 13 CHARTS

Song	Album	Plays	
1	Laung Da Lashkara	Patiala House	824
2	Sheila Ki Jawani	Tees Maar Khan	812
3	Abhi Kuch Dino Se	Dil Toh Baccha Hai Ji	788
4	Yamla Pagla Deewana	Yamla Pagla Deewana	711
5	Kyun Main Jaagoon	Patiala House	619
6	Zor Ka Jhatka	Action Replayy	547
7	Ainvayi Ainvayi	Band Baaja Baaraat	526
8	Tees Maar Khan	Tees Maar Khan	523
9	Aali Re	No One Killed Jessica	504
10	Adhoore	Break Ke Baad	465
11	Munni Badnaam	Dabangg	429
12	Wallah Re Wallah	Tees Maar Khan	414
13	Tere Bin	Dil Toh Baccha Hai Ji	409



TOP 10 CHARTS



India's largest music and home video retail chain

INTERNATIONAL MUSIC

1	Bryan Adams - Bare bones	Universal
2	The Urban Grooves Project - Bengal	EMI
3	Enrique- Euphoria	Universal
4	Piano Essentials Instrumental	Times
5	Various: 2011 Grammy Nominees	Sony music
6	Justin Bieber My worlds	Universal
7	Rihanna - Loud	Universal
8	Lady Anthebellum	EMI
9	Justin Bieber - My Worlds - The Collection	Universal
10	Taylor Swift- Speak Now	Universal

INDI POP

Forever Rahat Fateh Ali Khan	T-Series
It's Rocking 2010	T-Series
Sound of Bollywood	T-Series
Sufiaana	Sony Music
52 non stop Zor Ka Jhatka	T-Series
Mora Piya Mose Bolat Nahin	Yash Raj
Signature collection -A R Rahman	T-Series
Everybody on dance floor 1	T-Series
Haule Haule ho jayega pyaar	Yash Raj
Rahat Fateh Ali Khan Best from Bollywood	Times Music

NEW HINDI FILM MUSIC

1	7 Khoon Maaf	Sony Music
2	Patiala House	T-Series
3	Band Baaja Baaraat	Yash Raj
4	Dil Toh Baccha Hai Ji	T-Series
5	Once upon a time in mumbai	T-Series
6	Guzaarish	T-Series
7	Tees Maar Khan	T-Series
8	No One Killed Jessica	Saregama
9	Action Replay	T-Series
10	Golmaal -3	T-Series



TOP 10 HINDI AUDIO FOR FEBRUARY '11

Album	Label
1 Patiala House	T-Series
2 Saat Khoon Maaf	Sony Music
3 Band Baaja Baraat	YRF films
4 Tanu Weds Manu	T-Series
5 Guzaarish	T-Series
6 Tees Maar Khan	T-Series
7 Dil Toh Bachcha Hai Ji	T-Series
8 Dabaang	T-Series
9 No One Killed Jessica	Saregama
10 Yamla Pagla Deewana	T-Series

TOP 10 CHARTS



HINDI AUDIO

1	7 Khoon Maaf	Sony Music
2	Patiala House	T-Series
3	Tanu Weds Manu	T-Series
4	Yeh Saali Zindagi	T-Series
5	Dabangg	T Series
6	Band Baaja Baaraat	Yash Raj Films
7	Once Upon A Time In Mumbai	T Series
8	Guzaarish	T-Series
9	Tees Maar Khan	T-Series
10	Anjaana Anjaani	T-Series

INDI POP

1	Everybody On Dance Floor Vol 11	T-Series
2	Season Of Love 4	T-Series
3	Sound Of Bollywood-8 (Shiela Ki Jawani)	T-Series
4	100 Love Songs Stage 4	T-Series
5	Unchained Melodies - 5cd Pack	Sony Music
6	Mora Saiyyan Bollywood Classics	T-Series
7	Ar Rahman A Music Storm - 6cd Pack	Sony Music
8	Sufiaana The Complete Sufi Experience (5cd Pack)	Sony Music
9	Bhool Jana By Jagjit Singh	T-Series
10	Every Body On Dance Floor Vol 10	T Series

INTERNATIONAL

1	2011 Grammy Nominees	Sony Music
2	Bare Bones - Bryan Adams	Universal Music
3	127 Hours (Ost) -A R Rahman -Cd	Universal Music
4	My Worlds -The Collection - Justin Bieber	Universal Music
5	Michael Jackson - MichaEl	Sony Music
6	Love Album (Breaking Price)	Vale Entertainment
7	Omg - All The Hits	Sony Music
8	Lady Antebellum - Need You Now	EMI / Virgin
9	Omg ! The Best Party Songs Ever (3cd)	Sony Music
10	Euphoria - Enrique Iglesias	Universal Music



TOP 10 INTERNATIONAL AUDIO FOR FEBRUARY '11

Album	Label
1 2011 Grammy Nominees	Sony Music
2 Michael - Michael Jackson	Sony Music
3 Bare Bones - Bryan Adams	Universal
4 Loud	Universal
5 Trance 2010: The best tune	Sony Music
6 Florida - Only One Flo	Virgin Records
7 Rokstarr - Sped - Taio Cruz	Universal
8 The Beginning- Black Eyed peas	Universal
9 Karunesh: Globalspirit & Colours of Lights	Times
10 A Thousand Suns - Linkin Park	Virgin

TOP 10 ALBUMS FOR FEBRUARY ' (INDIAN)

Album	Label
1 Seasons of Love 4	T-Series
2 2010 Its Rocking	T-Series
3 Bollywood Calling	T-Series
4 Munni Badnaam	T-Series
5 Ghazal Masterpieces	Sony Music
6 Sufiaana	Times
7 Sounds of Love	T-Series
8 Rahat-The very best	Sony Music
9 Power Yoga-Trisha	T-Series
10 A R Rahman- A music storm	Sony Music



Top Downloads for Ovi Music India

RANK	ARTIST	TITLE	LABEL
1	Lehmber Hussainpuri	Sadi Gali Original	T-Series
2	Enrique Iglesias	Tonight (I'm Lovin' You)	Universal Music India
3	Jassi	Laungda Lashkara Original	T-Series
4	Usha Uthup	Darling	Sony Music
5	Mika	Jugni Original	T-Series
6	Mohit Chauhan	Yun hi Original	T-Series
7	Mohit Chauhan	Abhi Kuch Dino Se Original	T-Series
8	Shafqat Amanat Ali	Kyun Main Jaagoon Original	T-Series
9	Britney Spears	Hold It Against Me	Sony Music
10	Sunidhi Chauhan	Booty Shake	Planet41 Mobi-
11	Avril Lavigne	What The Hell	Sony Music
12	Kunal Ganjawala	Yeh Saali Zindagi	T-Series
13	Shankar	Rola Pe Gaya Original	T-Series
14	Sonu Nigam	Tere Bin Original	T-Series
15	Shakira	Waka Waka	Sony Music
16	Lady Gaga	Born This Way	Universal Music India
17	Sunidhi Chauhan	Sheila Ki Jawani Original	T-Series
18	Shafqat Amanat Ali	Piya Original	T-Series
19	Jay Sean	Hit The Lights (Explicit)	Universal Music India
20	Sunidhi Chauhan	Ainvayi Ainvayi Original	Yash Raj Music



TOP SOUNDS

Mehki Mehki	Game
Faltu	Le Ja Tu Mujhe
Darling	Saat Khoon Maaf
Laung Da	Patiala House
Bekaraan	Saat Khoon Maaf
Zor Ka Jhatka	Action Replay
Sheila Ki Jawani	Tees Maar Khan
Dilli	No One Killed Jessica
Tere Bin	Dil Toh Baccha Hai Ji
Guzaarish	Guzaarish

TV/RADIO TOP SOUNDS

Faltu	Le Ja Tu Mujhe
Laung Da	Patiala House
Sheila Ki Jawani	Tees Maar Khan
Darling	Saat Khoon Maaf
Zor Ka Jhatka	Action Replay
Tere Bin	Dil Toh Baccha Hai Ji
Ale	Golmaal 3
Pee Loon	OUATIM
Guzaarish	Guzaarish
Dilli	No One Killed Jessica

Top 10 on Artistaloud.com



NO	ARTISTS	ALBUM	SONG	LANGUAGE
1	Advaita	Start The Fire	Start The Fire	English
2	Vikas Bhalla	Akhiyaan	Akhiyaan Original	Punjabi,Hindi
3	Gandhaar Sanogram	Ashkon Ki Boondein	Ashkon Ki Boondein	Hindi
4	Kavita Seth	Jaam-E-Sufi	La Pila De	Hindi
5	ReoSaikat & Shankar	Swing With Reo	Ishq Da Jaam	Punjabi
6	Pranit Gedham	Humney Jeena Seekh Liya	Mera Yaar Tu Featuring Kailash Kher	Hindi
7	Uvie Anaida	Uvie Rocks	Tera Aana Woh	Hindi
8	Rshabh Srivastava	Iltija	Tu Saath Hai	Hindi
9	Baba Honeey	Rabba Khair Kare	Soniye Ni	Hindi,Punjabi
10	Saikat Shankar	Heart 2 Heart	Lamhaa Ho Tum Featuring Kumar Sanu	Hindi

GREAT INDIAN COUNT DOWN



TITLE	MOVIE
1 Darling	7 Khoon Maaf
2 Sadi Gali	Tanu Weds Manu
3 Laung Da Lashkara	Patiala House
4 Bekaraan	7 Khoon Maaf
5 Abhi Kuch Dino Se	Dil Toh Baccha Hai Ji
6 Tere Bin	Dil Toh Baccha Hai Ji
7 Sheila Ki Jawani	Tees Maar Khan
8 Rola Pe Gaya	Patiala House
9 Ainvayi Ainvayi	Band Baaja Baaraat
10 Jugni	Tanu Weds Manu
11 Kyun Main Jaagoon	Patiala House
12 Gal Mitthi Mitthi	Aisha
13 Munni Badnaam	Dabangg
14 Tere Mast Mast Do Nain	Dabangg
15 Awaara	7 Khoon Maaf
16 Aali Re	No One Killed Jessica
17 Char Baj Gayi	F.A.L.T.U
18 Yamla Pagla Deewana	Yamla Pagla Deewana
19 Chori Kiya Re Jiya	Dabangg
20 Dilli	No One Killed Jessica

TOP 10 NATIONAL CALLER RING BACK TONES

AIRTEL

1	Char Baj Gaye	F.A.L.T.U
2	Sadi Gali Bhul Ke Bhi	Tanu Weds Manu
3	Jugni	Tanu Weds Manu
4	Laungda Lashkara Baby Tera	Patiala House
5	Soniye	Hum Do Anjaane
6	Tinku Jiya	Yamla Pagla Deewana
7	Tere Bin Mai Dekhu Na	Dil Toh Baccha Hai Ji
8	Ainvayi Ainvayi	Band Baaja Baaraat
9	Sheila Ki Jawani	Tees Maar Khan
10	Mere Bina	Crook

VODAFONE

1	Sadi Gali Bhul Ke Bhi	Tanu Weds Manu
2	Abhi Kuch Dino Se	Dil Toh Baccha Hai Ji
3	Tujhe Bhula Diya Phir	Anjaana Anjaani
4	Laungda Lashkara Baby Tera (Male)	Patiala House
5	Tune Mere Jana	Emptiness
6	Tere Bin Mai Dekhu Na	Dil Toh Baccha Hai Ji
7	Majhiya Priyala	Majhiya Priyala Preet Kalena
8	Tere Ashkon Se	Ishemaan
9	Laungda Lashkara Baby Tera	Patiala House
10	Darling	7 Khoon Maaf

RELIANCE COMMUNICATIONS

1	Sheila Ki Jawani	Tees Maar Khan
2	Abhi Kuch Dino Se	Dil Toh Baccha Hai Ji
3	Yamla Pagla Deewana	Yamla Pagla Deewana
4	Laungda Lashkara Baby Tera	Patiala House
5	Tees Maar Khan Tees	Tees Maar Khan
6	Aila Re Chal Hat	No One Killed Jessica
7	Ainvayi Ainvayi	Band Baaja Baaraat
8	Chamki Jawaani	Yamla Pagla Deewana
9	Pee Loon	Once Upon A Time In Mumbaai
10	Adhoore Tum Adhoore Hum	Break Ke Baad

TATA INDICOM

1	Zor Ka Jhatka	Action Replayy
2	Munni Badnaam Hui	Dabangg
3	Tere Mast Masr Do Nain	Dabangg
4	Golmaal	Golmaal 3
5	Adhoore Tum Adhoore Hum	Break Ke Baad
6	Anjaana Anjaani	Anjaana Anjaani
7	Aas Paas Khuda	Anjaana Anjaani
8	Pee Loon	Once Upon A Time In Mumbaai
9	Tujhe Bhula Diya Phir	Anjaana Anjaani
10	Chori Kiya Re Jiya	Dabangg

BSNL

1	Darling	7 Khoon Maaf
2	Sadi Gali Bhul Ke Bhi	Tanu Weds Manu
3	Laungda Lashkara Baby Tera	Patiala House
4	Le Ja Tu Mujhe	F.A.L.T.U
5	Sheila Ki Jawani	Tees Maar Khan
6	Kyun Main Jaagoon	Patiala House
7	Bekaraan	7 Khoon Maaf
8	O Mama	7 Khoon Maaf
9	Rola Pe Gaya Rola	Patiala House
10	Tere Bin Mai Dekhu Na	Dil Toh Baccha Hai Ji

IDEA

1	Laungda Lashkara Baby Tera	Patiala House
2	Darling	7 Khoon Maaf
3	Sadi Gali Bhul Ke Bhi	Tanu Weds Manu
4	Lafangey Parindey	Lafangey Parindey
5	Sheila Ki Jawani	Tees Maar Khan
6	Tere Bin Mai Dekhu Na	Dil Toh Baccha Hai Ji
7	Ainvayi Ainvayi	Band Baaja Baaraat
8	Kyun Meri Rahein Mujhase	Patiala House
9	Naana Chi Taang	Khatta Meetha
10	Yamla Pagla Deewana	Yamla Pagla Deewana

TOP 10 FULL SONG DOWNLOADS

VODAFONE

Song	Album	
1	Aal Izz Wel	3 Idiots
2	Gayatri Mantra	Bhakti Sagar
3	Alisha	Pyaar Impossible
4	Om Jai Jagdish	Divya Jyoti
5	I Gotta Feeling	The End
6	Hanuman Chalisa	Bhajans by Lata
7	Salaam Aaya	Veer
8	Hey Sexy Lady	Shaggy
9	Uff Teri Ada	Karthik Calling Karthik
10	Dil to Bachcha Hai	Ishqiya

RELIANCE COMMUNICATIONS

Song	Album	
1	Dil Toh Bachcha	Ishqiya
2	Give Me Some Sunshine	3 Idiots
3	Zoobi Doobi	3 Idiots
4	Aal Izz Well	3 Idiots
5	Sajda	My Name Is Khan
6	Salaam Aaya	Veer
7	Tera Hone Laga Hoon	Ajab Prem Ki Ghazab Kahani
8	Prem Ki Naiyya	Ajab Prem Ki Ghazab Kahani
9	Tu Jaane Na	Ajab Prem Ki Ghazab Kahani
10	Pe... Pe... Pepein	Chance Pe Dance

TOP 5 REGIONAL CALLER RING BACK TONES - TATA INDICOM

TELUGU

1	Nee Yadalo Naaku	Awaara
2	Kilimanjaro	Robot
3	Chiru Chiru	Awaara
4	Nuvvoka Puvvula	Kothimooka
5	Righto Lefto	Anukokunda Oka Raju

TAMIL

1	Un Perai Sollum	Angaadi Theru
2	Ussumu Laresey	Thuli Thuli
3	Vangakadal Yellai	Suraa
4	Azhagaai Pookkuthey	Ninaitthale Inikkum
5	Chinna Thamarai	Vettaikaaran

KANNADA

1	Phala Phala Holeyuva	Manasella Neene
2	Chandakintha Chanda	Sparsha
3	Preethiye Ninna	Manasella Neene
4	Yeko Yeno	Aarrasu
5	Yenaithu	Ugadi

MALAYALAM

1	Kannithinkal Minnichinum Pole	Aathmakadha
2	Thane	Plus Two
3	Thozhaa En Thozhaa	Avan
4	Kaattaay Njaan Nin Maaril	Earen
5	Odathanil	Kerala Varma Pazhassi Raja

GUJARATI

1	Vagi Kalje Katari Tara Prem Ni	Vagi Kalje Katari Tara Prem Ni
2	Mane Tara Thi Prem Che	Prem Diwani
3	Goru Mukhadu Gulabi	Vagi Kalje Katari Tara Prem Ni
4	Kai Deshu Chanda Ne Kai Deshu	Padamani Hali Pardesh
5	Rimzim Varse Pani	Vagi Kalje Katari Tara Prem Ni

BHOJPURI

1	Kamseen Bani Ho	Ek Aur Kurukshetra
2	Kamar Jab Lachkela	Tu Jaan Hau Hamaar
3	January Mein Kahla	Laat Shahab
4	Saanchi Nathuniya	Pradhan Ji
5	Lach Lach Lachke	Ranbhoomi

BENGALI

1	Aamake Aamar Moto Thaakte Dao	Autograph
2	Bol Na Aar	Dui Prithibi
3	Pyarelal	Dui Prithibi
4	Bneche Thakar Gaan Rupam	Autograph
5	Uthche Jege Shawkalgulo	Autograph

PUNJABI

1	Rarka	Sardari
2	Hum Safar Zaroori Hai	Hum Safar
3	Heer	Tere Bin
4	Vaari Vaari	Vaari Vaari
5	Gabroo	Roj Miliye

TOP 5 REGIONAL CALLER RING BACK TONES - IDEA

BENGALI

1	Sedin Dekha Hoye Chilo	Sedin Dekha Hoye Chilo
2	Pyarelal	Dui Prithibi
3	Aamake Aamar Moto Thaakte Dao	Autograph
4	Khoka Babu	Sedin Dekha Hoye Chilo
5	Tuni Kotha Sonena	Tuni Kotha Sonena

BHOJPURI

1	Choliya Ke Huk Lagadi Raja Ji	Bhai Hokhe Ta Aisan
2	Jab Tak Rahe Sans Rahe Humni Ke Sath	Loafer
3	Saiyan Ji Nathuniya Ke Daali	Saiyan Ji Nathuniya Ke Daali
4	Rimjhim Rimjhim Barsela Paani	Jala Deb Duniya Tohar Pyar Mein
5	Saiyan Draiver Chalawela Rail	Jila Hil Jaai

GUJARATI

1	He Sasariye Jaine	Marva Dhola
2	Pritadi Karito Saayba Puri Karje	Prem Vijogan
3	Gori Mane Aave Thari Yaad	Pardeshi Ashique
4	Aur Is Dil Mein Kya	Sorthane Seemade
5	Bewafa Pardesi	Bewafa Pardesi

MALAYALAM

1	Thennal Chirakundo	Payyans
2	Manjadi	Race
3	Moopipaattum	Make Up Man
4	Olakili Kuzhaloothi	Ithu Nammude Katha
5	Thennalin Kaikalil	Mohabbath

MARATHI

1	Hunda Nako Mama Phakt Porgi	Dhamal Lokgeet
2	Majhiya Priyala	Majhiya Priyala Preet Kalena
3	Nisarg Raja Aik	Nisarg Raja Aik
4	Jai Bhavani Jai Shivaji	Raja Shivachatrapati
5	Aag Basanti Gabbar Singcha	Dhamal Lokgeet

PUNJABI

1	Yaar Anmulle	Yaar Anmulle
2	Jaan Jaan Gabaru	London
3	Daang	Desi Rockstar
4	Lak Twents	Lions Of Punjab
5	Zanjeer	Zanjeer The Game Changer

TAMIL

1	Yathe Yathe	Aadukalam
2	Amali Thumali	Ko
3	Evan Di Una Pethan	Vaanama
4	Engenyum Kaadhal	Engenyum Kaadhal
5	Kannitheevu Ponna	Yuddham Sei

TELUGU

1	Manasanta Mukkalu Chesu	Prema Kavali
2	Cheli Vinamani	Ala Modalaindi
3	Cheppana Cheppana	Wanted
4	Gadhithalupula	Mirapakay
5	Theliyadhuley	Jayahey

A round-up of events this month...

MON 1	TUE 2	WED 3	THURS 4	FRI 5
SAT 6	SUN 7	MON 8	TUE 9	WED 10
THURS 11	FRI 12	SAT 13	SUN 14	MON 15
TUES 16	WED 17	THURS 18	FRI 19	SAT 20
SUN 21	MON 22	TUE 23	WED 24	THURS 25
FRI 26	SAT 27	SUN 28	MON 29	TUE 30

Baajaa Gaajaa
2011
Three day music fest
Ishanya Mall,
Pune
9 am



Pt Hariprasad Chaurasia, Jagjit Singh & Zakir Hussain
Shanmukhananda, Sion
Mumbai
6.30 pm

Mahindra Blues
Buddy Guy
Mehboob Studio
Bandra
Mumbai
6 pm



Mrigya Live in Concert
The Comedy Store, Palladium, Pheonix Mills
Mumbai
8.30 pm



Sivamani, Stephen Devassy, Ravi Chari
Amrita Vishwa Vidyapeetham, Ettimadai
Coimbatore
6 pm

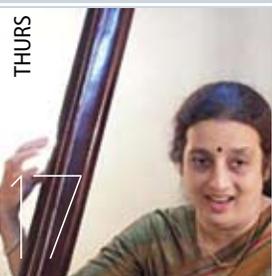
FOREIGNER + NILADRI KUMAR
(5 city India tour starts)
Talkatora Indoor Stadium
Delhi
7 pm

Bryan Adams Live
MMRDA, Bandra
Mumbai
6 pm



SOI: Dmitry Sitkovetsky & Marat Bisengaliev
NCPA
Mumbai
7 pm

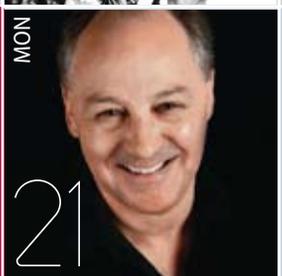
Tribute to Jimi
Hendrix
Blue Frog
Mumbai
10 pm



Ashwini Bhide-Deshpande
Bhavan's Cultural Centre, Andheri
Mumbai
6.30 pm

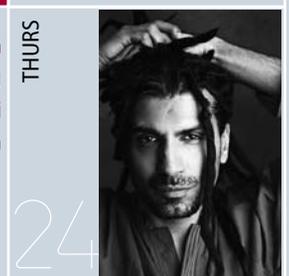
Moving with Music
Stdio 21, Dover Terrace
Kolkata
5.30 pm

Shishir Sangeet & Natak Mahotsav 2011
Shubha Mudgal
Bhavan's Cultural Centre, Andheri
Mumbai



Johannes Brahms: Symphony No.2
Conductor - Adrian Leaper
NCPA
Mumbai
7 pm

BAUCHKLANG
Blue Frog
Mumbai
10.30 pm



Apache Indian
Hip hop, rap, reggae
Blue Frog
Mumbai
10 pm

Music in the Park Vocal by Bombay
Jayashree & Sitar by Pt Debu Chaudhuri
Nehru Park
Delhi
6.30 pm

Hindustani Classical Vocal
recital by Dr Amit Arya
India Habitat Centre
Delhi
7 pm



Strum the Junk!



Toronto based musician Iner Souster has been creating sonic wonders from unusual junk for over a decade. **Anita Iyer** sneaks into the bizarre world of the instrumentalist

Ever heard of musical instruments made from recycled junk? To add to that, a music album solely composed by these 'junkstruments' and an old converted piano?

Meet Toronto based music scientist Iner Souster, who utilises recycled and unconventional materials in the construction of music instruments.

"My excitement has always been in creating designs that are as unique and unconventional as the materials, causing the viewer to think beyond the habitual constraints of the art world," he says.

In his growing years, Souster tried to emulate conventional instrumentation for his music class but it wasn't until the summer of 1999 when he first discovered his love for homemade instruments or 'Junkstruments' (as he calls them).

Sample this - Bowafridgeaphone - an instrument made up of fridge grates, an old broken speaker, a cake pan, a metal salad bowl and a few other metal scraps lying around his workshop.

Underwoods Bell - a collection of brassy cups suspended on an old type-



writer; a five stringed chicken cooker, the 17 stringed instrument - Sympathetic sitar harp, a saw blade thumb piano, to name a few.

A musician himself, Souster attributes his design and craftsmanship to having spent years in construction and renovation. The idea is to create instruments which can be played live, he adds.

Quizzed about his favourite junk-instrument, Souster says, "One of my favourites is The Big Bass Thumb Piano, I get a kick out of seeing people's faces when I plug it in and start making noise. The tines are old Sawsall blades which I have grinded down, there are three electromagnetic pick-ups and four piezo pickups."

Conscious of staying away from the obvious banging on metal pots and pans, he has been building Kalimbas (electric thumb piano) for a few years now.

One of the biggest challenges he finds with creating junkstruments, is the fact that you often have only one chance to experiment with the material available. "I have many junkstruments that I now refer to as wall pieces; it can be quite frustrating to craft something and not get the tuning you like. Having said that, I do try and get these 'Wall Pieces' into at least one recording session as I like the idea of trying to use it all occasionally," he quips.

Last year, Souster along with his band *FemBots* rolled out an album titled *Calling Out*, using Junkstruments for most of the rhythm tracks. Currently, the band is working on a new project - *Detroit Time Machine*, composing solely with junkstruments and an old piano.

To let the world have a peep into

his eccentric world, Souster recently opened his own studio - The Sixth in Toronto. It is in this space, that he creates and displays his instruments and holds two to three Junkstrument jamming sessions a month.

"In the early days of building and showcasing, I had many people who would just refuse to believe that these creations were playable. I always thought that was an odd thing to say, as I believe even a branch and a stone can be played. But I guess the question is - Can that branch and stone be played well?" he questions with a smile.





“To develop an ear to hear artistic expression,
capture that expression
and present it to the world!”

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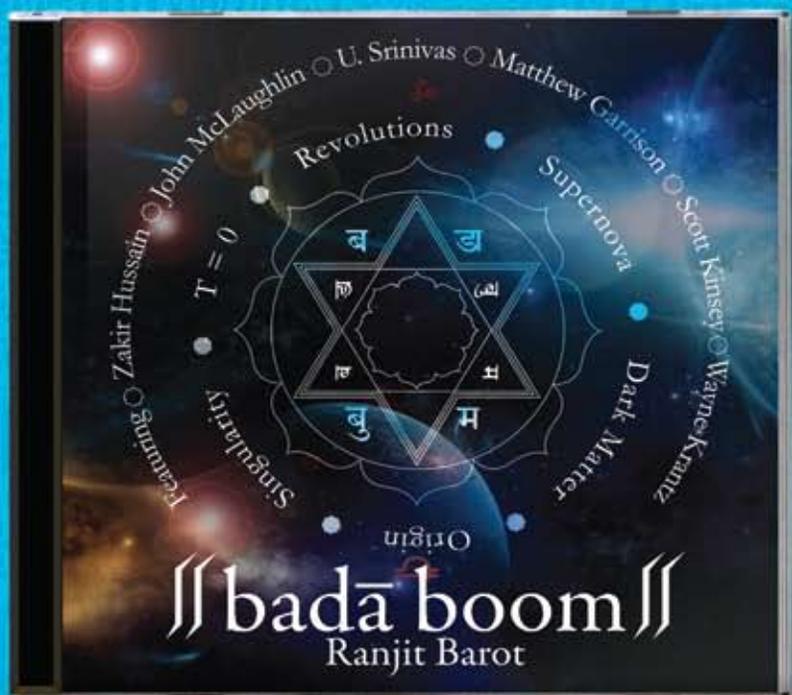
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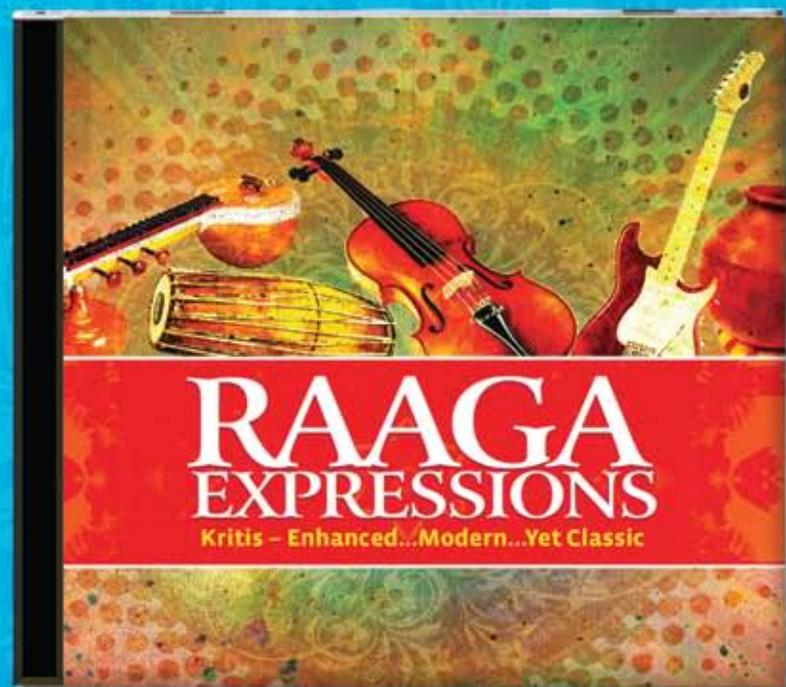
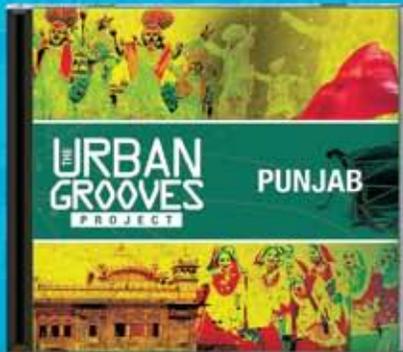
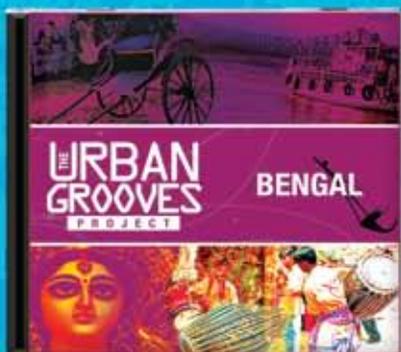
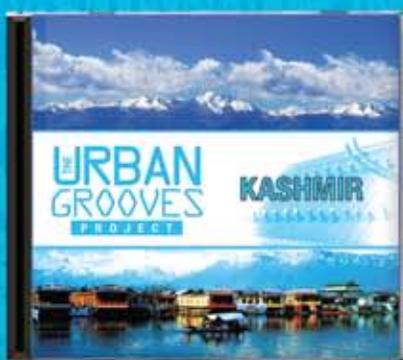
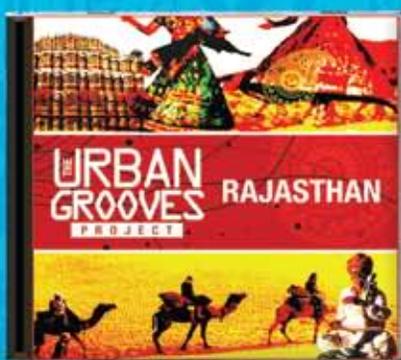


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