



Kaumil

Rahul

Rushi

Sahil

Tālavya

"We have had many legends grace our stage, but never have I seen the response that they received today. I have never heard tabla in this way before."

D. Acharya, Director, IIT-Kharagpur

Globe-trotting percussion ensemble Tālavya (formerly Tabla Ecstasy) brings the Indian hand-drums tabla to the center stage, distilling its age-old spirit and practice into a high-energy, highly accessible evening that reveals the instrument's true joys. Composed by Indian music maestro Pandit Divyang Vakil, the ensemble moves between rousing peaks and smooth meditative passages, expressing the various emotions of tabla. Played with the passion and power of a rock drum solo along with the sophistication and subtlety of a classical music, Tālavya is contemporary and traditional. With its blend of solos, duos and group compositions, the audience experiences each artist's unique personality as they play complex rhythmic patterns with split-second perfection.

Tālavya is currently touring with its acclaimed composition Tabla Ecstasy, which follows previous works by Pandit Divyang Vakil such as Power of Tabla, Tabla Taandav, Tabla Triveni and more. Current artists are Rushi Vakil, Kaumil Shah, Sahil Patel and Rahul Shrimali with accompaniment on the harmonium or saarangi. Tālavya and its artists are also available for educational workshops and residencies.

Kaumil Shah

Thoroughly involved in his music, Kaumil's drumming expertise include tabla and the African djembe. He is apart of Tālavya's recent tabla duo CD - Power of Tabla. Aside from being a tabla soloist and ensemble member, he is a percussionist in Taan and a tabla instructor at Rhythm Riders Music Institute.

Rahul Shrimali

Though he is the youngest member of Tālavya, Rahul's maturity in playing places him on equal footing as the other artists. Poised to be a torchbearer for tabla, Rahul is a tabla soloist, tabla ensemble member, tabla teacher and tabla accompanist for Kathak dance.

Rushi Vakil

Son of Pandit Divyang Vakil, Rushi has been nurtured to become a multi-faceted artist. He is a tabla player, keyboardist, and composer, and leads his own Indo-world fusion band Taan. As a music educator, he teaches at Rhythm Riders Music Institute and leads music workshops worldwide.

Sahil Patel

Hailed a child prodigy, Sahil is a charismatic and versatile multi-percussionist. His drumming repertoire extends well beyond tabla to include an array of Indian and world drums. He easily moves between classical, folk and contemporary Indian music and is also a percussionist in Taan.

"A performance that held the audience until the last beat."

- Kevin Wallace, Director, Beatrice Wood Center for the Arts

www.talavya.com

Bookings:

INDIA: Vandana Rungta +91 9833923517
NORTH AMERICA: Val Denn Agency
+1 512 391 3855; valdenn@valdenn.com

Management:
Rhythm Riders Music Productions - INDIA
manager@rrmproductions.com
+1 201 467 4431 (USA) / +91 98242 53811 (India)
www.rrmproductions.com

Technical Rider

Stage Requirements:

Minimum stage size: 12 feet wide, 6 feet deep covered with carpet of same size
Preferably raised stage of given size

Sound System Requirements:

House Console

8 input channels
4-Band Paramatic EQ on each channel
Acceptable Brands Mackie, Yamaha, Soundcraft, others with ARTIST APPROVAL

House Rack (Outboard Gear)

Digital / Analogue stereo effect processor
Outboard Compressors and Limiters
31 band 1/3-Octave Equalizer for stereo setup

House Speakers

Stereo 3- or 4-Way System shall adequately provide **90 to 100 DBPSL average, not peak.**
Artist prefers system to be flown whenever possible.
Speakers should be angled for adequate balcony coverage when not flown.

House Mix Position

Stage Right Center or Stage Left Center with clear line of sight for eye-contact with the artist
Unacceptable Mix Positions: Behind walls, under balconies, in balcony

Stage Monitor System

- 8 Channel Console
- 4-Band Sweepable EQ on each input
- Preferred Brands : Soundcraft, Yamaha, Midas, Allen & Heath
- 1/3-Octave EQ's for each monitor / Wedge
- Identical Monitor Wedges : 2 in the front & 2 in the side fields
- Each wedge should be a full ranged speaker which should be able to produce 100 to 110 DBSPL average.
- 3 Separate Monitor Mixer: Aux 1 front monitors, Aux 2 Side field left, Aux 3 side field right.
- 1 Monitor Mix Engineer

Monitor Mix Position

On Stage (left or right): Engineer must have full view of stage with no obstructions and clear line of sight for eye-contact with the artist

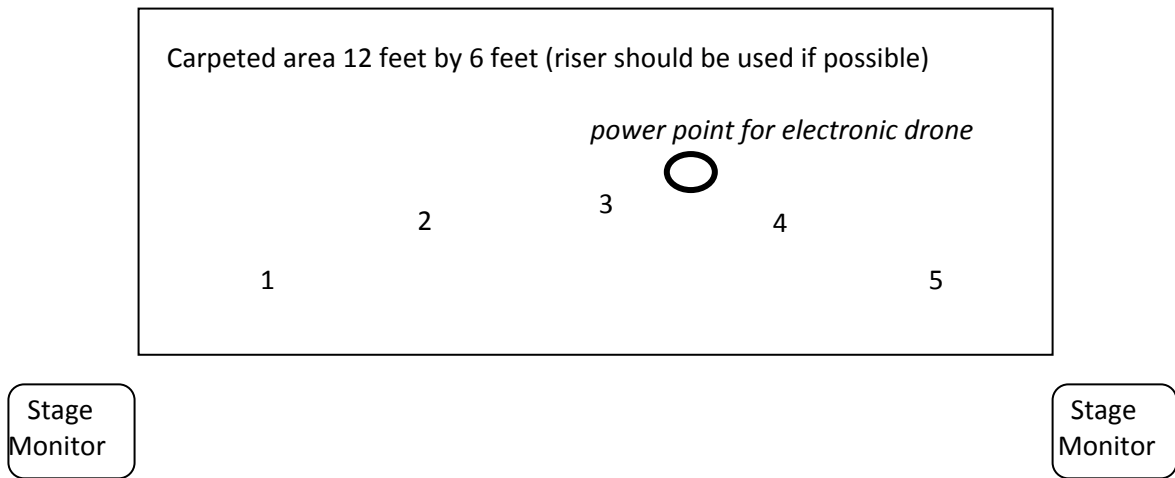
On-stage Equipment

- 8 Microphones:
- 1 cordless
 - 6 SUR SM 58 or similar with artist approval
 - 1 SUR SM 57 or similar with artist approval
- 6 Stands (1 big stand, 5 small stands)
1 Riser: 12 feet wide by 6 feet deep, height of 1 or 1.5 feet
1 Carpet to cover the Riser

Specific Back-Line Equipment Required:

A power point with extension cable long enough to reach the artist.

Stage Plot



#1 – 4: SM 58 Microphones with short stands (for tabla)

#5: SM 57 Microphone with short stand (for accompanying instrument)

Quotes / Reviews

"Playing in incredible tandem, the four tabla players make it possible for the untrained western ear to hear the nuances of this most subtle of percussion instruments in a way that is not usually the case. A highly recommended aural experience for all."

- **Roopen Majithia, Head of Dept of Philosophy, Mount Allison University**

"Their obvious joy in performing, but also in teaching and thinking about the art and craft of tabla, illuminated everything they did from an introductory discussion of Indian music to the final note of the concert. To hear musicians of their caliber is always... a pleasure, but the combination of that artistry with a genuine passion and flair for teaching is a joy all too rarely experienced."

- **Christopher Macklin, Associate Professor, Townsend School of Music, Mercer University**

"They create magic on stage...a shared experience that literally left the audience speechless."

-**Manju Kishore, President, Indo-Canada Association of Fredricton**

".. an impressive ensemble comprising highly gifted and vibrant artistes..."

They make Indian classical arts accessible to all audiences."

- **Magan Ambasna, Founder, Raagmala Music Society of Toronto**

"It was a performance that held the audience until the last beat. People spoke about it for weeks after. We look forward to having them return. "

- **Kevin Wallace, Director, Beatrice Wood Center for the Arts, California**

"They are torchbearers for Indian music. I thank the Guru for giving us such talented artists."

- **Dr. Doobey, President, Voice of Vedas Cultural Sabha, India Heritage Foundation, Canada**

"What better way to conclude our international meet than with a stellar music performance... it was a wonderful introduction to Indian music. Thank you for a memorable evening."

- **DUKE Corporate Education Program, India**

"We have had many legends grace our stage, but never have I seen the response that they received today. I have never heard tabla in this way before."

- **Dr. D. Acharya, Director, Indian Institute of Technology - Kharagpur**

Hi-Res Pictures



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US / Canada Booking: Val Denn – Val Denn Agency – valdenn@valdenn.com / 512-391-3855

Performance History

From Ahmedabad, Gujarat in India, Tālavya is the brainchild of Indian music maestro Pandit Divyang Vakil. A prolific composer with thousands of compositions to his name, Panditji has given shape to a modern form of classical tabla playing. In 2000, he created his first contemporary classical tabla ensemble with the intention of presenting classical tabla in a form that can be accessible to all audiences. Each ensemble was originally known by the name of the composition it performed. In late 2010, they were all brought under one name – Tālavya.

Past and current works performed by Tālavya:

2000 – 2002 – Tabla Tarkhat (tabla quartet)
2004 to 2007 – Power of Tabla (tabla duo; released CD in 2010)
2005 to 2007 – Tabla Taandav (tabla quintet)
2008 to present – Tabla Ecstasy (tabla quartet)

International Touring History*

October 2009 – Tour in Ontario, Canada
December 2009 – Hong Kong
March / April 2010 – UAE / North American tour
October 2010 – Tour in Ontario and Atlantic Canada

Upcoming Tours

April / May 2011 – US Tour
September 2011 – N. American Tour
October 2011 – Korean Tour
November 2011 – European Tour

*Tālavya artists have also done performances in France, Belgium and Singapore as soloists and with other groups.

Performance Description

Tālavya tours by itself and in conjunction with Indian classical dancers for a show called Drums and Dance of India.

Tālavya Performance

In order to utilize their music more fully for cross-cultural understanding and exchange, Tālavya begins its performance with a 5 to 15 minute introduction to tabla. Further explanations of the nuances of the instrument and music are interspersed within the performance. With this introduction, audiences engage more easily with the music and artists and better comprehend the depth behind the music and instrument.

Duration: 45 – 80 minutes (Note: the introduction can be eliminated upon request)

Drums and Dance of India

Conceptualized by Indian music maestro Pandit Divyang Vakil, Drums and Dance of India is contemporary presentation of the classical music and dance of northern India. The show is in two parts: the first half is a duet performance of the classical dance style of Kathak set to a mix of live music by Tālavya artists and recorded music; the second half is a performance of Tālavya.

Duration: 120 – 150 minutes, inclusive of 20 minute intermission

Residency Description

Tālavya's artists are multi-faceted musicians whose musical expertises extend beyond classical tabla. With a combined teaching experience of over 13 years, they are effective and succinct teachers. *Residencies are customized to the requirements of the organization. Time duration can range from 1.5 hours to several days.* When Tālavya tours with Drums and Dance of India, residency offerings also include Indian dance.

Sample residency programs based on duration include:

Mini- Residency Duration: 1.5 – 3 hours Format: Lecture with demonstration

Outcome: Introduce participants to Indian music
 Afford participants an opportunity to reflect upon the diversity and depth of Indian music and create foundation for further exploration

Topics: Introduction to North Indian Rhythm and Tabla
 Indian Improvisation – the Basis of Indian Classical Music
 Indian Music – Journey from Folk to Classical

Mini- Residency Duration: 1.5 – 3 hours Format: Lecture with Hands-on Application

Outcome: Provide practical application of Indian music techniques for all genres

Participants: Amateur to professional musicians

Topics: Indian Rhythm
 Indian Melody and Improvisation

Residency Duration: Flexible Format: Mixed

For multiple day residencies, Tālavya works with the organization to develop a program to realize the desired outcomes using a mixture of lecture-demonstration, hands-on sessions and Q&A.

A residency for a Music Department could include a mix of classroom lectures on various aspects of Indian music in relation to courses in session; practical sessions with percussion students; Indian improvisation sessions with vocalists and instrumentalists; open sessions for all students (including non-music majors) on tabla and Indian music; and creation and teaching of an Indian music based composition for a department ensemble or orchestra.

Mini- Residency for Kids – Tabla and Indian Rhythm

Duration: 1 – 1.5 hours Format: Interactive

Topics: Physical structure of tabla
 Use of tabla in Indian music (from folk to classical)
 Rhythm cycles (*taals*)

Methodology: Physical inspection of tabla drums; live demonstration of different ways tabla is used in Indian music with optional A/V support; clapping and speaking games to understand different rhythm cycles used in Indian music

Sample Press Release

North American Publicist: Rock Paper Scissors – Bloomington, Indiana

The Splendid Tabla: Tālavya Unleashes the Power of Indian Classical Beats

The tabla evokes and invokes. It can playfully mimic a cricket bowler's moves or capture the sensual arc of deer's leap. Now a familiar sound in the West thanks to lightning-fast masters like Zakir Hussain and innovators like Talvin Singh, the essential Indian classical instrument was traditionally on the sidelines, its emotional power harnessed to support other performers.

No longer. Tabla comes center stage in the hands of the young, highly trained players of **Tālavya**, a quartet that revels in the tabla's hidden potency as a rhythmic and melodic instrument capable of expressing just about anything. The ensemble distills the age-old spirit and practice of tabla into a high-energy, highly accessible evening that reveals the instrument's true joys.

"Our only goal is to present Indian classical music in a contemporary language that can be enjoyed by more people," explains Rushi Vakil, performer and group leader. "The language of tabla is really graceful, full of different tempos, energies, and emotions. All the shades of music can be found in it."

Tālavya is the brainchild of Pandit Divyang Vakil, a tabla maestro and master teacher who gave up a successful performance career to dedicate himself to guiding students and composing music. The son of a philosopher and a Montessori-influenced teacher, Vakil, affectionately and respectfully known as "Guruji," began playing tabla at age three and takes an unorthodox approach to his tradition and his teaching. In an unusual move, he studied with masters from three different *gharana*, or lineages, drawing on each in shaping his own direction.

This direction focuses on the demanding technical aspects of Indian classical performance—the precision required to evoke nuanced ideas. To get to the requisite level, the group rehearses constantly, learning to feel each other's phrasing within the precise rhythmic cycle of the classical tradition. In the world of Indian classical music, there's no such thing as practicing too much.

Though tabla ensembles are a relatively new development, Tālavya applies the same rigor to their performance as they would to a solo piece, insisting on split-second perfection and pitch-perfect tuning of their drums. Though they can play with the spark and passion of a rock drum solo, the accompanying harmonium and their honed rhythmic sense keeps their playing grounded in the cycle of beats their forbearers played in for millennia.

Yet within this technical excellence, Guruji also encourages each student to find a distinctive voice. This touch means the performers of Tālavya let their personalities shine in concert. Mop-topped Sahil Patel rarely stops smiling and looks for the lighter side of the music, while the young Rahul Shrimali takes things more seriously. Rushi Vakil, Guruji's son as well as his student, loves jazz, is a keyboardist and world music composer, while Kaamil Shah teaches *djembe* (and loves transferring Indian classical rhythms to the African drum). These broader horizons and varied influences keep the group's perspective fresh and open to other musical possibilities.

The intensity and generosity of the quartet keep to the spirit of Indian classical music, which is about devotion and not entertainment, while expanding its palette and its audience. Each concert moves between rousing peaks and slower, smooth meditative passages. It's not uncommon to catch audience members—from teenage hipsters to cosmopolitan professionals—bopping along to the pulse, or in tears or in awe after the journey through different tempos and timbres.

"People don't expect the feelings involved, perhaps because they don't think rhythm can do the same things emotionally as melody," explains accompanying artist Heena Patel. "As Guruji tells us, you smooth out the edges and perfect the contours to make music, otherwise it's just drumming."