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convey hearty sarodiya and vijaya greetings to all the readers and well wishers.

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Surnandan

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The sad demise of mother of Barnali

Kajal Bhattacharjee, mother of Barnali Chakraborty, a close associate of Surnandan Bharati of Agartala, Tripura, passed away on 16th September at the age of 80 years. She was a teacher of Amtali H. S. +2 School. She was a Poet, Singer and Painter also. She was survived by 3 daughters Mahuya Chakraborty, Barnali Chakraborty and Sonali Chakraborty. Barnali is the Principal of Kristi Cultural Academy, affiliated institution of Surnandan Bharati.

A Bengali poetry was written by Kajal Bhattacharjee.

সান্ত্বনা

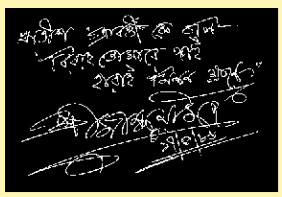
ওগো, চৈতালী আলো আঁধারী রাত
দিয়েছ কি কাউকে আশীষ,
করেছো কি বরবাদ?
জান কি দু'য়ের হৃদয়ের বেদনা?
ছিল কি তাতে কোন দেনা-পাওনা
সরযীর তীরে মাতা-পুত্রের
গ্রথিত করিলে অমোঘ সান্ত্বনা।
আমি সত্য, তুমি চিরন্তন,
অন্তরে অন্তর্যামী।
ক্ষমা করো মোরে
অন্তরে অন্তরে দহিওনা স্বামী।
চিন্তা শক্তি গিয়েছে ঝড়ে,
নাহি তার পারাবার
আঁধারী গুন্ঠনে কুন্ঠিত করোনা
অতল এই সাহারার।

Jaganmoy Mitra : a star with dazzling light of music

Ritish Ranjan Chakraborty
All India Secretary, **Surnandan Bharati**

That was in the year 1986. I was working in a national bank. Simultaneously I was appointed as the Cultural Editor of Daily Satyajug. The editor of the daily was Jibanlal Bandopadhyay. The name of my cultural page was Lalitkala. For the page I had to meet different musicians, dancers, writers, poets and novelists. One day I met Jaganmoy Mitra. He was so lovable, so beautiful, I could not imagine. Day by day I became very close to him. I had covered him in Satyajug. The news paper was left oriented even though it had good circulation. Jaganmay Mitra became so much pleased with me. Almost once in every week I used to met him.

I was staying at that time at Bidhan Park, nearer to Sinthi more (behind Mandalpara Rangkal). I requested him to come to my residence for lunch. He accepted my invitation. He came to my house on 17th May 1986. He came with a saree for my wife at 12 noon. He and myself took lunch. He liked vegetarian food. After coming he started to sing. He did not take tea or cigarettes. He had no bad habits. One by one he sang. His melodious voice created a splendid atmosphere in my house. He presented his own book 'Saono Rate Jadi Smarane Ase More'. I was really grateful to receive his blessings.

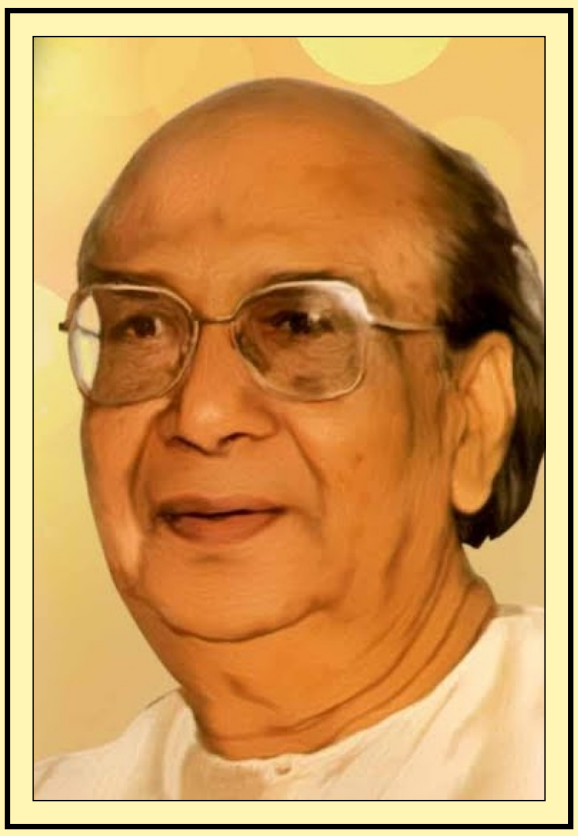


Jaganmoy Mitra was born on 6th September 1918 at Chetla in his maternal uncle's house. After sad demise of his father Jatindra Nath for obstruction of intestine, he was born after one month. They were residing at Upper Circular Road. They changed their residence to Ballygunge. He was admitted to Jagabandhu Institution at Ballygunge.

In his childhood he had seen the environment of music. His grand father Bidhubhushan Mitra and uncle Panchanan Mitra were great lovers of music. Uncle learnt classical ragas from the Ustads. He played Harmonium very nicely. Uncle was attached to All India Radio. Great Ustads Mirza Saheb, Jamiruddin Khan, Master Gama visited their house at least 3-4 days in a week. For tabla Golam Ali Khan used to come to their house. When uncle was not in the house Jaganmoy entered the room and he became very close to the artistes.

Silently he learnt classical music and tabla from the great artistes. As a disciple he would buy cigarettes for them. They were very kind hearted. They loved young Jaganmoy. He passed Matriculation Examination from Chetla Boys H. E. School. He got some freedom. He wanted to be involved in music. He learnt Dhrupad from Keshab Mukhopadhyay. He also got talim in Kheyal, Tappa, Thumri. His mother did not know that his son was learning music.

He has seen an



advertisement in Daily Newspaper that All Bengal Music Competition was going to be organised. He informed Keshab Mukhopadhyay about the competition. He inspired Jaganmoy. He taught him. The competition was held in January 1938. He got 1st Prize in Dhrupad, Tappa, Thumri, Baul, Kirtan and Raga based Bengali Songs. He was selected as the best singer of the year. But Mantu Da will have to go to Pondicherry as Sree Aurobindo called him. Jaganmoy became frustrated.

One morning Jaganmoy went to meet Mantu Da. He saw that Pt. Bhismadeb Chattopadhyay was sitting there. Mantu Da told, "See Bhishma, this boy is very talented. He will be under you. Please see." Pt. Bhishmadeb took Jaganmoy as his

Contd. to page 2

I am proud to be one of the associates of Surnandan Bharati

Bhabani Shankar Dasgupta
Sarod Player
Son & Disciple of
Padmabhushan Buddhadeb Dasgupta
Principal
Maitreyee School of Music
8584989017 / 8697473128
bhabanidasgupta@gmail.com

World Convention of Biswa Bangla Boloy

Ranjan Chakraborty

A grand online inaugural programme was organised on 20th September 2020 by 'Bangla Sanskriti Boloy'. The representatives from Asia, Europe, North America, South America, Africa, Australia, Bangladesh and India joined the world convention. They were mainly Singers, Dancers, Elocutionists, Writers. The tradition, research, exposure and cultural exchanges of Bengali language were the main principles of the organisation. The artists from Silchar, Karimganj, Hailakandi, West Bengal, Guwahati participated in the discussions. The online world convention was conducted by the presidium Manoranjan Deb, Prof. Hassan

Imam Majumder Fatik and Manasi Sadhu. The welcome address was given by the Convenor of the preparatory committee Sevak Bhattacharjee. Welcoming speech was given by member Secretary of the preparatory committee Kaji Mahatab Suman. The constitution of the organisation was read by Maairul Islam and the nature of the programme was placed by Debasish Endo. 17 representatives from different countries delivered their speeches on the constitution and the nature of the programmes. The World Convention was compared by Sarbani Dasdatta of Agartala and Shirin Islam of Bangladesh.

Jaganmoy Mitra : a star with dazzling light of music

Cont. from page 1

disciple. On the first day Jaganmoy went to Guruji's house with his friend Charu Mukhopadhyay, who was a good writer. He was taking talim from Pandit Ji. Guru was really saint like.

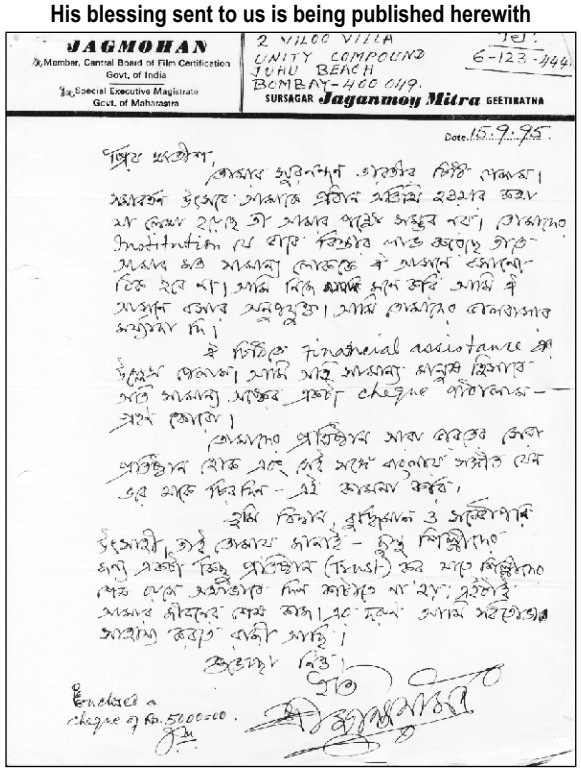
Pandit Ji joined Film Corporation of India as director of music. He took Sachin Dev Barman as his assistant. Pandit Ji asked Jaganmoy to sing. The film was in Hindi. Jaganmoy sang two - three songs. Jaganmoy became excited to get this scope. He sang two songs in film 'Garibi' - Charna Chalke Kam Banaye / Chakra Aye Garibi Jaye - The music composition was done by Bhishmadeb. Regularly Jaganmoy and Salindev used to come to studio. Pandit Ji taught them from his heart.

His cousin Jiban Majumder invited him to go to Allahabad for joining All India Music Competition. In 1938 he stood first in Kheyal competition organised by Prayag Sangeet Sammelan. Ustad Allauddin Khan was was the Chief Judge. He got the certificate and seniors blessed him.

In paper his name was written as Jagmohan Mitra. He told that his name is not Jagmohan. But the organiser said, 'you are a boy. You do not know the spelling of your name.' At last he has became Jagmohan. In Uttar Pradesh he became popular singer but his name has been

rest will be published on next issue

Vocal Music Maestro Jaganmoy sent donation of Rs. 5000/- by cheque to Surnandan Bharati for the development work. His blessing sent to us is being published herewith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Special Executive Magistrate
Govt. of Maharastra
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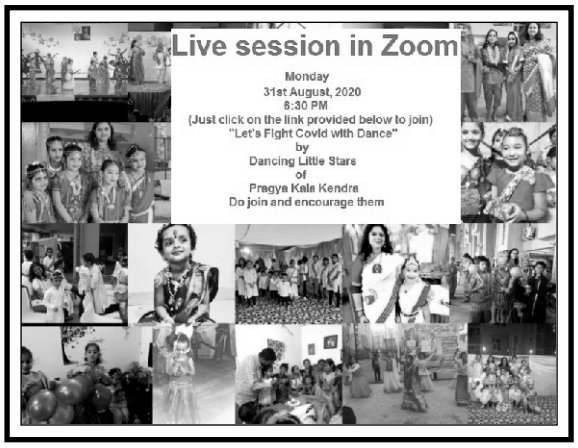
Live session of Pragya Kala Kendra

Dr. Pinki Purkayastha
Principal
Pragya Kala Kendra

Despite Covid-19, Pragya Kala Kendra, Delhi-NCR, one of the reputed centres of Surnandan Bharati Kolkata, has been working with much attention for the overall physical as well as mental development of kids. This is the time, when kids are bound to live their life within four walls of the house, and they are undergoing enormous pressure, as the situation is very new to them. Pragya Kala Kendra is trying to deal with the situation in every possible way. Though most of the students are unable to join online classes, due to inconsistent internet connection, those who are able to attend, are learning and enjoying fullest. Keeping the commitment to help kids in this situation, Pragya Kala Kendra is uploading free lessons in its official youtube channels and also uploading special episodes on folktales.

In this weird situation also, Pragya Kala Kendra is fully engaged in teaching and research activates. Being an Academician (BSc. Anthropology Hons. (University Topper), M.Sc. & Ph.D. (Ecology and Environmental Science), cultural ecologist as well as a performer (Rabindra Nritya, Kathak and Folk Dancer) Principal of Pragya Kala Kendra, Dr. Pinki Purkayastha is devoting her time to learn more about culture from different dimensions of study and trying to implement her knowledge in dance and performing art. Already she has published sixteen research papers in journals of national and international reputes and participated in many of the international seminars, workshops and webinars. Currently, she has completed a course on "Hinduism through Scriptures" from Harvard University, Cambridge with high grade marks (100%). She has been engaged in writing her third book on Chandravati, the first female poet from Bengal and writing lyrics (in Bengali and Hindi both the languages) for MOXX Music, a reputed music company from Dollywood, Delhi. During this Covid time also, many of her works are extremely loved by people. There are some more songs, waiting to get released soon. Being invited by many Cultural groups (both national as well as international), she has been performing continuously in different online platforms. Dr. Pinki Purkayastha was a part of FB live shows conducted by Surnandan Bharati, Kolkata and wishes to continue performing there. Surnandan Bharati is the only cultural board from India, that is conducting cultural programs online which are highly appreciated by people both nationally as well as internationally.

Recently, Pragya Kala Kendra has organized a live show "Let's fight Covid-19 with Dance" in online platform (Zoom, Google Meet, FB, Instagram and Youtube together). Kids who participated in the program are Pragya Das, Parnika Sah, Nandini Jha, Maitri Gupta, Ipshita Singh, Prisha Aryan and Smera Aryan. They performed with full enthusiasm and presented dance forms like Kathak, Bollywood, Free Style, Punjabi Folk and many more. The program was liked by thousands of people around the world. Currently kids are getting ready for virtual "Durgostav" and "Grand Diwali".



POET DESK

We shall never forget you

Rajat Bhattacharjee
Singer and Tabla Maestro
Udaipur, Tripura (W)

We shall never forget you sir
neither at the saddest moments
nor even at the delightful days of our life;
And we do promise to be with you
till we breathe the last;
The example you left for us
through out your whole working and teaching life
by your delicate behaviour meaningful thoughts
and dedication, never failed nor will fail to heal up us ;
for we have learnt from you
how to face the truth; whatever cruel may it be,
and to confront with all sorts of adversities
and fight away all dangers in the struggle of life;
"Also we do promise to continue our best endeavours
with the utmost capability of ours;
to actualise your thoughts and dreams so you cherished;
by treading on the foot-prints of yours.
We bow down our heads to all of the teachers of the country;
and be thankful, proud as well
to serve your sublime and devine soul, and
We do hope, you will never take it otherwise,
because these are nothing but a few drops of
love and regards for you.

The Synthesizer

Bhabani Shankar Dasgupta
Sarod Player
Kolkata

A portable keyboard instrument
Whose absence singers always lament
With large amplifiers attached to it
That creates an electronic sound circuit
This rectangular box gives a blatant sound
And suppresses the noises all around
Numerous buttons are fixed to it
Some are for tones, the others for beat
Different buttons are pressed for tones
Of different musical instruments shown
In traditional music journals and books
At which a scholar fervently looks
Stringed and wind instruments today
Have been disrespectfully cast away.

Surnandan Bharati on Facebook live on 2nd and 4th Friday of every month

Surnandan Bharati

LIVE https://www.facebook.com/SurnandanBharati1994

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From the Tavern of Poetic Elixir - John Keats

Jayanta Ray

Jayanta Ray

With a life span of only 25 John Keats made an indelible impression in the poetic world. Born on 31 October, 1795of Thomas Keats and Frances Jennings in Moorgate, London he became one of the prime figures of the second generation of Romantic poets along with Lord Byron and P. B. Shelley. Some of his works were published only four years before his death from tuberculosis. He was the emperor of sensualities, particularly noticeable in his Odes. Much of his appreciation and popularity were the contributions of readers, critics and researchers long after his death.

He lost his father at the age of 8 only, a sad turn of life befell on him, eldest of the five siblings, naturally he could not proceed with higher class education even. He had to procure a job under a pharmacist and then in a hospital. But he was an ardent reader and was attracted very much to composition of poems.

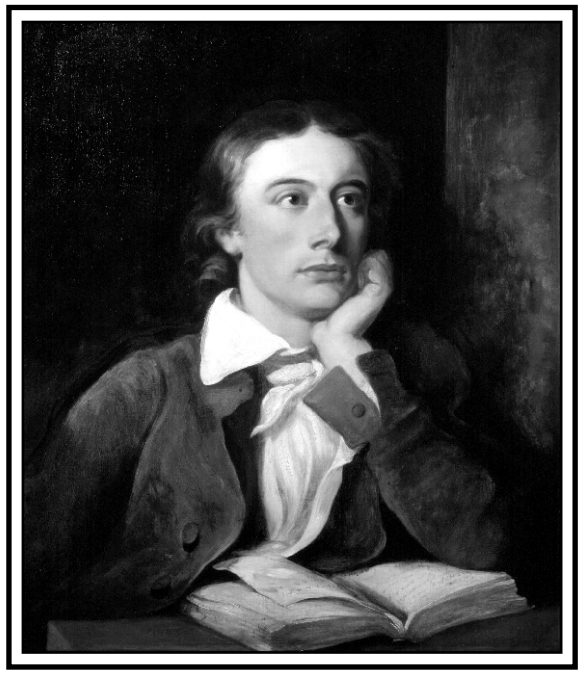
Some of his most acclaimed works are 'Ode to a Nightingale', 'Sleep and Poetry', 'On First Looking into Chapman's Homer', 'Ode to Psyche', 'Ode to a Grecian Urn' etc.

'Ode to a Nightingale' has a sadistic, pessimistic pervasion, devoid of the usual sensual and optimistic note of Keats. It is a reflection of transience and mortality. The starting two lines of the poem are very much expressive –

'My heart aches, and a drowsy numbness pains /My sense, as though of hemlock I had drunk'. And the last two –

'Still wouldst thou sing, and I have ears in vain--/ To thy high requiem become a sod'. The music of the bird is immortal, it will go on but the poet is mortal, his life span is very short. His mortal remains will have no meaning, no senses to enjoy.

'On First Looking into Chapman's Homer' is a sonnet. Homer was



quite alien to him as he lacked Greek. But he was much impressed when he could read a free translation of Homer's 'Iliad' by the Elizabethan playwright Chapman. The poet's impression—

'Oft of one wide expanse had I been told / That deep-brow'd Homer ruled as his demesne;/ Yet did I never breath its pure serene/ Till I heard Chapman speak out loud and bold…'.

'Ode to Psyche' – the theme reveals Cupid and Psyche neither in a state of separation nor are they united; they exist somewhere in between. As if a desire remains unsatisfied.

Let us come to the much acclaimed 'Ode to a Grecian Urn'. From the images depicted on the urn the poet reflects upon two scenes—a lover pursuing his beloved, and villagers and a priest throng to sacrifice them. The poet affirms that the pictures so vividly depicted on the urn will continue to sing to future generations – "'Beauty is Truth, Truth Beauty'. That's all/Ye know on earth, and all ye need to know".

The poet breathed his last on 23 February, 1821 of deadly tuberculosis.

Rabindra and Nazrul Jayanti celebrated at Lumding

Partha Pratim Das
Principal
Pranabananda School of Art & Music
Lumding, Assam

Amidst a COVID 19 hit world scenario, when the pandemic has been very successful and notoriously outstanding in claiming thousands of innocent lives across the globe, we, the cosmopolitan and social beings, are forced to stay at our own houses and the entire fleet of human activities has come to an apparent halt. The cessation of the functionality of educational institutions is also not an exception. In such a grim situation, 'Pranabananda School of Art and Music' with 'Saptak Sanskritik Gosthi ' has been phenomenal in organising the much coveted 'Rabindra Jayanti and Nazrul Jayanti' under the legit presidentship of the Chief Organizer and Principal Mr. Partha Pratim Das. Unlike other years, this year a major alteration was imposed by streaming the event 'Live' on Facebook app. This not only abolished the chances of people getting infected by the virus but also enabled greater span of the event to reach out to those who couldn't attend the same previously in spite of having a will. This has caused a huge leap in the popularity of the event which was hitherto undiscovered. It is worth mentioning here that Mr. Ritish Ranjan Chakraborty, the Pan-India editor of 'Surnandan Bharati', shared his valuable opinions with the viewers directly from Kolkata. The live event was started by the lighting of the ceremonial lamp by Mr. Partha Pratim Das and Mr. Ranjit Sengupta. Students from across the country participated in the event. Among them, the singing performances of Sneha Das, Gautami Sarkar, Mukta Dutta, Lima Sut, Arnesha Chakrabarty, Akash Dey and Kaushik Dutta were noteworthy. The students of Lumding also performed with full enthusiasm and zeal. Among them the performances of Anirban Roy, Pritam Dey, Taniya Dey, Santunu Das, Arnab Chakrabarty, Kheyali Bhadra, Anamika Mahanto, Pramatesh Das, Madhumita Chakrabarty, Nilkanta Karmakar and Suryakanta Karmakar were fantabulous and attracted the thunderous claps of the audience. After the singing performances, to grab the delightness of the audience dance performances by Prity Sarkar, Madhumita Chowdhury, Ishita Roy, Chandrima Saha, Ananya Paul, Dipannita Das, Nishinaina Dutta, Bipasha Bhattacharjee, Anushreya Mazumder, Poulami Bhattacharjee, Ishita Dey, Sanchita Debnath, Ananya Mohandeo, Abhijit Das, Shristy Singh, Juai Sengupta, Manisha Malakar, Neha Dey and Rita Rani Singh were very warm and grabbed the audience's special attention. Recitation of poems of Rabindranath Tagore by Abhinava Biswas was a splendid performance. Along with the students, the breathtaking performances by the guardians namely Ranjit Chakrabarty, Nirmalya Saha and Ashim Biswas were appreciated by all watching the live event. Moreover, the viewers of the live event were awestruck by the glamorous and marvelous portrayal of 'Kabiguru Rabindranath Tagore' by the art teacher Miss Rajashri Malakar in her wonderful painting.

It is to be mentioned here that, the dance performance by the teacher duo Mrs. Supta Das and Miss Sunita Mazumder amalgamated with the singing of Mrs. Khoma Chakrabarty drew special attention of the audience and were highly praised for bringing out the best of them. The Principal Mr. Partha Pratim Das charmed the viewers by his impeccable singing accompanied by his tabla counterpart Mr. Biswajit Mitra. With all those delighting and impressive showcasing the whole event turned out to be a grand success. At last, Mr. Sekhar Chakrabarty, the Principal of Pranabananda Vidyamandir Lumding, entertained the viewers by his enchanting, enthusiastic and zealous recitation of poems written by Rabindranath Tagore and Kazi Nazrul Islam respectively. Everybody out there applauded the initiative. Mr. Sekhar Chakrabarty then extended the vote of thanks and praised the organiser and the participants for bringing out such a great and successful five-day long event. He also prayed for the speedy recovery of the COVID 19 hit world and advised all the viewers to strictly follow the protocols laid down by the Government to fight against Corona Virus pandemic.

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The alap in our instrumental music

The word "Alap" literally signifies acquaintance or formal introduction. In the respectable circles of Bengali middle class society this word is used to denote the act of getting formally acquainted with a newcomer or an outsider. In our music the word Alap means the process of making the audience familiar with a certain Raga (classical melody). Through an Alap an artiste or performer formally introduces listeners to a particular Raga. An Alap may broadly be divided into three main chapters i.e. the Vilambit (slow) Alap, the Jod and the Jhala. There are a few other chapters such as the Ladant and the Lad-Guthao which are occasionally elaborated by senior and experienced performers.

Vilambit Alap - The preliminary part of the Alap is known as the vilambit alap. In this chapter the principal features or the board outlines of a certain raga are portrayed by the performer. There is no rhythmic pattern in this chapter. The fundamental aspects of a raga are depicted with the help of glides (meends) and finger-works (krintan, murki etc.) in all the three octaves so that listeners can comprehend the Raga properly. This chapter may be defined as a pencil-sketch. Just as an artist depicts the board outlines of a animal or a human being through a pencil-sketch, a singer or performer portrays the broad outlines of a Raga through a vilambit alap.

The Jod - This chapter comes after the vilambit alap. It is slightly faster than the vilambit alap and is characterized by a gentle rhythmic pattern. The significant features of a raga are methodically depicted in all the three octaves. The frequency of glides (meends) and note-vibrations (gamaks) greatly beautifies this chapter and occasional strokes on the Over-Tone (Chikari) strings neatly demarcate one group of expressions from another. A very pleasant and medium-speed rhythmic pattern adds remarkable aesthetic beauty to this chapter. The chapter is concluded with a pattern known as Toda which is principally based on right hand strokes. Musicians who play stroke-instruments (sarode, sitar, classical guitar etc.) usually conclude the Jod chapter with attractive and colourful Todas.

Bhabani Shankar Dasgupta

Ladant - This chapter is special to the sarod. It is characterized by brisk and vigorous right-hand strokes. The Ladant is actually a substitute for the Jhala and in this chapter the strokes on the Chakari strings are replaced with brisk strokes on the second (SA) string.

Jhala - The terminal chapter is known as the Jhala. This is essentially a rhythmic pattern which is played with alternate strokes on the main strings and Chikari strings. An instrumentalist concludes his Alap with this chapter. Thereafter he begins to play Gat compositions to the accompaniment of the Tabla.

As an instrumentalist I have tried to give a concise description.

An evening of melody with Dr. Bhupen Hazarika

On 10th September 2020 a Facebook live programme was arranged in honour of the legendary singer Dr. Bhupen Hazarika on the Facebook page of Surnandan Bharati. Prof. Biswatosh Chowdhury of Bengali Dept. of Assam University spoke in details about the contributions of this great artiste to our music world. The audience was greatly impressed by the song of Nayan Axom Kaliaboriya of Nagaon. Indrani Bora rendered an excellent song composed by Dr. Bhupen Hazarika. Rangan Pratik Bora and Dikshita Chandilya of Pradeep's Art N Craft, Nagaon portrayed some exquisite pictures along with the song with the Principal, Pradeep Mazumder. Chandan Narayan Dev, Jayita Deb, Kumar Dhiraj, Jyoti Chandan Barman, Sneha Barman of Bina Pani Kala Khetra of Guwahati sang some compositions of Dr. Bhupen Hazarika nicely. Vocalist Sudipta Sekhar Mishra of Tripura sang an English song in memory of Dr. Bhupen Hazarika. The lyric has been composed by Ritish Ranjan Chakraborty. Piali Deb, Smritee Sarkar, Shreoshree Dutta, Sonali Saha, Espreha Das danced remarkably well alongwith the songs composed by Dr. Bhupen Hazarika. Guru Samir Gupta, Principal, Chhandanir (Lumding) was the Choreographer of this programme. There was a new experimental flavour in this event.

Ractim Goswami, Principal of Educo School of Art & Music (Tezpur, Assam) gave a guitar recital alongwith his students and disciples. The participants were Rajdeep Bezbaruah, Bijoy Chetry, Kaushik Gogoi, Danica Goswami Drisana Goswami, Anisha Minz, Ruful Amin. This concert also had a new experimental flavour. Jyotika Raimedhi, a singer from Malhar Music College of Duliajan, Assam sang some Bhupendrageeti. The programme was directed by Mitali Chakraborty, Principal of the school. Violinist and Flutist Kumar Daimary, Principal of Melody Music School (Diphu) created a melodious ambience. He was accompanied by Ghana Kanta Daimary in Violin and Utpal Daimary in Tabla. Guru Runu Bhattacharjee gave an excellent dance recital alongwith her students and disciples. She was assisted by Supriya Sanskriti, Suranjana Saikia, Jhimli Bhattacharjee, Nayana Bhattacharjee, Dristinamda Baruah and Abhilasa Saikia. It was a splendid performance. This event was directed by Amit Dutta, Principal of Nayantara Sangeet Mahavidyalaya. Debanjan Mukherjee, Principal of Chhanda Niketan, spoke elaborately on the songs of Bhupen Hazarika. He also supervised the entire programme himself.

Ritish Ranjan Chakraborty, the All India Secretary of Surnandan Bharati and Pritam Kundu, the Jt. Secretary of Surnandan Bharati were the overall administrators of this cultural session.

The origin of the Sarod

The modern Sarod is undoubtedly a metamorphosis of the Afghan Rabab. According to our ancient mythology the Sarod has originated from the Godha Veena, an ancient Indian stringed instrument with a leather covered resonator. But no documentary evidence is available in support of this view. Scholars and experts throughout the world are unanimous on the point that the Afghan Rabab was the father of the modern Sarod. It was an instrument with a wooden figerboard and strings made of catguts and was much smaller in size than the Sarod. Afghan cavalryman often played this instrument when they rode to the battlefield.

Afghan Rabab

During the early decades of 19th Century an Afghan cavalryman named Ghulam Bandeghi Khan Bangas came down to the plains of Cetral India and settled in Gwalior. He was a skilful Rabab player and the local Maharaja (King) appointed him the Court-musician in his palace. Ghulam Bandeghi's son Ghulam Ali, was also a talented musician who took a great interest in Hindusthani Music. He began to learn Dhrupad and Dhamar under the able guidance of Pandit Ganeshi Prasad of Mathura. But when he tried to reproduce the melodic patterns of vocal music on his instrument, he found that the wooden fingerboard and the catgut strings were not at all suitable for "meends" (glides) and "gamaks" (note-vibrations). Methodical research and innovative skill taught him to replace the wooden fingerboard with an iron-plate and the catgut strings with metal-strings.

Thus the modern Sarod has come into existence. With a metal finger-board and metal strings it is ideally suited to Hindusthani music. The melodic ornaments of our traditional music can be produced accurately on this instrument. It is slightly bigger than the Afghan Rabab and is closely similar to the Indian Sur-Sringar. The only difference is that unlike the Sarod (which has a leather covered resonator) the Sur-Sringar had a slightly larger resonator (made of a hollow gourd) which closely resembled that of a Sitar. Formerly the Sarod had an iron finger-board. But with the advancement of science and technology the iron finger-board has been replaced with a stainless steel plate which looks much more attractive. The instrument is played with a triangular plectrum (jawa) which is carved out of a coconut shell with meticulous care.

Sarod

However Arab and Iranian musicians believe that the Sarod has emanated from the Srud, a popular stringed instrument in the Middle-East. This instrument closely resembles the European Mandolin the only difference being that unlike the Mandolin it has a slightly broader and fretless finger-board. But European and American scholars consider this view to be baseless. They have always traced the origin of the Sarod to the Afghan Rabab.