



SRI PARTHASARATHY SWAMI SABHA

Email : parthasabha@gmail. com

http://parthasarathyswamisabha. com/



Dec. 28, 2024

• For Private Circulation Only

VOLUME 9 • ISSUE
5

**SANGEETHA
SARATHY**



Nalli®

invites you to experience
the spiritual expression of
Bhava, Raga and Tala

Wishing Sabhas, Artistes and Rasikas a Memorable Season



“Innovate or perish” – Sikkil Gurucharan innovates with gusto and confidence

S SIVAKUMAR

It was Sikkil Gurucharan's day at our sabha as he took on the path of innovation. And it was in front of a capacity crowd. It may have been a customary beginning with Lalgudi's Varnam (Valaji), but thereon we had to listen to a different story. Out from the blue sounded 'Pa Sa.' Sikkil then drove on to present a Mallari like composition, dove-tailed it to one of GopalaKrishna Bharathi's Chidambaram Pancharathnams. Greatly inspired by Tyagaraja's Pancharathnams, these took on the same five ragas (Ghambira Nattai replacing Nattai). Sikkil's choice was a matter of guts? Yes. Agree.

And keep counting of the “newfound”. After a comprehensive alapana of Shanmukhapriya, which found a wise, musically well-informed and educated distribution of types of phrases, brigas, sangatis, et al, the song/verse was, Kaniyan Poongundranar's (கணியன் பூங்குன்றனார்) Yadhun Oore, Yavarum Kelir (யாதும் ஊரே யாவரும் கேளிர்). ஆம். கேட்டது அதுவேதான், ஐயா. The whole verse was cast before us without a miss. No recitation, or virutham here, set to tune and sung.

Here and before this and after this (GKB special, Shanmukhapriya and Mukhari) violinist L Ramakrishnan played



with passionate involvement. Be it violin's izhaippus, cut-and-dried phrases, (some rasikas want them) various other sangatis, they came about with effortless ease but all of them weighty.

'Sri Ramam' (Narayanagowlai, Dikshithar) was rendered by Sikkil dutifully, without even a pinch of harshness. Can such a grand, non-copybook-styled concert, go without a Todi and Sikkil answered with 'NotruChvarkam,' Andal's Thiruppavai, Pasuram 10 for you!

As accompanists Sumesh Narayanan (mridangam) and Giridhar Udappa (Ghatam) took to the gentlest of nuances, drew the horse tight on its rope, and gave us the softest of strokes for the Narayanagowlai krithi. The thani saw the

laya-pundits propelling their playing to higher levels with strokes in plenty, laden with fulfilling arudhis and korvais.

More.....

The Mukhari alapana was on an equal footing with Shanmukhapriya's. The song for Kambodhi that came next was a Tyagaraja composition, 'Karu Baru.' Quoting its context, Sikkil said that unlike other famous krithis in this raga, which tend to evoke the identical emotion, this starts off at the Top-Rishabam laying its emphasis on the regal phenomenon that Rama was and the people who were being ruled able to get all their wants.

By the way it is, Yadhun Oore, Yavarum Kelir, not Keliir, (கேளிர் தான், கேளிர் அல்ல). God bless Tamil!

WE WANT TO HEAR FROM YOU!

We value your feedback about this newsletter. You are welcome to share your thoughts on the concerts and lec-dems you attend here at Sri Parthasarathy Swami Sabha.

Mail them to : sangeethasarathy@gmail.com

கச்சிதமான கச்சேரிப் பட்டியல்

 முனைவர் சந்திரிகா ராஜாராம்

பார்த்தசாரதி சுவாமி சபாவின் ஆதரவில் மயிலையில் உள்ள சமஸ்கிருத கல்லூரி வளாகத்தில், டிசம்பர் 23ம் தேதி 7 மணியளவில் நடைபெற்ற பிருந்தா மாணிக்கவாசகத்தின் இரண்டு மணி நேரக் கச்சேரி, விருவிருப்பு குறையாமல் ரசிகர்களைக் கட்டிப் போட்டது.

‘வந்தனமு ரகுந்தனா’ என்னும் சுவானா ராகக் க்ருதியுடன் நிகழ்ச்சியைத் தொடங்கியவர், சுருக்கமாக ஆனால் சுவையாக ‘வந்தனமு’ என்ற இடத்தில் ஸ்வரங்களை அளித்தார். தொடர்ந்து பாடிய நாடகப்ரியா ராக ஆலாபனையில், பிருந்தாவின் முதிர்ச்சி தெரிந்தது. அடுத்து பாடிய மைசூர் வாசுதேவாச்சார் இயற்றிய ‘இதி சமயமு ப்ரோவராதாவில் யதுகுல திலகா’ எனும் க்ருதியில் ‘பரம புருஷ’ என்கிற பதத்தில் அருமையான நிரவலும், ஸ்வரமும் பாடியது, பாராட்டும் வகையில் அமைந்தது.

பாபநாசம் சிவன் இயற்றிய கானடா ராக கீர்த்தனை ‘காந்திமதி அன்னை நீ கதி’ அடுத்தது. இந்தப் பாடலை மிகவும் ரசிக்கத்தக்க முறையில் பாடி, தாமிரபரணிக் கரையில் அமைந்த நெல்லை காந்திமதி அம்மனைப் பற்றி பாவத்துடன் பாடி, நெகிழ வைத்தார். கீழ் சஞ்சாரங்களிலும், சட்ஜமத்திற்கு மேல் பாடும் போதும் பாடகியின் குரல் பிசிறின்று கணீரென்று ஒலித்தது.

தொடர்ந்து வந்த தீட்சிதரின் பரஸ் ராகத்தில் அமைந்த ‘சிந்தையே மகாலிங்க’ க்ருதியில்



அவரது பாடல்களுக்கே உரிய மத்யம கால அமைப்பு, விருவிருப்பு குறையாமல் நெகிழ்ச்சியுடன் தொய்வின்றி அமைய உதவியது.

நிகழ்ச்சியின் ஹை-லைட்டாக அமைந்தது அடுத்ததாகப் பாடிய நாட்டக்குறிஞ்சி. ராக ஆலாபனையை மிக விஸ்தாரமாகப் பாடி தன் இசைத் தேர்ச்சியை வெளிப்படுத்தினார், பிருந்தா மாணிக்கவாசகம். ‘மாயம்மா நன்னு ப்ரோவவம்மா’ என்ற சியாமா சாஸ்திரிக்ருதியை வெகு நேர்த்தியாகக் கையாண்டார். ஸ்வரம் பாடும்போது ஸ்வராட்சரமாக ‘ம’ வில் ந்யாஸமாக அமைத்துப் பாடியது, பாடகியின் கற்பனை வளத்தைப் பறை சாற்றியது.

வயலின் வசித்த ராகுல், கச்சேரி முழுவதும் பாடுபவரைப் பின்பற்றி சிறப்பித்தார்.

பெண்கள் மிருதங்கம் வாசிப்பது அபூர்வம். மிருதங்கம் அருமையாக வாசித்த ரஞ்சனி வெங்கடேசனுக்கு பாராட்டுக்கள். ராஜகணேஷின் கஞ்சிராவுடன் இணைந்து அளித்த தனி ஆவர்த்தனம் ரசிகர்களின் கை தட்டலை அள்ளிச் சென்றது.

முத்தாய்ப்பாக அமைந்த ‘ராம நாமமே துதி’ எனும் தேஷ ராகப்பாடல் (தஞ்சாவூர் சங்கராஜயர்) இனிமையும் குழைவும் கலந்து ரசிக்க வைத்தது. கச்சேரியின் பாடல்களின் பட்டியல் மிகவும் நேர்த்தியாக இருப்பது வெற்றியாக அமையும் என்பது உண்மைதான். இரண்டு மணி நேரமே என்றாலும் ஒரு நிறைவான கச்சேரியாக இருந்தது.

The PSN impact - Sunil Gargayan shines

 **S SIVAKUMAR**

Sunil R Gargyan, winner of the Dr. MLV award of our sabha this year, proved his mettle as he sang at the 10 a.m slot. (23/12/24) In his interview to Sangeetha Sarathy he has told music has been with him. Yes. It is so ordained that music and Sunil would never part ways.



He sang in the esteemed company of S R Mahadeva Sarma (violin) Mavelikkara Rajesh (mridangam) and Tirupunithura Radhakrishnan (Ghatam).

Being one of the foremost disciples of P S Narayanasamy (PSN), the Guru, would have surely imparted the gentle nuances of the art/trade to him in a big way. It must have impacted him to gallop and find his way, progressing by the day/year to attain this enviable position, doing his Guru and parents and his grandfather proud.

At today's concert he made his choices discreetly. Dhanyasi's raga moorchanas were fully formed and the raga was well established before the day's Thiruppavai (Keezhvanam) came up. Ananda Bhairavi had a rare Swathi Thirunal number (Aandholika), given with a chaste alapana where all ingredients were in place with a keen sense of proportion. 'Ramaneeve' (Narayani, Tyagaraja) and 'Thunai Purindharul' (Varamu, Sivan) too featured. In the latter he ended "Tharuna

Maadhava" stretching such that the final line was at the top shadjam. What an aesthetic closing. Such self-confidence man! The song itself lingered in one's memory for long. For 'Sati Leni,' (Ponnaiah Pillai, Purvi Kalyani) the alapana reached fulfilling levels and a little beyond.

Occasional slips may have caught the attention of the discerning rasikas, while making some bold attempts, but the point is he had sufficient musical maturity to try these.

The violinist had a tendency to put to use judiciously, many staccato phrases while playing and gathering inspiration from the Parur school. Alapanas were compactly dealt with, showed the blending of all styles.

The mridangam and ghatam artists, senior vidwans by all means, took to mellinam (மெல்லினம்) in the manner of styles for song accompaniment as it demanded and their thani thundering as it was, must have allured laya pundits.

An RTP in Lalitha was included, to unravel the unique requirements of this area.

One felt that crescendo moments were one too many inviting the comment ore saththam (ஒரே சத்தம்) from a seasoned music enthusiast. As one started to chew the cud, the drum beat was clear and loud: You are to join the big league soon. All the best!

Authentic and Admirable Presentation

SHARADHA VENKAT

One of the sought-after musicians, Kalyanapuram S Aravind showcased his artistry with a concert steeped in rich tradition. He began with the Vasantha Varam, featuring a beautiful exposition of kalpana swarams, setting the tone for the day's recital.

The rendition of 'Raju Vedale Jutamurare' (Todi), embellished with niraval and swarams at 'Kaveri Teeramananu' was followed by a soulful presentation of (Amba) 'Janani ninuvina' in Ritigowla. The seamless interplay of ragam, niraval and kalpana swarams brought out the depth and essence of the raga.

Aravind continued with 'Niravati sukada,' in a soothing madhyama kalam. Bharadwaj and Krishna on the mridangam and ghatam respectively, lent their brilliance to the piece, complemented by Vittal Rangan's finesse on the violin.

The highlight of the day was Shubhapantuvarali, an auspicious raga (Shubha) served as the centrepiece. A detailed alapan was followed by 'Shanthakaram', presented as a virtuum. Aravind's precise pronunciation, emotive phrasing, and attention to the nuances of 'bhava bhayaharam,' 'bhava-haram,' and 'bhaya-haram' were exceptional. Vittal's violin accompaniment added depth,



showcasing his expertise.

'Sri Satya Narayanam upasmahe' in Tisra Ekam stood out with its niraval and kalpana swarams set to the intricate framework of 'Matsya Koorma Varahadi Dashavatara prabhavam.' The wide-ranging interplay between the artists mesmerised the audience and the Tani avartanam highlighted the rhythmic brilliance of the percussionists. The precision in kanakku and the artistic flourishes in the moharas were truly remarkable.

The masterpiece was the RTP in Suruti, offering a feast of melodic intricacy. Aravind's exploration of the ragam, accompanied by Vittal's delightful tanam, enthralled the audience.

The Pallavi 'Paravasa Migavagude - Kanna Undan (suruti)ya kuzhal kandu' in Khanda Jati Triputa Talam was handled with exceptional mastery. The niraval

and kalpana swarams transitioned seamlessly into a ragamalikai, with ghana ragams, Yadukula Kambhoji, Kambhoji, Kedaram, and Kapi, leaving the audience spellbound.

The dreamlike rendition of 'Sundari en soppanathil vandatai solvar' transported the audience to another realm. Nearing the end of the concert, the audience were gently brought back to reality, erupting into applause for Aravind and his team.

The recital concluded with a tribute to Aravind's guru, Ramanathapuram Shiva Bhagavathar. A poignant Javali in Khamas, preceded by the viruttam 'Cherdanaai Kandanaai' in ragamalika, set the stage for a sublime finish.

Aravind's concert, marked by its depth, precision and emotive delivery, was a testament to his skill and dedication, leaving the audience in awe of the musical journey.



Young Rishabh Kaushik performed a beautiful concert for the Samskriti series at the Madras Sanskrit College. Accompanied by the talented SriHari Vittal on the violin, Pazhanj Balaji on the mridangam, and the senior vidwan Nerkunam Manigandan on the morsing, Rishabh's performance was truly a musical delight. The team showcased their skills making it a memorable evening.

Sooryagayathri's classical devotional concert was an interesting and melodious presentation. Pappu Gyandev on the violin added classical depth, while V.G. Vighneswar on the keyboard brought a light classical touch. The ensemble, featuring P.V. Anilkumar on the mridangam, Ganapathy on the tabla, and Saravanan on effects, elevated the concert to a delightful experience. The harmonious blend of classical and light classical elements created a serene and enjoyable atmosphere.



Priya Sisters: In Consonance with Tradition



The highlight of the concert by Priya Sisters, Haripriya and Shanmukhapriya, was their patantaram marked by clear diction, articulation, and a deep understanding of the lyrics. They were accompanied by MA Krishnaswamy on the violin, Parupalli Phalgun on the mridangam and Madipakkam Murali on the ghatam.

The concert commenced with a captivating varnam, 'nI manasu emaninE' (Kapi), composed by vidwan T.R. Subramaniam. This was followed by Tyagaraja's 'rAma nIvEgAni nannu' (Narayani), expressing the longing for Lord Rama's grace, showcasing the depth of Tyagaraja's compositions.

The exposition of Natabhairavi and the Papanasam Sivan kriti 'Srivalli dEvasEnApatE' was next. Natabhairavi,

known for its emotive and solemn character, was beautifully explored by Haripriya, evoking a sense of reverence. Subbaraya Sastri's 'vEnkaTa shaila vihArA' in Hamir Kalyani was rendered with devotional fervor.

Shanmukhapriya took the lead in the alapana of the raga Todi, showcasing her sensitivity to the raga's intricate nuances. Interestingly, the sisters chose Ghanam Krishna Iyer's evocative padam 'yAr pOi solluvAr,' as the main kriti of the concert. The lyrics, which speak of the pain of separation, were brought to life by their heartfelt rendition, well supported on the violin by MA Krishnaswamy.

The sisters performed a captivating trikala neraval at the line 'naNya munivartam puNyanenum uyar gaNyanenum' (நன்ய முனிவர்தம் புண்யனெனும் உயர் கண்யனெனும்),

 **RAJAGOPALAN VENKATRAMAN**

marked by intricate swara patterns and nuanced emotional expression well complemented by the accompanying team.

Ragam-Tanam-Pallavi (RTP) was in SunAdavinOdini. The pallavi composed by vidwan T.R. Subramaniam, 'govinda mAdhavA nldhAn thunai' was in chatusra nadaI and khandA jAti tripudA tAlam. Ragamalika swaras in Mukhari, RagEsri, and Patdeep led to the tani avartanam by Parupalli Phalgun (mridangam) and Madipakkam Murali (ghatam) was spirited and full of vitality, earning an appreciative applause from the audience.

The post-RTP segment featured a series of soulful renditions, including Bharati Ganesh's 'PerumAL un tirunAmam' (Sindhu Bhairavi), Annamacharya's 'vaccenu alamElumangA' (Hindolam) and 'udayAdri telupAyE' (Chandrakauns), highlighting the sisters' emotive performance. The concert concluded with Bhadrachalam Ramadasar's 'rAmacandraAya janaka rAjajA' (Kurinji), a poignant and uplifting finale.

Nanditha Kannan's aesthetic classy-classical offering

 **SUDHA PRAKASH**

Nanditha's commencement of the concert with 'Namo Namo Raghukula Nayaka' (Nattai) was evocative on an 'MS era' with apt kalpanaswarams beautifying the kriti.

Then came 'Ramanukku Mannan Mudi' rendered beautifully in Anandabhairavi, so serene yet so happy. Varali was elaborated with its quiet 'gaambheeryam' and the kriti 'had to be' 'maamava meenakshi'! The neraval at 'shyaame shankari' was uplifting and visions of devi in her grandeur. Kalpanaswarams, brisk and flowing, completed the kriti.

'Mayamma' (Ahiri) bringing out the glory of Shyama Sastry's ambal, was rendered prior to the audience favourite Vachamagocharama manasa' in Kaikavashi.

Then, of course, came the piece de resistance of the concert, the Kambodhi! Her rendition was rooted in the Carnatic



aesthetic, hitting key inflexion points around Ma, Da, and the tara stayi Ga; to all of the fans of the veteran DK Jayaraman, 'Sri Raghuvara' was the true gift of the morning which was rendered flawlessly with all its sangathis and grandeur. The neraval, swaraprastharam, needless to say were top-class.

I first heard Nanditha Kannan at Naada Inbam through the Parivadini webcast and was struck by not just her fidelity to laya, bhava, and shruthi, but also

by her sheer prowess. Learning that she was the disciple of the vidwan R K Shriram Kumar, it became evident that Nanditha had not only embraced but also excelled in the teachings of her esteemed guru.

Sanjith Narayanan on the violin, Sarvajit Krishna on the mridangam and Sai Barath on the Khanjira provided wonderful support in ensuring it was a true concert to cherish.

ஆச்சார்யர்களும் அரங்கமும்

சாரதா வெங்கட்

ஹரிகதா காலசேஷபம் செய்வதில் பெண் வல்லுனரான ஸ்ரீசரஸ்வதிபாயை முதன்முதலில் மேடையேற்றிய பெருமை வாய்ந்த நமது சபாவில் ஆண்டு தோறும் டிசம்பர் மாதம் 25-மேதேதி ஹரிகதை வழங்கிவரும் விசாகா ஹரி இவ்வருடம் 'ஆச்சார்யர்களும் அரங்கமும்' என்ற தலைப்பில் ஆழமான கருத்துக்களைப் பரிமாறினார். வைணவ சம்பிரதாயத்தில் அதி முக்கியமான ஆழ்வார்களுக்கும் அரங்கனுக்குமான உறவை அருமையாக விளக்கினார்.

காவேரி தீரத்தில் அமைந்திருக்கும் பஞ்சரங்க சேஷத்ரங்களை ஸ்ரீரங்க பஞ்சரத்தினத்தின் மூலமாகவும், மதுரகவி ஆழ்வார், கண்ணி நுண் சிறுதாம்பில் என்னைக்கொண்டு தன்னைப்பாட வைத்தான் என்றதையும் தாமோதரன் என்ற பெயர்க் காரணத்தையும் எளிமையாக எடுத்துரைத்தார்.

நாதமுனிகள் நாலாயிர திவ்யப்ரபந்தத்தைத் தொகுத்து ஸ்ரீரங்க நாதனுக்கு சமர்ப்பித்ததை கூறினார். அன்று முதல் இன்று வரை இரப்பபத்து பகல்பத்து மற்றும் அரையர் சேவை தொடர்வதை விளக்கினார். ஆராவமுதன் என்பதற்கு நூறுவிதமான விளக்கங்கள் உண்டு என்றார். ஆளவந்தார் என்ற காரணப்பெயரை ஸ்தோத்ர ரத்தினத்தை மேற்கோள் காட்டி அரங்கனை குலதனம் என்று அறிவுறுத்தி ஆட்கொண்டதை அற்புதமாக விளக்கினார். பச்சை மாமலைபோல் மேனி பாசுரத்தை அபிநயத்துடன் கூறி



குலதனத்தை (அரங்கனை) வர்ணித்தார்.

காஞ்சி வரதரிடமிருந்து இராமனுஜரை ஸ்ரீரங்கத்திற்கு அழைத்து வந்ததையும் அவருக்கு, பிறந்த ஊர் காஞ்சிபுரம், புகுந்த ஊர் ஸ்ரீரங்கம் மற்றும் குழந்தைமேல்கோட்டை செல்லப்பிள்ளை எனவும் நயம்பட நவின்றார். ஸ்ரீரங்கநாதரின் உடல்நிலையை பேணுவதற்கென்று தந்தவந்திரியை ப்ரதிஷ்டை செய்ததை எடுத்துரைத்தார். ஓம்நமோ நாராயணாய மந்திரத்தை உலகிற்கு உபதேசித்ததை நினைவு கூர்ந்தார்.

ஸ்ரீரங்கநாயகித் தாயாரால் வளர்க்கப்பட்ட பராசரப்பட்டரின் பெருமைகளையும் ஆச்சார்யன் திருவடிகளே சரணம் என சரணாகதி அடைபவர்களின் ஏற்றத்தையும் எடுத்துரைத்தார். 48 வருடங்கள் நம்பெருமானை கல்திரையின்பின் மறைத்து வைத்து காப்பாற்றியதைக் கூறி ஒரு வண்ணான் பெருமானின் வஸ்திரத்தை முகர்ந்து பெருமாளையே ஊர்ஜிதப்படுத்தினான் என்றும் கூறினார்.

வைணவ ஆச்சார்யர்களில் அதி முக்கியமான ஸ்ரீதேசிகருக்கு ஸ்ரீரங்கநாதர் கவிதார்க்கி சிம்மம் என்ற பட்டமும் ஸ்ரீரங்கநாயகித் தாயார் அதனினும் சிறந்த 'ஸ்ர்வ தந்தர் ஸ்வதந்தர்' என்னும் அடைமொழி வழங்கியதை அழகாக விளக்கினார்.

இத்தனை நிகழ்வுகளையும் 'ஜுதாமுராரே,' 'இந்த ஸௌக்ய மணினே,' 'என்ன தவம் செய்தனை,' 'ஸ்ரீரங்கநாயகம் பாவயேஹம்,' 'ரங்கபுர விஹாரா,' 'ஓ ரங்க சாயி' போன்ற கீர்த்தனைகளைப் பாடி அரங்கனுக்கும் ஆச்சார்யர்களுக்கும் உள்ள தொடர்பை தெரிவித்தார்.

108 திவ்ய தேச பெருமாள் களும் ஸ்ரீரங்கநாதருடைய திருமேனியில் உறைந்து இருப்பதைக் கூறி 'பக்தவத்சலகே மங்களம்' எனப் பாடி நிறைவு செய்தார். ஆழ்வார் திருவடிகளே சரணம்!

Beyond octaves - Spoorthi Rao

S SIVAKUMAR

How many hours of practice Spoorthi Rao, so young and so dynamic, puts in on a daily basis to reach this point in concert-making OR has she made her venture so successful by adopting a template that has its focus only on the bare essentials? Stunning, brilliant, catchy, magnificent, spectacular, crowd puller, rewarding and what not, is Spoorthi Rao.

At her concert today, Karaharapriya and Ranjani were the highlights. One could draw delights from both. They had their allotted measure in terms of alapanas, neravals and swaraprastharams, with her fondness for the uchasthayi (உச்சஸ்தாயி). Thus, everywhere it was this aspect, the top octave and a bit beyond which ruled the concert. Yes. It was daring and praiseworthy and to an extent strategic too. For Karaharapriya the song was 'Pakkala Nilabadi' and Ranjani it was the inevitable 'Durmargachara.'



A far and wide neraval was taken up by Spoorthi for both 'Dharmathmaka' (Ranjani) and 'Manasuna Thalachi' (Karaharapriya). Swaras ranging from the linear to the criss-cross types were presented with enthusiasm written all over.

Dikshithar's 'Pavanathmaja' in Naattai and 'Vararaga Laya' (Chenju Khambodhi, Tyagaraja) also fared in the concert in the very beginning close to the varnam. The second song occupied the middle slot. Spoorthi commenced her concert with a varnam that came in Hamirkalyani, a TRS composition.

V Deepika (Violin), equally young and sprightly, this lass, was equal to her task with some control and abundant caution during the two alapanas (Ranjani and Karaharapriya) and gave calculated fitting answers when it came to swaraprasatharams.

The "laya-two" being S Hariharan (Mridangam), Ram Siva (Khanjira), showed a method most-suited to the approach of the main singer and played to their full potential during the thani, sharing its space with a fine distribution among them.

Musical Brilliance of Bharat Sundar and Accompanying Virtuoso

 **RAJAGOPALAN VENKATRAMAN**

Bharat Sundar delivered a memorable concert, accompanied by Kamalakiran Vinjamuri on the violin, Patri Sathish Kumar on the mridangam, and Anirudh Athreya on the khanjira. The technical brilliance of the stellar team and superb teamwork produced a concert of high calibre.

The concert commenced with a traditional varnam, "sāmi niṇṇē kōriyunnAnu" (Sri), composed by Karūr Dēvuḍu Iyer. This was followed by Suddhananda Bharati's "Thookiya tiruvadi thunai ena" (SankarAbharaNam), which highlighted Bharat's impressive vocal range and control.

An evocative Varali alapana was next leading to Dikshitar's "sEshAchala nAyakam". Bharat's nuanced and emotive rendition brought out the depth of the raga and the lyrical richness in praise of the lord of Seshachala. An outline of the Nayaki raga was followed by Tyagaraja's "kanugonu sowkhkhyamu. The song's lyrics, which speak of the joy of union, were brought to life by Bharat's heartfelt rendition.

Khambhoji was the main raga of the evening. The alapana marked by the characteristic phrases, gamakas and



intricate melodic patterns resonated through the hall. Kamalakiran responded in style and with finesse. Papanasam Sivan's immortal "kAna kaN kOdi vEndum" was the chosen kriti. Bharat's vivid rendering of this kriti brought the splendourous Kapali procession to life in the minds of the audience. Neraval and swaras at the line 'madiyODu tArAgaNam niRaiyum andi vAnamO' ('மதியோடு தாராகணம் நிறையும் அந்தி வானமோ') painted a vibrant picture of the Lord's majestic procession. The audience was transported to the streets of Mylapore, with Bharat's singing evoking the sights, sounds, and emotions of the festive occasion. One was reminded of vidwan Madurai Mani Iyer's immortal rendition of the kriti.

What followed was a high octane tani avarthanam by Patri Sathish Kumar and Anirudh Athreya leaving the audience spellbound. The duo's intricate swara patterns, mohra and korrapu exchanges

and nadai modulations showcased the exceptional technical skill and synergy between both. The audience responded with thunderous applause.

Ragam Tanam Pallavi (RTP) was in the raga BrindAvani. Bharat's rendition of the pallavi

line "brindAvanam idhudhAnO Ananda rAdhaiyudan kannan Adum" brought out the celebration and ecstasy of Krishna's rasalila. It was well matched by the energetic playing of Kamalakiran, which seemed to dance with the vibrant rhythms of the raga and the sensitive support of Patri and Anirudh.

The post-tani segment featured a javali by Balamuralikrishna, a virttamm and tillana in Sindhu Bhairavi. It was heartening to see so many school students in attendance. Bharat announced that they are a part of GCMA's Creating A Rasika (CAR) program. After singing an alapana or a kriti, he would mention the names of the raga and the composer for their benefit.

The concert was marked by boundless enthusiasm and camaraderie amongst the vidwans on the stage. The team came together in elevating the concert experience to new heights.

SANGEETH SARATHY ONLINE



All editions of Sangeeth Sarathy published this season are available at [www. parthasarathyswamisabha.com](http://www.parthasarathyswamisabha.com)



Gayathri Girish presented an outstanding concert that was well-received by the audience for its sheer musical brilliance. The highlight of the concert was undoubtedly her rendition of Dikshitar's 'Sri Satyanarayanam' in the raga Shubhapantuvarali, which alone was a testament to the exceptional quality of the performance. Her masterful control over laya, bhava, and shruthi was evident throughout the concert. She was ably supported by Mysore Srikanth on the violin, whose melodic interplay perfectly complemented Gayathri's vocals. Manoj Siva on the mridangam and K.V. Gopalakrishnan on the kanjira provided a rhythmic foundation that added depth and dynamism to the performance. Together, this ensemble created an unforgettable musical experience.

Exceptional Concert with Perfect Shruthi Shuddham and Raga Clarity

V MOHAN

Blessed with a well-fortified and deep voice, with an unwavering quality of sruthi and good diction, Chertala Dr K N Renganatha Sharma's concerts are seen to hold a special appeal to lay as well as discerning listeners .

The raga Surati in Carnatic music is not considered as a major raga but is one among the rakthi ragas. It has a roopa of its own based on phrases and nuances. Ranganatha Sharma gave an exalted status to Surati, being his main. He had the confidence to delineate this raga comprehensively, the composition chosen being 'Geetharthamu' (Thyagaraja), describing the great qualities and heroic deeds of Anjaneya. Sparkling swara kormas were appended to the kriti.

The Bhairavi raga alapana and tanam had all type of ghamakas that surfaced, a strikingly colourful picture, exploring its myriad contours, as prelude to a captivating Pallavi set to Kanda Tripura



thala, in which Sindhu Bhairavi was chosen for niraval and kalpana swaras. The Pallavi line, 'Palini Kapalini Trisulini Arul Sindum Bhairavi', had an 'Atheetha Eduppu'. The Pallavi was taut making it obvious that this singer had control on laya.

Earlier, 'Ganapathiye' (Papanasam Sivan, Karaharapriya) gave a sprightly start to the concert. Following this, Kalkada ('Parvati Ninnu', Syama Sastri) and Neetimati ('Aravinda Lochanane', Ambujam Krishna) and the well-known 'Harhara Putram' (Dikshitar) featured. Neetimati had alapana and swaras,

bringing out the nuances of this 'Vivadi' raga, vividly.

Avaneeswaram S. R. Vinu, a leading violinist gave support of a quality appropriate to the stature of the vocalist and exhibited his virtuoso specially in the Pallavi. Sharma gave scope of a challenging nature to the violinist to show his bowing prowess.

Tiruvarur Vaidhyathan on the mridangam in the company of Dr S Karthick on the ghatam, rendered percussion support of sterling quality. Their thani bore testimony to the virtuosity of the two artists in their respective fields.

Brilliance and skills shine together

SHARADHA VENKAT

Hailing from a musical lineage, Mahathi presented an incredible performance on December 25th evening. The concert featured H.N. Bhaskar on the violin, Delhi Sairam on the Mridangam and Sai Subramanyam on the Morsing. The evening feast commenced with Khamas dharu varnam by Muthaiya Bhagavathar, 'Mathe Malayadwaja' followed by Bharathiar's 'Ganapathy Thaalai' in Nattai. Swaras in 'Dikkellam vendru' resonated triumphantly.

One among the rare gems of Muthuswamy Dikshitar, 'Rajagopalam bhajeham' in Mohanam glorified the evening. This enchanting pentatonic raga was brought to life through the intricate alapana, kruti and kalpana swarams. It exhibited Mahathi's ability to explore the depths of raga effortlessly. Thyagaraja's Sruthi ranjini was a treasure hunt. A janya of Kanthamani 'Edari sancharithura' was well sung.

Todi, considered as the pinnacle of musical excellence excelled in this concert. Mahathi's rendering of complex phrases and her precise intonations which were well brought out through



akarams, highlighted her exceptional skills. Mohanakalyani and Saramathi seamlessly flew through graha bedam showcasing her mastery. H.N. Bhaskar on the violin provided remarkable support demonstrating his profound knowledge. Thyagaraja's 'Entuku dayaradhura - Sri Ramachandra' in misra chapu came alive with Mahathi's emotional depth. Her connection to Thyagaraja was palpable particularly as a native of Thiruvaiyaru.

Delhi Sairam and Sai Subramanyam elevated the concert through their intricate rhythmic patterns, challenging and complementing Mahathi's kalpana swarams. Their Tani avardhanam was a

highlight exhibiting a balance of calmness and vibrancy. The Sai duo was a delight in total.

The RTP in Tilang was captivating with a brief ragam and an elaborate taanam interwoven with ragas such as Malayamarutham and Revathi. Mahathi proved that understanding the structure of tala, eases weaving patterns in kalpana swarams. Surdas bhajan 'Gopi gopala' in Gamanashrama and Dr. M Balamurali Krishna's Garudadhvani tillana brought the curtains down.

Mahathi's passion for music, perseverance and persuading co-artists are the secrets behind concert's success.

Preserving Originality within Structural Changes in Compositions and Ragas

 **SUNDARAMAN CHINTAMANI**

Dr. Pantula Rama and vidwan M.S.N. Murthy explored the structural transformations in Carnatic music compositions and ragas, attributing these changes to the oral tradition of transmission. Vidwan Murthy highlighted the importance of understanding prosody, chandus, meter, and the original raga structure to minimise distortions. He used 'Jaaki Ramana' in Suddha Seemanthini as an example, explaining how structural imbalances in its rendition could be corrected. Similarly, in 'Bhajana Seyavey Manasa' in Kalyani, transitioning from the madhyamakala charanam back to the pallavi requires precise tempo control during neraval to maintain its integrity.

Murthy emphasised Thyagaraja's distinctive style, where pallavis often start with 'Bhajana' and anu pallavis with 'Ajha,' underscoring the need to retain these elements. Dr. Rama elaborated on raga evolution, citing Abheri as a prime



example. She noted that the current rendition of 'Nagumomu' significantly deviates from the composer's original intent. Similarly, Kalkada's transformation, possibly influenced by vivadhi notes, and the shift of 'Kamalaphakula' from Brindavana Saranga to Brindavani exemplify the impact of such changes.

The discussion also included 'Sadhinchane' from the Pancharatna

Krithis and 'Nādādina Māta' in Janaranjani, where nuances like yati and prasa are often overlooked. Murthy stressed maintaining chandus in compositions with multiple charanams to avoid inconsistencies. Rama observed that while changes in 'Intha Soukyamani' in Kapi are appealing, they illustrate the delicate balance required in reinterpretations.

Both artists urged adherence to original prosody, gait, and eduppu nadai, cautioning against tempo deviations by instrumentalists. While creative adaptations are welcome, they stressed maintaining sensitivity to preserve the composer's vision.

The discussion emphasised the need for retrospection and diligence in ensuring the structural authenticity of Carnatic music.

Aishwarya Shankar – wholesome and traditional presentation

 **SIVAPRIYA KRISHNAN**

Aishwarya Shankar is endowed with a clear and robust voice and coupled with her firm grip on the traditional approach to singing, she presents a solid performance on stage. Her grammar is intact, and she is good in the area of tala and laya too.

This evening, she started with a rather sedate Dikshitar's 'Dakshinamoorthi' in Shankarabharanam in Misra Jhampa. Her swara kalpanas at the line were crisp and to the point. She sang for the eduppu 'Dakshinamoorthi,' but more swaras were sung for the word 'Sri' as an atheetha eduppu. She could have stuck more to the actual eduppu at samam, with the word Dakshinamoorthi, as that is the original start of the composition.

She sang 'Sankari Sankuru' in Saveri with a brief sketch of the raga in all its grandeur. 'Nadhupai Balikeru' (Thyagaraja) in Madhyamavati and 'Adi kondar andha vedikkai kaana' (Muthu Thandavar) followed suit. She sang some brisk swaras at 'Aada navamani maalaigal' which really added colour to the concert.

An expansive Karaharapriya was followed with Papanasam Sivan's 'Srinivasa thava charanam.' Aishwarya brought out the



essence of the raga wonderfully well, with the right accent on nyasa swaras and intelligent phrases. 'Hari Smarane mado niranthara' in Yamuna Kalyani offered a poignant feel and 'Visweswara darshan' in Sindhubhairavi was a fitting finale. The concert was wholesome and offered a satisfying listening experience, with no angularities whatsoever.

M. Vijay a seasoned violinist, offered good support and complemented her singing well. B.S. Prashanth and Sunil Kumar on the mridangam and khanjira, as experienced accompanists, kept up the rhythmic aspects well and offered good support to the main artist.

An Insightful Lecture on Veena Dhanammal Bani

PRIYANKA PRAKASH

Vidushi Rama Ravi's lecture demonstration on the music of the Veena Dhanammal Bani, along with vidwan RK Shriramkumar and vidushi Nandita Ravi on the morning of December 26th, was an immersive experience, delighting both the 'left' and 'right' brain in equal measure. In this lecture, Rama Ravi elaborated on the art of the Dhanammal bani, explaining how the family tightly preserved their treasure - the artistic and aesthetic repertoire and value system of their music.



She commenced by walking through the family tree, starting with the grand dame Veena Dhanammal herself (late 19th century - mid 20th century), and her lineage, which includes stalwarts T Brinda, T Muktha, violist Abhiramasundari (their sibling), T Viswanathan, and danseuse Balasaraswati, among others.

She then explained various aspects of their music, starting with the pace of music, that Rama Ravi described as 'chowka,' demonstrating with a sparking 'Kantimati' and explaining the concept of how the Gandharam was elaborated at its highest point, almost with a tease of the suddha madhyamam - an aesthetic

observation that one uncovers if we closely listen to T Brinda's rendition of the song, which vidushi Rama Ravi demonstrated beautifully.

She then explained how T Brinda was under the tutelage of Naina Pillai, a laya expert, who also had an expansive Thyagaraja Kriti repertoire, which further expanded her knowledge base. She continued to explain the vast repertoire that the family held: ranging from compositions of Shyama Shastri, Subbaraya Shastri, Thyagaraja, Tamizh Kritis, and of course Padams and Javalis, among others.

Rama Ravi further explained how the family was fiercely protective of their aesthetic legacy, wanting to preserve

the compositions as passed on, with the exact gamakas, plain notes, and pace. She demonstrated how Brindamma was a proponent of brevity in manodharmam, preferring shorter expositions that encapsulated the raga bhava in its entirety.

I walked away from this lecture with a deep, deep sense of peace and reverence for the aesthetics of our music.

Rama Ravi's 'Hastivadanaaya' in the ragam Navaraj, is echoing in my ears - the plan 'Ma' note in the 'vadanaaya' especially beautiful, as is the slight tremor in the 'ma' in the 'amma' portion of 'Mayamma' (Ahiri)!

We owe our gratitude to the vidushis and vidvans like Rama Ravi, RK Shriramkumar, and Nandita Ravi, for protecting, preserving, and propagating our raga music, maintaining its aesthetic core, and sharing the richness of this great art form with us.

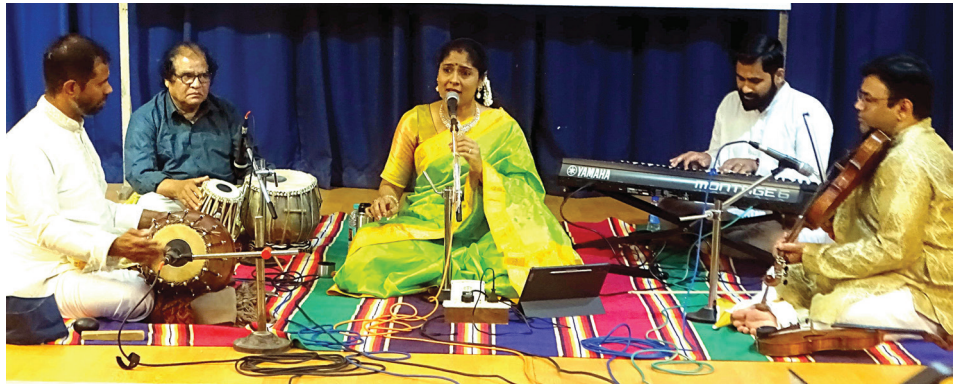
- Priyanka Prakash is a Los Angeles based vocalist and Vice President of a Healthcare company

Supported by:

**CARNATIC
QUARTET**
(Carnatic Music Only)

facebook
Group

Shri Mohan Kurup
Smt. Vijaya Muthukumar



Charulatha Mani, famed for her Isai Payanam series, presented a Mohammed Rafi Centenary special at the Samskriti series, Madras Sanskrit College. Paying tribute to the maestro, her performance captivated audiences with beloved classical numbers. Accompanied by B Ananthakrishnan on the violin, Vijay Ganesh on the mridangam, and Venkatraman on the keys, this unique concert was one of the unique events of the December Music season in Chennai.

A wholesome music by Akkarai Sisters


V MOHAN

Akkarai Sisters, Subhalakshmi and Sornalatha, from a family of rich musical tradition, became outstanding violinists at a young age, accompanying many senior artists in India and abroad. Transitioning to vocal music, they quickly emerged as front-ranking vocalists. They continue to accompany on the violin and engage in innovative efforts to advance their careers.

Akkarai sisters commenced their concert with the monumental composition 'Sri Nathadi Guruguho', believed to be the first kriti of Dikshitar. Sornalatha briefly explained the unique lyrical and grammatical features of this kriti. The sisters informed about their project on Tirupavai with vidwan Kunnakudi Balamurali Krishna and sang the Tirupaval 'Pullum Silambina Kaann' in Sankarabaranam, with a Pasuram from Periyazhwar Tirumozhi 'Maya Chakadam Udaithu', preceding it.

Thyagaraja's not often heard 'Thappi Bratiki Pova Tharama' in Thodi was chosen as the main piece. In keeping with the grandeur of this kriti, manodhrama of superb quality was employed to embellish it. The chitta swaras appended to this kriti were catchy, though some chittaswaras



of Thyagaraja's kritis are known not to have been composed by him. The sisters rendered a soulful alapana of Thodi, taking turns to adorn this queen of ragas, touching the listeners' hearts and creating a bridge between the singers and the audience. The striking brilliance of the kalpana swaras provided the perfect creamy topping for the Thodi fare.

Surya is a rarely heard raga in Carnatic music, essentially Hindolam with Anthara Gandharam, creating a poignant atmosphere unlike the sprightly Hindolam. The sisters rendered a comprehensive alapana of Surya, followed by thanam, as a prelude to the Pallavi 'Parama Dayakara Vara Sugunahaya Sri Ramachandra Sita Manohara Charanu', set to Misra Triputa thala. The Pallavi was beautifully adorned with kalpana swaras in Hamsanandi and Dhanyasi, while the violinist played Nalinakanti.

In the post-Pallavi session, they sang the attractive ragamalika 'Kannanai Kanbatheppo,' set to four

ragas: Hamsanandi, Nattakurinchi, Suddha Dhanyasi, and Aboghi. This piece, popularised by the late maestro G. N. Balasubramaniam, was a highlight. Papanasam Sivan's 'Nambi Kettavar Evar Ayya,' sung briskly towards the end, provided a fitting conclusion to the grand concert.

Violin support by Alankode V.S. Gokul, trained by the virtuoso A. Kanya Kumari, matched the high standards of the vocalists. He proved his competence in all aspects, from the Thodi alapana to the Pallavi, with impeccable attention to laya, crucial in a Pallavi.

Neyveli Narayanan on the mridangam, trained by such stalwarts such as Thanjavur Upendran and Umayalpuram Sivaraman, provided melodic support.

B SreeSundarkumar has the ability to mesmerise his audience by an innovative brand of playing. Trained by the legendary Karaikudi Mani, his support to the vocalists and collaboration with the mridangam player to provide a memorable 'thani' following the 'Pallavi', were both extraordinary.

In all, the vocal concert of Akkarai Sisters provided wholesome music to the listeners.

A Blend of Tradition and Maturity


SHARADHA VENKAT

Anirudh Subramanian's concert began with the majestic 'Swaminatha Paripalayasumaam' in Nattai by Muthuswami Dikshitar. The rendition, enriched by its samashti charanam, set a divine tone for the concert. The kalpana swarams in 'Parvati Sukumara' were exceptional, accompanied beautifully by Gayatri Shivani on the violin, whose melodic support added depth.

The concert featured Lathangi and Todi for raga alapanas, with Papanasam Sivan's 'Venkataramana' and Thyagaraja's rarely heard 'Kotinadulu Dhanushkotilo' serving as the sub-main and main kritis, respectively. Bridging the sub-main and main segment was a brisk rendition of 'Bhogeendra Sayinam' in Kuntalavarali by



Swati Tirunal, which brought an energetic charm.

As the day's musical discourse was focussed on 'Arangan,' Anirudh's concert also fittingly included songs celebrating Lord Vishnu further enhancing the thematic appeal.

Anirudh showcased his careful planning by choosing smaller kritis, that allowed him to focus on kalpana sangeetham. This strategy not only

highlighted his maturity as an artist but also demonstrated his ability to blend creativity with tradition. His elaborate raga alapanas, niravals, and kalpana swaras reflected his meticulous dedication and the guidance of his mentors.

Young violin prodigy Shivani Gayatri extended exceptional support throughout the concert, and budding mridangam artiste Akshay Venkatesan provided good rhythmic support. His tani avartanam was well-crafted, adding vibrancy to the performance.

The concert concluded with the soulful 'Rama ratan dhan payo,' a Meera Bhajan, leaving the audience with a sense of fulfillment and joy.

Rare focus on Rajeeva Dalakshi

R BHARATHWAJ

When a concert that touches the heart and mind of rasikas, it means it is a success. The applause and appreciations are the visible outcomes of this. Nisha Rajagopalan achieved this in her concert, with a wonderful set of accompanying artists in VVS Murari, N Manoj Siva and N Guruprasad.

Nisha chose to present Bahudari, Shanmukhapriya and Madhyamavati elaborately. Each of her alapanais were elaborate. Shanmukhapriya supports various permutations and combinations, while Madhyamavati requires cautious handling due to its close allies. Nisha effortlessly handled these ragams showing the quality of the raagams. Many intricate prayogams were used. Murari is his part, presented fitting responses. The tone of his violin was rather different on this day.

Thyagaraja's 'Brovabarama' was sung with swarams which showed the telltale phrases of this ragam. Swati Thirunal's 'Mamava karunaya' was presented in Shanmukhapriya with elaborate neraval and swarams.

Nisha's choice to use verses from the Sri Suktam to present Lalitha ragam was apt to create an emotive effect that



continued in her rendition of Dikshithar's 'Hiranmayim lakshmi.' The concert earlier had a 'Sivaloka nathanai' in Mayamalavagaula. Before the main, there was a racy rendition of the 'Saravanabhava guhane' in Kannada.

Shyama Sastri's 'Palinchi Kamakshi' was presented with the charanam 'rajadhiraja.' In many kritis we get to hear only one of many charanams in concerts. And listening to this less heard charanam felt good. The chosen line, 'Rajeeva dalakshi jagatrakshy prasanna parasakthi,' received elaborate manodarma treatment. The neraval in multiple speeds and swarams with a panchama koraippu were all done with ease and were enjoyable. Murari provided able support, giving fitting replies wherever necessary.

When the percussion artists know the kritis and sangatis, the support they provide becomes the best. Manoj Siva and Guruprasad provided much appreciated support for all the kalpita and manodarma parts. They played a tani which had multiple nadai and ended with an intricate korvai.

Nisha presented Bhanudasar's 'Vrindavani Venu Vaze' in Bhimplas in a very engaging manner. The rendition of the Abhang after the tani was enjoyable with so much fervour that there were multiple rounds of applause even during the song. A sedate 'Varugalamo' came in to conclude the concert.

The presence of the artists on stage and a tambura trumming sruti creates a mesmerising effect and the artists made effective use of this atmosphere to give us an excellent concert.

Striking Strings Together: A Memorable Music

SHARADHA VENKAT

The concert of two rising stars Charulatha and Viswas Hari was truly admirable, showcasing their inspiring talent. At a remarkably young age, they have mastered their respective instruments, Veena and Mandolin.

The concert began with a delightful rendition of 'Gajavadana' in Sriranjani, seamlessly transitioning into a captivating Pantuvarali alapana by both performers. This was followed by the soulful 'Aparama Bhakti Entho,' where they alternated niraval and kalpana swarams at 'Kapivaridhi dhatu na' and 'tripadalanu,' displaying excellent synchronisation. The old gem 'Sarasa sama dana' in Kapinarayani was a feast for the ears, offering a nostalgic touch.

The main highlight of the concert was Kambhoji, which held a prominent position. Viswas Hari rendered the raga alapana in the gayaki style beautifully, while Charulatha demonstrated her



knowledge of Kambhoji Tanam. Her intricate fingering techniques and emphasis on the jeeva swaras brought out the raga's essence, with the use of mandra sthayi adding depth. Their performance of Dikshitar's 'Maragatha vallim manasasmarami' yet another gem from the golden years of the past, was a masterpiece, reflecting their technical dexterity. The kalpana swara elaboration was reminiscent of the great masters of yesteryears.

Malladi Sivanand on the mridangam and Ganapathy on the ghatam provided

exceptional support, blending seamlessly with the young performers. Their solo moments during the tani avartanam were equally commendable.

Charulatha, hailing from the family of eminent vainika R.S. Jayalakshmi, has inherited the art and diligently developed it to her level of competence. Viswas Hari, under the tutelage of the renowned gottuvadyam vidwan Allam Durgaprasad, has imbibed his skills to perfection.

These promising young talents have a bright and successful musical journey ahead!

Chitravina N. Narasimhan's Technical Lecture on Swaras and Srutis



Swaras are the building blocks of music. By combining swaras, melodies can be produced, just like, by combining letters, words can be produced which are the building blocks of language. At a basic level, swaras are seven in number, popularly known as, 'Saptha Swaras'. They exist naturally and are believed to have originated from Lord Shiva. By uttering a swara, a sound of a certain frequency is produced. In between two swaras, other swaras can be produced, using the intermediate frequencies or sruthis. In Carnatic music, the swaras Sa and Pa are fixed without variations, while Ri, Ga, Ma, Dha, and Ni each have two variations each resulting in twelve swara sthanas. Additionally, a third frequency can be introduced for Ri, Ga, Dha, and Ni, with the third frequency of Ri and the first of Ga, as well as the third of Dha and the first of Ni, falling in the same place. This adds four more swara sthanas, bringing the total to sixteen.

The framework of sixteen swara sthanas forms the basis of the 72 melakarta system, which classifies ragas. Ancient texts mention swaras and refer to 22 sruthis, with one musicologist even citing 24. The higher number of sruthis results from 'micro tones' in some ragas, where subtly variant sruthis can be sung or played.

It is against the above back drop, that a highly educative lecture demonstration



in which a lot of technical knowledge on Swaras and Srutis was passed on to the audience, was made by the veteran musician Chitravina N. Narasimhan. He was supported by his son Chitravina maestro N Ravikiran on the Chitravina and the latter's students, Anahita and Apoorva on the vocal.

Vidwan Narasimhan said that Shadjam and Panchamam are said to represent Shiva and Shakti and they produce overtones naturally, when struck on an instrument. Kanchi Mahaperiyava has emphasized the divine role of Shadjam and Panchamam as 'Shiva Shakti' manifestation.

By the time of seers, Somanatha and Ahobila, these 22 positions had been gradually filled up by the great scholars, following the traditional method of 'Shadja Grama', starting from Kaishiki Nishadam.

Narasimhan listed the names of the 22 swara sthanas and the swaras (given within brackets) they represent, as given below :

1. Teevra (Kaishiki Nishadam/ Shatsruthi Daivatam), 2. Kumudvati (Kakali Nishadam), 3. Manda (Teevra Kakali Nishadam), 4. Chandovati (Shadjam), 5. Dayavati (Ekashruti Rishabam), 6. Ranjani (Dvishruti Rishabam / Shuddha Rishabam), 7. Ratika (Trishruti Rishabam), 8. Rowdri (Chatusruthi Rishabam / Shuddha Gandaram), 9. Krodha (Panchashruti Rishabam / Komal Sadharana Gandaram), 10. Vajrika (Sadharana Gandaram / Shatsruthi Rishabam), 11. Prasarini (Antara Gandaram), 12. Preeti (Teevra Antara Gandaram / Komal Shuddha Madhyamam), 13. Marjani (Shuddha Madhyamam), 14. Kshiti (Teevra

Shuddha Madhyamam), 15. Rakta (Prati Madhyamam), 16. Sandeepani (Teevra Prati Madhyamam), 17. Alapini (Panchamam), 18. Madanti (Ekashruti Daivatam), 19. Rohini (Dvishruti Daivatam / Shuddha Daivatam), 20. Ramya (Trishruti Daivatam), 21. Ugra Chatusruthi Daivatam (Shuddha Nishadam), 22. Kshobini (Panchasruthi Daivatam / Komal Kaishika Nishadam)

To illustrate where the microtones occur in ragas, Narasimhan gave the following few examples: Shanmukhapriya and Varali (Krodha), Natakurinji, Mohanam and Suddha Saveri (Preeti), Sindhubhairavi (Kshiti), Hamsanandi (Rakta, Manda, Dayavati), Saveri, Sowrashttra and Gowla (Madanti), Kalyani, Mohanam, Vasanta, Malayamarutham and Nayaki (Kshobini).

Ravikiran illustrated on his Chitravina, a few phrases in these ragas where the aforesaid srutis occur. Anahita & Apoorva also sang a few phrases.

Akalanka proposed two extra sruthis to which Venkatamakhin and others agreed, namely: (1) Kanta (Pratyantara Gandharam / Teevra Shatsruthi Rishabam) and (2) Udhipani (Prati Kakali Nishadam / Teevra Shatsruthi Daivatam)

The lecture demonstration was quite technical in nature, delving deep into certain complex aspects of the grammar of music, but Narasimhan made it absorbing to the audience, consisting mostly of students and vidwans. His talk was fluent and the ease with which he was able to quote the names of the 22 sruthis and explaining the swara sthanas, without any aid of notes, was remarkable.



email: sangeethsarathy@gmail. com

Editorial Team

S Sivakumar | R Revathi

Writers

R Bharathwaj | Dr. Chandrika Rajaram
V. Mohan | Priyanka Prakash |
Rajagopalan Venkatraman | Sharadha Venkat
Sivapriya Krishnan | Sudha Prakash
Sundaraman Chintamani

Layout & Design

Fairy M

Photos

Lingan Studios Shankar