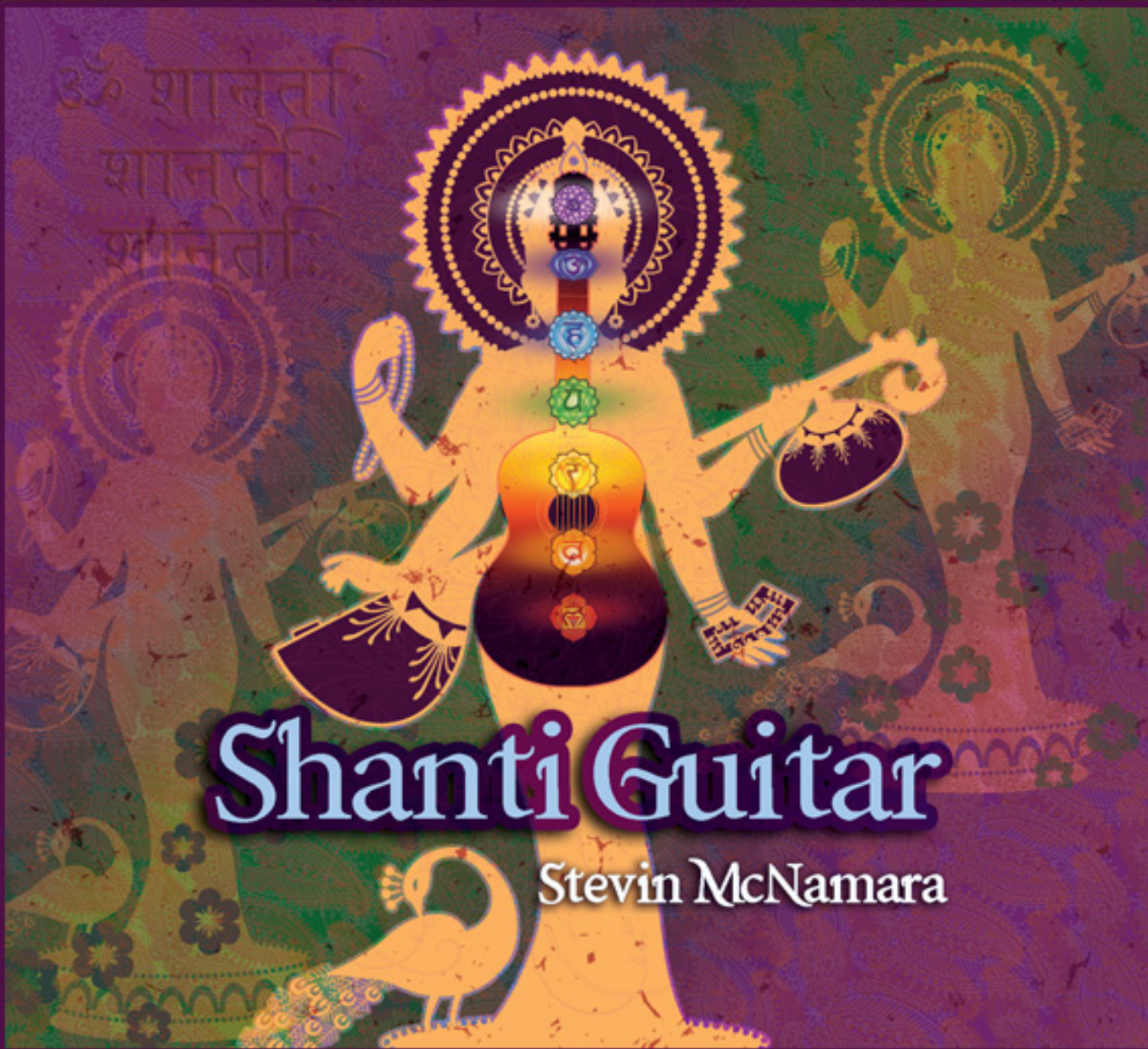


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Shanti Guitar

Stevin McNamara

Shanti Guitar

Tracks

Anam*

1. Part 1 - Alap 3:00
2. Part 2 - Gat 6:27

Moon Magic (Chandra) (Ragas Jhinjhoti and Gara - evening)

3. Part 1 - Alap 5:01
4. Part 2 - Gat 12:00

Song of the Sun* (Rag Bageshree - evening)

5. Part 1 - Alap 2:41
6. Part 2 - Gat 6:13

Doorway to Eternity* (Rag Jayjaywanti (Jaijaiwanti) - evening)

7. Part 1 - Alap 2:45
8. Part 2 - Gat 8:00

Bittersweet (Rag Charukeshi - Morning)

9. Part 1 - Alap 6:17
10. Part 2 - Gat 11:33

Journey to the Crystal Mountain* (Rag Bhairavi - morning)

11. Part 1 - Alap 4:10
12. Part 2 - Gat 6:17

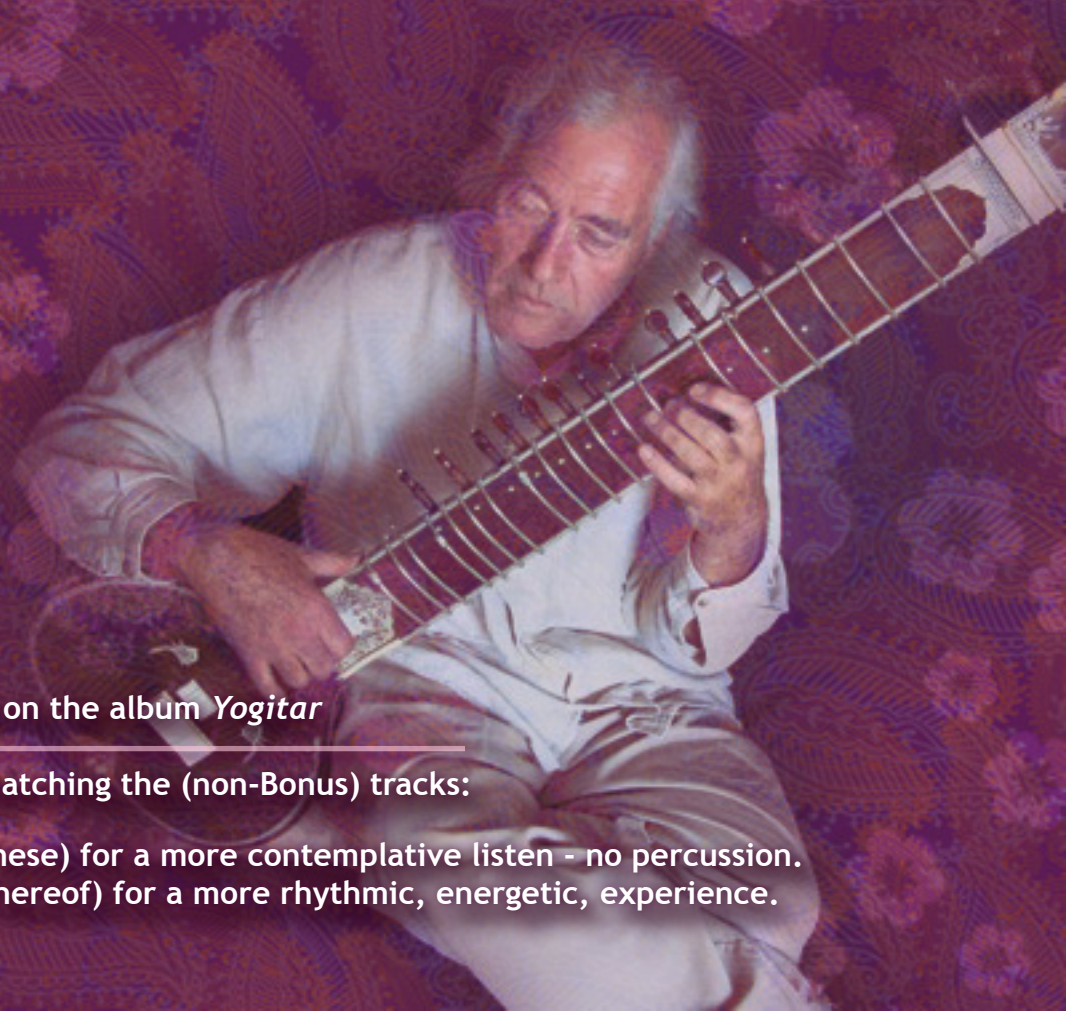
Bonus Tracks

13. Close to Home*
14. Lalita*
15. Bonita*
16. Into the Moment*
17. Song of the Sun (reprise)*

*originally released on the album *Yogitar*

A suggestion for mixing and matching the (non-Bonus) tracks:

Try tracks 1, 3, 5, 7, 9, 11 (or any combination of these) for a more contemplative listen - no percussion.
Try tracks 2, 4, 6, 8, 10, 12 (or any combination thereof) for a more rhythmic, energetic, experience.



Dear Friend

I invite you to relax and take a musical journey with me. One in which I hope you will feel peaceful, energized, inspired and in harmony with all around you; or simply to allow your feelings a vehicle for expression.

The famous Sarod Maestro Ustad Ali Akbar Khan stated: "You don't have to explain music. When you hear it, sometimes tears come out; other times you're filled with joy that increases your energy for two or three days. Music teaches you to be sensitive."

Many years ago I fell in love with the Classical music of North India. When I first heard it, I was "wonderstruck." It reached to the depths of my heart, evoking a feeling of something long, long ago - a feeling that has never left me.

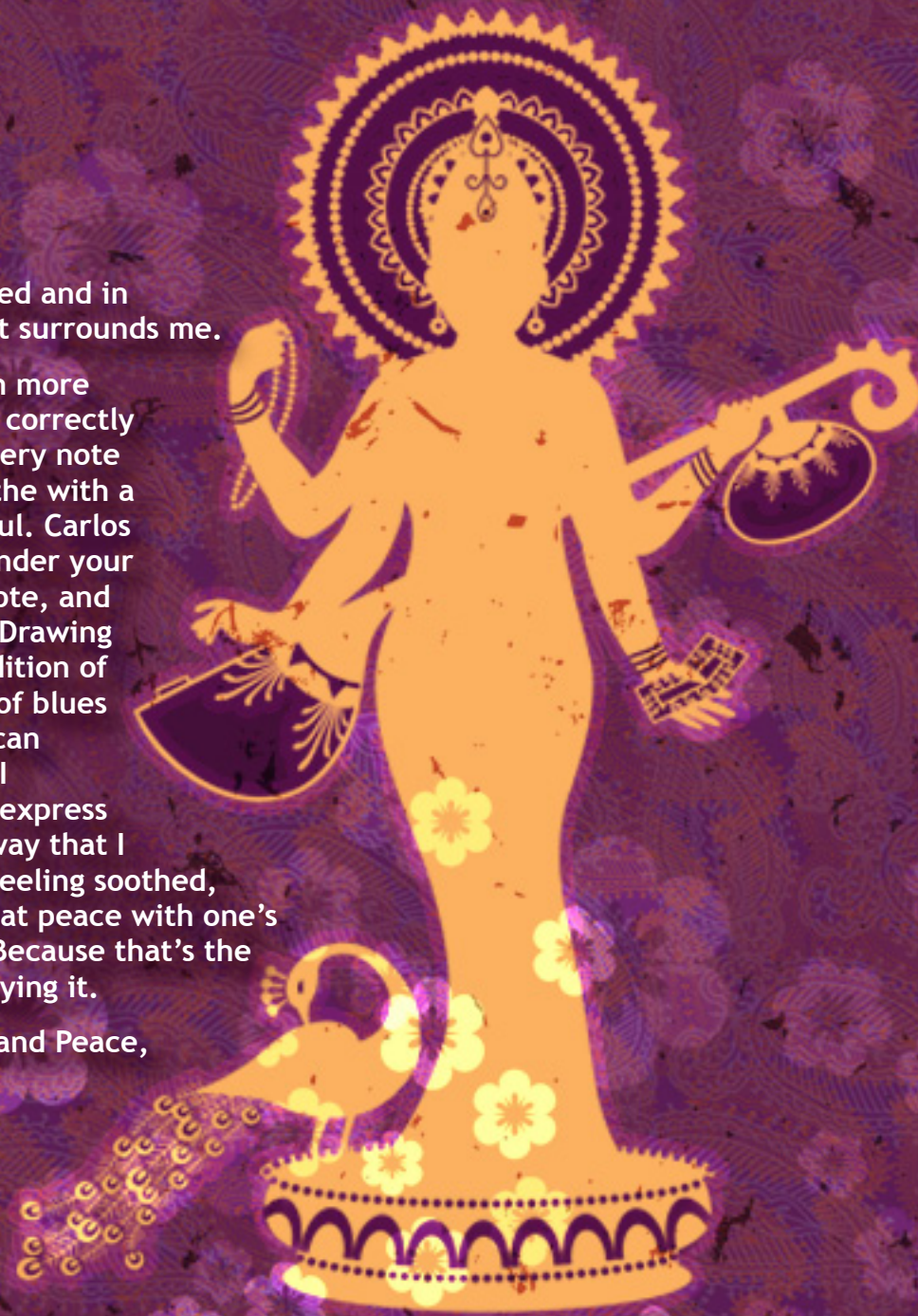
Growing up in South Africa, the rhythms and chants of the townships were an early influence and inspiration in my musical development. Later, North American blues and rock colored my playing. But it was the Indian classical raga that changed my musical life. I was very fortunate to find a true teacher in Ram Das Chakravarty of Benares, and through years of practice and immersion, I have developed a deep understanding of, and perhaps even proficiency for, this music. But by no means do I consider myself a master of the form. What I have discovered is a way to create my own music with the intent and feeling, if not the skill, of a true

Indian master: inspired and in harmony with all that surrounds me.

To me, music is much more than notes produced correctly on an instrument. Every note should live and breathe with a connection to the Soul. Carlos Santana said: "Surrender your whole being into a note, and gravity disappears." Drawing from the infinite tradition of raga, as well as that of blues and those South African sounds of my youth, I have found a way to express my experience in a way that I hope will leave you feeling soothed, healed, uplifted and at peace with one's self and the world. Because that's the feeling I get from playing it.

Namaste, Siyabonga and Peace,

Stevin McNamara
Ashland, Oregon
Spring 2012



Shanti Guitar

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About the Music

Most of the pieces on *Shanti Guitar* are based on the concept of Raga, a traditional form of Indian music that has been in existence for centuries. It's important to note that these pieces are not traditional North Indian Classical music. Rather, they were borne from a personal musical style developed over many years - a style that is heavily influenced by this music.

The word Raga itself means “that which colors the mind.” It is not only a scale or some fixed sequence of notes; it is considered a living musical entity (like a God or Goddess). The ancient Vedic yogis discovered that ragas have certain harmonious or antagonistic effects depending on when they are played. When correctly performed - at the appropriate time of day or season of the year - a spiritual connection between Raga and musician occurs, thus creating a “sound manifestation” between artist and audience. It is an experience that is literally out of this world.

Shanti Guitar

The Elements of Raga

MOOD: Unlike much western Classical Music, each Raga focuses on and explores one principal mood (i.e., joy, sadness, longing, love, devotion, etc.).

DRONE: A critical element of Indian music. Usually played on a tamboura, it portrays the unchanging inner music to which we are all connected, and provides a tonal center from which the melody emanates.

A Raga is developed in two main sections, Alap and Gat:

ALAP: a slow, pure introduction to set the mood. This is the Raga in its purest form, where all of its elements - including the Vadis (or most important notes) and the Shrutis (the microtones between the traditional Western intervals) - are portrayed. The scale, and the particular way certain combinations of ascending and descending notes are approached, all make the character and emotional effect of each Raga unique. These subtleties can only be learned through the student's constant emulation of a Master Teacher.

GAT: a melodic section set to a fixed rhythmic time cycle.

First, a melodic theme is stated - the only part of the raga that has been composed beforehand. Then the drum (traditionally tabla) joins in, also playing some fixed compositions. The players always sync on Sum, or the first beat of the cycle.

From here, the performers begin to improvise, spontaneously creating through sheer inspiration. Later, even more complex interplay between main performer and the accompanist occurs, but they always return to the theme and the Sum.

While master performers of Indian music are improvising 90% of the time, they always do so in strict adherence to the unique melodic and rhythmic structures associated with the particular raga they are performing.

Shanti Guitar

Composed, Arranged and Produced by Stevin McNamara.
Recorded by Stevin McNamara at the Sounds True Studios,
Louisville, CO, and Crystal Mountain Studio, Ashland, OR
Mixed and Mastered by Stevin McNamara at Crystal Mountain
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Stevin McNamara - *Nylon-string Guitar, Sitar, Percussion*
Jeff Grove - *Frame Drum, Dumbek, Madal, Udu, Djembe,*
Cymbals, Egg, Brushed Carpet, Block
Mark McCoin - *Clay Urn, Gourd, Shakers, Bells*
Jeffrey Rodgers - *Tabla*
Aurilia Roze - *Violin*
Aram Ram - *Tamboura and Good Vibes*

My heartfelt thanks to the musician friends who gave so
generously of their incredible talents and good vibes.
You have made this project whole.

A special thank you to Tami Simon of Sounds True, for your
generosity - and for showing me the Doorway.

Special Thanks to my wife Anamari for all the years of
incredible patience, love and support.

A very special thank you to Bernie Walters, for your
persistence, untiring encouragement and support.

And not least to Joel Davis, Parmita Pushman and all at
White Swan for believing and making this happen.

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