

Report of the Daily Proceedings of the Annual Conference 2017

December 16, 2017

The day began with a rendition of devotional music by the students of the Advanced School of Carnatic Music (ASCM).

rāga tāḷamālika of Rāmasvāmi Dikṣhitar

The first session of the day was a lecture demonstration by Dr RS Jayalakshmi on the above topic. She was assisted by Kum. Swetha Balasubramaniam.

The speaker began with a brief introduction on Rāmasvāmi Dikṣhitar. The speaker highlighted the tāḷa structure and the beauty of this masterpiece. An interesting interpretation of the speaker was that the popularly held belief that this is a 108 rāga tāḷamālika of which only 61 rāgas are available is a fallacy. She opined that the rāgamālika as it exists is complete. Further details on this are available in an article written by the speaker, which is published elsewhere in this journal.

The session ended with compliments and comments from Saṅgīta Kalānidhi Trichy Shri Sankaran, Saṅgīta Kalānidhi Smt. R Vedavalli and the Saṅgīta Kalānidhi designate Shri. Ravikiran.

Vidvān Ramnad Krishnan and His Music, a Centenary Tribute

The second session of the day, on the above topic, was presented by Dr Ritha Rajan, a disciple of Ramnad Krishnan.

As a detailed tribute to the artiste's memory, penned by Dr Ritha Rajan, appears elsewhere in this journal, contents of the presentation can be obtained from there. The event witnessed several members of the Experts' Committee of the Music Academy and members of the audience, which included the sons of Ramnad Krishnan, actively participating in the discussions. Shri RK Ramanathan, son of the maestro, placed on record his appreciation of the efforts of Shri KSS Rajan, husband of Dr Ritha, who, shortly after the passing of Ramnad Krishnan, collected all his recordings. These have now been digitised by the family and are available for music aficionados. Saṅgīta Kalānidhi designate N Ravikiran offered his felicitations and spoke on how the music of Ramnad Krishnan had had an impact on his own performance style.

December 17, 2017

After the devotional group performance by the students of ASCM, the panel discussion on the topic, Kutchery Dharma, commenced in the presence of Saṅgīta Kalānidhi designate Chitravīṇa N Ravikiran. The panellists were Sarvashri Lalgudi GJR Krishnan, Mannarkoil J Balaji, Neyveli

Santhanagopalan, Dr Pantula Rama, HK Venkatram, J Vaidyanathan and Ghaṭam S.Karthick. Dr Sriram Parasuram was the moderator of the discussion.

Sriram began with a brief explanation on dharma as the sense of what is desirable or non-desirable and kutchery as a context where music happens. This was followed by Santhanagopalan stating that Carnatic music is from ‘gandharva vēdam’ and was anciently known as ‘īśai vinigai’. He also spoke of the emergence of kutchery pattern under Saṅgīta Kalānidhi Ariyakudi Ramanuja Iyengar. Sriram also agreed with him that dharma towards laya, vāggēyakāra and rāga makes the kutcheri more śāstrīya. Krishnan explained the influence of impression and expression in preserving the classicism of kutchery dharma with the changes in time. The focus on mutual respect and harmony among artists with an emphasis on pakkavādyā dharma and a restraint on the dharma was also emphasised. Then J Vaidyanathan expressed his view as a percussionist that his dharma was to accompany and elevate the main artist knowing their mood, ups and downs. He further added that silence is golden (i.e.) the knowledge on where not to play is essential. The sense of timing and proportion was also mentioned along with the priority to be given for concert attire. Pantula Rama started with the etymology of the word dharma, which was derived from the Sanskrit word ‘dhru’ meaning root. She also suggested the inclusion of veena as pakkavādyam to recreate an organic concert style. J Balaji began with a quote by Annie Besant on dharma, “That is India’s word to the world”. He also quoted the value of dharma from the Mahābhārata, which showcases the main objectives – uphold, sustain and support. He stressed on the feel of sudharma (i.e.) utilizing the stage as a performance and not as a competition. Humility on stage and pre-concert discussion among the artists were the other vital points he included. HK Venkatram shared his view on the timing and proportion of rāga ālāpāna to be played as a violin accompanist. He added that playing rāgam according to the kṛiti is also essential. Hence accompanists should be more efficient and overcome the challenge of not being repetitive. Finally, S Karthik spoke on the nature and role of upapakkavādyā in a concert and the obstacles the player faces regarding the tuning of the vādyā based on the main artist’s shruti. He further emphasized on the significance of ‘kēlvi gnānam’ (learn by experience).

The concept of team effort and unity among the artists during a concert was highlighted and emphasized by all the speakers. Saṅgīta Kalānidhi designate Ravikiran said that according to Vālmiki in the Rāmāyaṇa, dharma depended on dēśa and kāla (time and place). It was therefore necessary to keep reviewing what constitutes dharma on the concert platform as well.

December 18, 2017

The day began with a prayer song by Shwethambari, student of the ASCM. It is to be placed on record here that as in the past years, the prayer preceding each day’s conference was selected by Dr Ritha Rajan and Dr Meenakshi (Sumathi) Krishnan, based on one of the two topics for the day. The prayer sung on the 18th was Muttusvāmi Dīkṣitar’s aruṇācalanātham (sāraṅga/rūpakam), a song that Saṅgīta Kalānidhi Shri TL Venkatarama Iyer taught Saṅgīta Kalānidhi Smt DK Pattammal.

The first session was by way of a tribute to Saṅgīta Kalānidhi TL Venkatarama Iyer (TLV), past president of the Music Academy, on the occasion of his 125th year of birth. Vidvān RK Shriramkumar spoke on Shri TLV's contribution in the propagation of the songs of Muttusvāmi Dikṣitar.

Beginning with a short shloka, he spoke of how in the olden times Carnatic music concerts had a majority of Tyāgarāja's compositions. That the songs of Dikṣitar made it to the platform at all was entirely due to the efforts of a few dedicated people such as Shri TLV. The speaker gave a brief outline of TLV's life. Born on November 25, 1893 in Tirunelveli to Smt. Lakshmi and Shri. Lakshmana Suri, TLV learnt Sanskrit from his father who was an acclaimed scholar in that language. Music came by way of first cousin Saṅgīta Kalānidhi Harikesanallur Dr L Muthiah Bhagavatar. The twin passions for Sanskrit and Carnatic Music, drew him to the compositions of Muttusvāmi Dikṣitar. He qualified in law, practised as a lawyer and eventually became a judge of the Supreme Court of India.

Shri TLV met Shri Ambi Dikṣitar at Kovilpatti on May 14, 1931 and requested him to teach Dikṣitar compositions. It was Shri TLV who brought Shri Ambi Dikṣitar to Madras. He further went on to explain that it was around the same time that Saṅgīta Kalānidhi Smt Pattamal arrived in the city and she thereby learnt two songs – kañjadaḷāyataākṣi (manōhari/ādi) and bālagōpāla (bhairavi/ādi) directly from Shri Ambi Dikṣitar. After his demise, Smt DKP began learning from Shri TLV.

Smt DKP's version of the kṛiti saundararājam (brindāvana sārāṅga/rūpakam) was then played. The speaker also stressed on the importance of the gāndhāra occurring in the pallavi of the kṛiti and said that it is a very characteristic rāga bhāva of the Dikṣitar school. The speaker also added that Shri TLV, deeply conscious of the rāga structures in the Dikṣitar school, laid great emphasis on presenting them while singing the songs. The speaker went on to play an audio clip of pāhimām ratnācala (mukhāri/ādi). He asked those present to observe the way Smt DKP emphasised the niśāda in the rāga mukhāri. He then illustrated the rāga sārāṅga in Dikṣitar school and also played the audio clip of Smt DKP singing the kṛiti aruṇācalanātham.

Shri TLV's passion for bringing the kṛitis of Muttusvāmi Dikṣitar to the fore led him to teach them to notable Vidvāns and Vidūṣis such as Saṅgīta Kalā āchārya Smt. Kalpakam Swaminathan, Saṅgīta Kalānidhi Shri B Rajam Iyer and Saṅgīta Kalā āchārya Sandhyavandanam Shri Srinivasa Rao.

An audio clip of Shri B Rajam Iyer singing kāśi viśvēśvara (kāmbhōji/aṭa) was played and the speaker explained that there are three magnificent compositions in the rāga kāmbhōji composed in aṭa tāḷa – kamalāmbikāyai, śrī valmīkalingam and kāśi viśvēśvara. Audio clips of Sandhyavandanam Shri Srinivasa Rao singing the kṛiti śrī vaṭukanātha (dēvakriya/miśra cāpu) and Smt. Kalpagam Swaminathan performing ēhi annapūrṇe (punnāgavarāḷi/ādi) on the vina were played and explained.

Shri TLV wrote the biography of Muttusvāmi Dīkṣitar and this was published by The National Book Trust of India. The speaker said that the most invaluable contribution of Shri TLV, with the help of Saṅgīta Kalānidhis Dr S Ramanathan, B Rajam Iyer, and Mudikondan Shri C Venkatarama Iyer was the Tamil translation of the Saṅgīta Sampradāya Pradarśiṇi, published by the Music Academy in 1961. He then went on to talk about some interesting points about the Pradarśiṇi. Some other nuggets that emerged in the talk were

- Shri TLV told Smt DKP that the composition akilāṇḍēśvari (dwijāvanti/ādi) is not a work of Muttusvāmi Dīkṣitar.
- Shri TLV also taught his śiśyās some of the compositions that are not in the Pradarśiṇi. Here the speaker mentioned that the kṛiti santāna rāmasvāminam (hindōḷa vasantam/ādi) does not carry a caraṇa in the original Telugu version of the Pradarśiṇi. The Music Academy's Tamil version provides a caraṇa with a footnote saying "This caraṇam is not present in the Telugu Saṅgīta Sampradāya Pradarśiṇi and was given by Saṅgīta Kalānidhi Shri TL Venkatarama Iyer". It is to be noted here that Subbarāma Dīkṣitar, the author of the Pradarśiṇi, states that the ṛiṣabha can be used sparingly in hindōḷa vasantam and kṛitis of Rāmasvāmi and Muttusvāmi Dīkṣitars follow this tradition. In santāna rāmasvāminam, the ṛiṣabha is there in the pallavi and the anupallavi but not in the caraṇam found in the Tamil version of the Saṅgīta Sampradāya Pradarśiṇi. The song, as rendered by Saṅgīta Kalānidhi Semmangudi Shri Srinivasa Iyer was played.
- Vidvān Shriramkumar said that Smt DKP often remarked that the kṛitis rāmacandram bhāvayāmi (vasanta/ādi) in cauka kāla and śrī vēṇugōpāla (kuraṅji/jhampa) were sung on all auspicious occasions at Shri TLV's residence.
- cēta śrī bālākṛiṣṇam (dwijāvanti/tiśra ēka) was sung several times by Smt DKP at the request of Dr Rajendra Prasad, first President of India.
- Smt DKP was taught the kṛiti ānandēśvarēṇa (ānandabhairavi/ miśra ēka) and was told that it should not be sung in concerts and performed only during pooja or in the presence of a sanyāsi/yati.

Some old photographs of Shri TLV were shared with the audience. The speaker concluded the talk with an audio clipping of Shri DK Jayaraman singing bhaja rē rē citta (kalyāṇi/miśra cāpu).

Shri V Sriram complimented the speaker and observed that Shri TLV does not mention anywhere as to where he learnt the Dīkṣitar compositions that are outside the Pradarśiṇi. Experts Committee member Dr.Ritha Rajan congratulated the speaker and spoke about the authentic version of bhajarē rē citta and requested the speaker to sing few compositions that he had learnt from Smt DKP. Saṅgīta Kalānidhi Shri Sanjay Subrahmanyam commented that the kṛitis ananta bālākṛiṣṇa (īśamanōhari/ādi) and vēṅkaṭēśvara eḍḍappa (mēgharaṅji/rūpakam) have considerable variations between the Telugu and Tamil versions of the Pradarśiṇi. Saṅgīta Kalānidhi designate Shri N Ravikiran appreciated the speaker and gave his comments and compliments.

Udra Paddhatīya Saṅgīt

The second session of the day on this form of classical music from Orissa was by Pandit Damodar Hota. The speaker began with the history and the relationship of the art form to the Puri Jagannath temple. He also stated that it was through the oral tradition that this art form was imparted. He then listed out the eight components of Udra Paddhatīya Saṅgīt. The songs differed in tempo and the rāgas. The various improvisation techniques were then mentioned. Following this, the format of Udra Paddhatīya Saṅgīt was demonstrated by singing five songs which started with a vandana, the prayer to Lord Jagannath set to rāg mālāv and āṭ tāli and ended with Udukka gīt set to Udukka tāl. The speaker also explained how this art form has the elements of both Carnatic and Hindustani Music, yet it is neither of the two.

Shri V Sriram complimented the speaker and opened the house for discussion. Experts Committee member Dr RS Jayalakshmi offered comments. Dr Meenakshi (Sumathi) Krishnan requested for clarifications on a few terms mentioned by the speaker. Saṅgīta Kalānidhi designate N Ravikiran offered his comments and compliments. Prof Hota then presented copies of some of his books to the Music Academy library

December 19, 2017

The day began with Pavithra Parthasarathy, student of the ASCM, singing ‘pittā piraicūḍi’, a verse by Sundaramurthi Nayanar set to māyāmālāvagauḷa (paṇṇ Indalam).

Sundarar Tēvāram

The first session, on the above topic, was by Vidvān Shri Vaidyalingam. He was supported by JB Keerthana (vocal) and JB Sruthi Sagar (flute). He began by saying that Shaivism has prospered mainly due to Sundarar. He elaborated on the history of Sundarar, his birthplace and the way he grew up, later moving on to his marriage and the incidents that took place in his life. This was followed by a rendition of pittā piraicūḍi in paṇ indalam. Shri Vaidyalingam spoke about how the paṇṇs have changed through various times, how they were lost and later revived. He also spoke about the rules that had to be followed while assigning a particular paṇṇ to a tēvāram. He concluded saying Sundarar’s main mission was to establish Tamil in Tamil Nadu through his tēvārams.

Saṅgīta Kalānidhi designate N Ravikiran complimented the speaker and drew out similarities in the compositions of Sundarar and Thirumangai Azhwar. He also pointed out that Sundarar had a great impact on Carnatic music composers. The Expert Committee members added their comments and compliments.

Certain Aspects of Tanam Singing

The second session of the day was a lecture demonstration on certain aspects of tānam singing. The speaker, Kavita Devarajan, is a student of Saṅgīta Kalā āchārya Smt Seetha Rajan

and is a scholar attached the Music Academy's Research Centre. A detailed article by her on the topic of tĀnam appears elsewhere in this journal.

December 20, 2017

The day began with a prayer song by Sai Kamakshi Mounika, a student of the ASCM. She rendered Tyāgarāja's rāgasudhārāsa (āṇḍōḷika/dēśādi), a composition that Saṅgīta Kalānidhi Dwaram Venkatasami Naidu was particularly fond of.

Saṅgīta Kalānidhi Dwaram Venkatasami Naidu – a 125th year tribute

The presentation was by his daughter Vidūṣi Dwaram Mangatayaru, who was assisted by his grand nephew Vidvān Dwaram Satyanarayana. The lecture was by Srimathi Ramnath, the spokesperson of the Dwaram Trust. She took the audience through the life of the violin maestro. She also pointed out the three institutions that shaped him as a musician – the Mahārāja's Music College, Viziananagaram, the Sarasvathi Gāna Sabha, Kakinada and the Music Academy, Madras. She elaborated on the sādhanā he did to master the violin - practicing tristhāyī, kutcheri style practice with elaborate RTP and playing pure notes. She said that he was known for judicious use of speed and gamakas and his style of playing enunciated sāhitya. As a concluding note she pointed out how he never discriminated between various styles of music and included padams, jāvaḷis, dēvaranāmas and folk music in his concerts. Vidūṣi Dwaram Mangatayaru and Vidvān Dwaram Satyanarayana played Hari Hari Nārāyaṇa, a folk rendition during the lecdem.

Expert Committee member Saṅgīta Kalānidhi Trichy Shri Sankaran reminisced about Dwaram Venkatasami Naidu. Saṅgīta Kalānidhi designate Shri N Ravikiran spoke on how Dwaram Venkatasami Naidu had explored the violin thoroughly, and was known for his purity of tone and clarity of bowing. He also emphasised about the quality of time that must be spent by the upcoming artists on bowing.

Rare Varṇams

The second session of day was by Saṅgīta Kalānidhi Sudha Raghunathan and was on rare varṇams. She was assisted by Kum. Swetha Balasubramaniam and Kum. Deepika. The following varṇams were rendered:

kamalavāsini (gāvati/ādi) by Saṅgīta Kalānidhi GN Balasubramaniam

samugamu (nāṭa/khaṇḍa āṭa) by Thanjavur Vadivelu

mandara giridhara – grahabhēda varṇam (madhyamāvati/ādi)

by Saṅgīta Kalā āchārya Calcutta KS Krishnamurthy

sārasākṣirō (nāṭakuraṅgi/miśra cāpu) by Ponniah Pillai

In addition, the following varṇams were sung by Kum. Deepika:

vanajākṣa (behāg/ādi) by Saṅgīta Kalā āchārya TR Subramaniam

A varṇam in rītigaṇḍa/ ādi by Saṅgīta Kalānidhi designate N Ravikiran, which has an atīta eḍuppu.

December 21, 2017

The day began with a prayer by Preeti of the ASCM. She sang a dēvaranāma in keeping with the second programme of the day being a centenary tribute to Saṅgīta Kalā āchārya Sandhyavandanam Shri Srinivasa Rao.

The ōduvār Tradition

The first session of the day was by ōduvār Muthukandasami Desikar, one of the two TTK Awardees of the year. He was assisted by Shri Somasundaram. The speaker began by explaining the usage of the word - “Tiruciṭṭrambalam” and how important the Chidambaram temple is for a Shaivite. He also explained the Pukkutirutāṇḍagam of Appar, which establishes the greatness of the Chidambaram temple. He then related as to how the great king Rāja Rāja Chōḷa learnt about the existence of the Tēvārams from Nambiāṇḍār Nambi during the 10th century and got to know of Paṇṇs from an old lady who was a disciple of Tirunīlakaṇṭha Yāzhpāṇar. The king then had trained 48 people in his country who later came to be called the ōduvārs. The speaker spoke on how the ōduvārs used to sing the Tēvārams where the emphasis was more on bhakti than the rāga. He also spoke about the tradition of singing the Tirutāṇḍagam and went on to explain that the Tēvāra mūvar (Appar, Sambandar and Sundarar) are God-sent messengers for people who did not know the Sanskrit language. He stated that Tirugnānasambandar was the avatāram of Lord Muruga, Tirunāvukkarasar/Appar of Vagīśa Māmunivar who was also well versed in the Sāma Vēda, Sundarar of the Lord Himself and Maṇikkavācakar of Nandikēśvara. Further, he added that Appar has handled rudram in his work - Niṇḍrutiruttāṇḍagam.

Muthukandasami Desikar spoke of the usage of 23 paṇṇs in the Tēvāram tradition and listed rāgas such as Yōgini, Kamala, Tanu, Bōghavasantam and others. He also stated that it was Karaikkal Ammayar who sang the paṇṇ for the first time sometime during the 3rd century and that it was Tirugnānasambandar who sang Tēvāram in different Yappu format. He further demonstrated “Yā mā mā” padigam and explained the mālai māṭru way of singing it. The speaker then spoke on tiruvirāgam, tiruttalai jati, vazhi mozhi tiruvirāgam and also about the positive and negative notes in the saptasvarās. He also demonstrated the padigams sonmalai payilgiṇḍra, śiraiyārum maḍakkiliye, which is in the padam format and also sang few lines of the mallāri which is in khaṇḍa naḍai and concluded by singing vēdiya vēda gīta padigam.

Dr. Rama Kausalya, a member of the Experts Committee complimented the speaker and spoke about tāḷa varieties that are mentioned in the Tēvāra traditions. Saṅgīta Kalānidhi designate Shri N Ravikiran offered his felicitations.

Saṅgīta Kalā āchārya Sandhyavandanam Shri Srinivasa Rao – a centenary tribute

The second session was on the life, works and contribution of Saṅgīta Kalā āchārya Sandhyavandanam Srinivasa Rao. The speaker was his son Vidvān Madhwa Muni Rao. Sandhyavandanam Srinivasa Rao was born on August 21, 1918 at Penukonda, Andhra Pradesh.

He completed his BA, BL and practised law for some period. Srinivasa Rao received initial training in music from Pallavi Pakka Hanumanthachar, Tirupathi Rangacharyulu and Chilamathur Ramaiah. He received advance training from great maestros such as Saṅgīta Kalānidhi-s ‘Tiger’ Varadachariar, Maharajapuram Viswanatha Iyer, Dwaram Venkatasami Naidu and Mysore Vasudevachar. Rao also received special training from Saṅgīta Kalānidhi TL Venkatarama Iyer (Dikshitar kritis), CS Iyer (Syama Shastri kritis), Vijayakrishna (kshetragna padams) and Saṅgīta Kalānidhi Tanjore Ponniah Pillai (Pallavi and rare compositions)

Rao served with distinction, AIR, Madras and Vijayawada - 1944-1947 and 1954-1964 in various capacities, including Emeritus Producer. He conceptualised the Bhakthi Ranjani programme, which became hugely popular. Trained by him, the Karnataka Vadya Vrinda gave programmes and there were also sessions devoted to Trinity compositions, Tyagaraja’s Nauka Caritram and Prahlaḍa Bhakthi Vijayam music operas. There were also rāga darshana and sangita sikshā programmes. He was widely acclaimed for his stewardship as Principal of prestigious institutions such as the Central College of Karnatik Music and Teacher’s College of Music of the Music Academy, Madras, during the the years 1964-1978 and 1978-1980 respectively. He was selected for the most coveted post of National Professor of Karnatik Music by the HRD Ministry, Government of India but passed away before taking charge. He served various governing bodies such as the Experts Committee of the Music Academy, the University Grants Commission, the Sangeet Natak Akademi, and the audition committee of the AIR as member and Chairman. Rao also served as Special Officer, Dasa Sahitya and Annamacharya Projects of Tirumala Tirupati Devasthanam (TTD) and set to tune several compositions. His lecture demonstrations on various aspects of Carnatic Music and its practice were well received and acclaimed.

Srinivasa Rao received many honors and titles during his illustrious career and some of the prestigious ones are Sangita Natak Akademi award, Sangita Kala Acharya, Sangita Kala Ratna, Swar Vilas and Doctor of Letters (Honoris causa), and Asthana Vidwan of TTD.

December 22, 2017

The day began with Swati Ranganath of the ASCM singing the opening verse of Adi Shankara’s Subrahmanya Bhujāṅgam. This stōtra was a particular favourite of Saṅgīta Kalānidhi T Balasaraswathi (Bala), whose birth centenary was observed in 2017. The Music Academy devoted three of its 31 morning sessions in the annual conference of 2017 to her memory, as a reflection of her multifaceted personality.

The Music of Saṅgīta Kalānidhi T Balasaraswathi

Vidvān B Balasubramaniam of the Wesleyan University spoke on Bala’s music.

He prefaced his presentation with the remark that Balasaraswathi remains the only dancer till date to have received the Saṅgīta Kalānidhi from the Music Academy and the Isai Perarignar from the Tamil Isai Sangam, such being her musical prowess. He played an audio of Bala’s

rendering of Subrahmanya bhujaṅgam as a rāgamālika. Balasaraswathi's musical mind was unique and her unbounded creativity in singing complemented every moment of her dance. She was an outstanding dancer, singer, teacher and art lover who was always open-minded to appreciate any classic art of the world. Though Vidvān Balasubramanian had never met her personally, he had heard a lot about her from her brother and his guru – Saṅgīta Kalānidhi T Vishwanathan.

Bala's mother T Jayammal was an excellent singer and teacher whose refinement in each and every phrase elevated the musicality of Balasaraswathi throughout her career. Bala's voice could easily traverse three octaves. Although she was equally good in music and dance, she wanted to focus mainly on the latter. Her improvisational capabilities in music were therefore limited to ālāpanās. In any case women were not allowed to perform niraval and svaras in those days. Bala's abilities when singing rāgas to dwell on notes such as śuddha riṣabha, prati madhyama, śuddha daivata and kākali niśāda were remarkable. Her fondness for Hindustani music was well known and she at times had interactive musical sessions with Ustad Amir Khan and the famous Thumri singer Sidheshwari Devi.

Balasaraswathi's day would start with music practice from 6:00 A.M to 9:30 A.M and she would then move to her guru's house for dance practice till 1:30 P.M. After some time with books she would resume music practice from 4.00 P.M. Jayammal taught her the close relationship between abhinaya and music stating that she must learn to move with the gamaka and not just the tāḷa. The speaker then played a dance video of Balasaraswathi singing and dancing a padam in sāvēri. He also mentioned that the vowels like akāra (aa), īkāra (ee), ukāra (uu) are used in an equal proportion in compositions which is also applicable to rāga ālāpanā in Bala's singing.

The speaker explained about the pauses between phrases in Bala's rāga ālāpanā, which add beauty. He then played ānandabhairavi rāga ālāpanā of Balasaraswathi accompanied by T Vishwanathan on the flute.

Shri Balasubramanian then listed some of the accompanists who sang for Bala's dance performances-

Ramaiah-Naṭṭuvāṅgam
Kamudhi Ramadas- vocal
T Viswanathan-Flute
V Thyagarajan-Violin
Kuppuswamy-Mṛdaṅgam

The speaker played some audios of Viswanathan and Balasaraswathi performing together and also of the latter teaching Jody Cormack Viswanathan.

Shri Balasubramanian presented an analysis of Bala's repertoire as follows:

Alāriṭṭu in all 5 Naḍai's
Tillāna - 8
Jāvali - 57

Padam - 97
 Varṇam- 13
 śabdham- 8
 Jatisvaram -9

He concluded the lecture demonstration with a quote from Balasaraswathi's speech the year she was conferred the Saṅgīta Kalānidhi:

"It was my good fortune to have been born into a family whose traditions of music and dance were its focus for generations. Although it is well known that my grandmother's grandmother Kamakshi Ammal danced and sang in the court of Thanjavur, it is important to point out that my great grandmother Sundarammal was a musician as was my grandmother Dhanammal and my mother Jayammal."

Saṅgīta Kalānidhi M Chandrasekaran complimented the speaker and added how Bala brought beauty to the padam teruvil vārāno. Dr Ritha Rajan spoke about how during a performance of Bala's the mridangam cap tore and she managed with abhinaya till the instrument was repaired. Shri Sriram V related an anecdote of how towards the end of her life, Jayammal actually lay down behind a screen and sang for Bala's dance performance. Saṅgīta Kalānidhi Trichy Shri Sankaran spoke of how Balasaraswathi could not digest even one slip because music to her was truth.

Saṅgīta Kalānidhi designate N Ravikiran summed up by stating that it was a great presentation, which highlighted that dancers who are aware of music are more complete artistes and Balasaraswathi was the greatest exemplar of this.

Ghaṭam Making And The Adaptability Of The Instrument To A Bāṇi

The second lecture of the day was by Smt Sukanya Ramagopal, one of the two TTK Awardees of the year. Though places like Kanyakumari, Panruti, Kerala, Mysore and the Godavari basin in Andhra, are centres for ghaṭam production, the most popular are the Manamadurai, Devanahalli and Madras ghaṭams. The best known is the Manamadurai ghaṭam, which takes its name from a village that is about 45kms from Madurai. This ghaṭam has three parts - the mouth, the neck and the stomach. The instrument is positioned between the right and the left foot where the right foot is in the front and the left behind. The mouth faces inward towards the performer's stomach. While playing the ghaṭam, when its mouth is pressed against the stomach of the artist and released, air escapes creating a "gumuki" effect. The Manamadurai ghaṭam is the most sought after and can be played with "azhuttam". This particular ghaṭam is heavy and thick thereby making it difficult to produce a sound from it. Clay and sand are mixed proportionately to create this instrument and the diameter of the mouth and length are measured accurately. Manamadurai ghaṭam is known for its beautiful nādam, śruti & resonance.

A century ago, families who were into the making of earthen pots moved to Manamadurai. Out of these, one family branched off into making ghaṭams for music. This family was interested in

music and apart from work time they used to play “pānai tāḷam” for bhajans. Today this and other families are into the fifth generation of ghaṭam makers. They gradually experimented with creating ghaṭams of varying pitches. Smt Sukanya opined that in a concert if you have a ghaṭam that is perfectly tuned in pitch with the tambūra, the performance will be raised to a whole new level.

The Devanahalli ghaṭam has only two parts, namely the Mouth and the Stomach. It is lighter than the Manamadurai ghaṭam. It produces sound easily without having to apply any pressure.

The Chennai ghaṭam looks like a normal earthen pot. It is also very light and produces sound very easily.

For each of these instruments, the sound, the way you play it and the position in which you keep are all different.

How is a ghaṭam made?

The speaker described the process using the Manamadurai ghaṭam as an illustration. Sand is taken from the River Vaigai and from surrounding villages. The sand here has natural iron so it creates a nice sound/tonal quality. Clay pieces from rejected pots are broken, evened out, mixed with sand, sieved and stamped on with the feet. Along with this, a powder that is made of five metals is also mixed. The composition of this is a closely-guarded secret known only to the ghaṭam makers.

This mixture is put on a spinning wheel and spun into a pot weighing 15 kilos. In earlier days, these pots were made by spinning the wheel with the hand. Then, after electricity came, motors were used to spin the wheel. This raw clay pot is mixed with more water and beaten with a piece of wood many times till its weight is reduced to 10 kgs. This work is primarily carried out by ladies because it requires a lot of patience. The pot is then baked in the fire. In the process of making ghaṭams, a lot of them break. If 100 ghaṭams are made, we may get only 50 in good condition.

It is nearly impossible to increase the pitch of the ghaṭam. However, a tailam/oil, has been created by Ramesh, a ghaṭam maker, which can be applied to effect this. An audio visual, by Smt Sukanya, on ghaṭam making, was played.

One of the most moving aspects of the presentation was Smt Sukanya’s fervent plea that the Music Academy institutes an annual award for instrument makers. She mentioned that Ghaṭam artistes have been in existence for more than 150 years and therefore so have instrument makers. In 2014, Meenakshi Ammal, who was a prominent ghaṭam maker, was felicitated by the Sangeet Natak Akademi.

What is Bāṇi?

In Ghaṭam-playing this comes about owing to different ways of fingering, body & instrument interaction, the way you hold it, how the palms, nails and fingers are used while playing this instrument as can be observed by the audience. Smt Sukanya highlighted the bāṇi of her guru Shri

TH Vinayakram. The presentation ended with a laya vinyāsam by Smt Sukanya and her students - Ramesh Iyer, Sachin, Ganesh Murthy and Sumana Chandrashekar.

The question and answer session was most lively. Saṅgīta Kalānidhi Trichy Shri Sankaran commended Smt Sukanya on her presentation. He said that the ghaṭam as an instrument was highly underrated. All credit needs to go to Shri Vikku Vinayakram who took this to the world stage. Some of the yesteryear greats who played the ghaṭam were Umayalpuram Kothandarama Iyer, Vilvadi Iyer and Palani Krishna Iyer. Kothandarama Iyer popularised gumkis on the ghaṭam. It is very tough to set this instrument to pitch. Shri Sankaran praised the way the laya vinyasa ensemble had tuned the various ghaṭams perfectly in different swarās of a rāga and in perfect pitch. They established this instrument is not only a laya vādyam but a śruti vādyam also, he said. In the earlier days, women were never encouraged in music and to come up in it. The fact that Smt Sukanya has not only come up in a big way in this, giving various concerts, but is also encouraging other women students to take up playing this instrument is highly noteworthy.

Executive Committee member Shri V Balasubramaniam wanted to know as to how the śruti of a ghaṭam is determined even when it is made. Smt Sukanya responded that the makers know as to what proportions the clay and sand ought to be mixed; they also vary the diameter of the mouth and the thickness of the walls. Usually it is said that if the size is small, a ghaṭam will have a high pitch. However ghaṭam-maker Ramesh is now working on tuning instruments of any size to a desired pitch.

Shri Sriram V brought to light the fact that between 1937 and 1945, the music academy had banned all upa-pakkavādyams including the ghaṭam. It was thanks to Saṅgīta Kalānidhi MS Subbulakshmi, in 1946, that the upa-pakkavādyams came back. Smt Sukanya said in this context that she came up in the industry by playing in 10 am, 12 pm slots etc while she was a young girl. However, she does not see any of the junior artists having any upa-pakkavādyams such as ghaṭam, kañjira or mōrsing in their concerts. She requested the Music Academy to introduce upa-pakkavādyams in the junior slots as well.

Saṅgīta Kalānidhi designate N Ravikiran noted that in cases where the ghaṭam was of a lower pitch than desired, heating it uniformly would help in raising the pitch. He said that the gumki in the ghaṭam was not popular before Shri TH Vinayakram took to presenting it. Palghat Ramachandra Iyer popularised fast phrases. The mortality rate of ghaṭam artists is the highest with several having passed away while performing on stage. Every ghaṭam artist has to be mindful of health, stamina, etc. In cases where mridangists play a lot of complicated fast phrases the ghaṭam artist has to give a lot to keep pace. It is an extremely demanding instrument physically and very difficult for even men to take this up. It is highly commendable that Smt. Sukanya being a lady has been playing this for years and has maintained the same level of physical fitness. He seconded Smt Sukanya's suggestion that the creators of different instruments ought to be honoured.

23rd December 2017

The day began with Smt. Vanita Siddharth of the ASCM singing an abhaṅg. The song was selected keeping in mind Smt Aruna Sairam's lecture demonstration.

Recent Developments in Coordinating Melody and Harmony

The first session of the day dealt with "Recent Developments- Coordinating Melody and Harmony" and was by Dr Robert Morris, Prof. of Composition at the Eastman School of Music, Rochester. The basic idea was to harmonise Indian classical rāgas without disrupting the ārōhaṇa and avarōhaṇa even while maintaining integrity of both Indian and Western elements. New terms such as "similar motion" and "contrary motion" were explained in order to understand the various possibilities to harmonise the classical scales. Audio clippings of sampūrṇa, śāḍava, auḍava and vakra rāgas were played with their respective harmonies satisfying the "verticality condition". He also demonstrated how a kriti like Muttusvāmi Dīkṣitar's vātāpi gaṇapatim could be harmonised. A detailed article by Prof Morris on this subject appears elsewhere in this journal.

Saṅgīta Kalānidhi Trichy Shri Sankaran and Executive Committee member Shri V Balasubramaniam offered their comments and compliments. The session concluded with Saṅgīta Kalānidhi designate N Ravikiran adding his points to the topic.

The Abhaṅg, its Form, Structure, History and Development

The second session of the day, on the Abhaṅg, its form, structure, history and development, was by Smt Aruna Sairam. A detailed article by her on this subject appears elsewhere in this journal. At the summing up, Experts Committee member Dr Rama Kausalya said that Aruna had taken everyone back to the time when places such as Thanjavur were full of Marāṭhi culture.

Saṅgīta Kalānidhi designate N Ravikiran stated that it had been a remarkable morning for it started with buddhi (intellect) with the mel-harmony demo by Dr. Morris and ended with bhakti by Smt. Aruna Sairam. He mentioned that a lot of our culture is owed to the Marāṭhis - hari kathā, mridaṅgam playing (from ḍhōlak), and they were brilliant in setting an ambience for these compositions. The gōṭṭuvādyam of which he is an exponent was also from Maharashtra with Sakharam Rao introducing it to Tamil Nadu. Saṅgīta Kalānidhi Semmangudi Shri Srinivasa Iyer used to say that when Sakharam Rao sang an abhaṅg, with bhakti pouring forth, it was tough to say if it was Sakharam or Tukārām singing.

December 24, 2017

The day's sessions began with Ramya and Pooja of the ASCM singing Muttusvāmi Dīkṣitar's vallabhā nāyakasya (bēgaḍa/rūpakam).

The Art of Saṅgīta Kalānidhi T Balasaraswathi

The first session of the morning was the second of three programmes in memory of Saṅgīta Kalānidhi T Balasaraswathi and was presented by her grandson Shri. Aniruddha Knight. He spoke

about the nritya aspect in dance and said that no abhinaya was present without amalgamation of rhythm. He spoke about Bala's style adapted from her guru Kandappa Pillai, and said it would take an entire lifetime to master it. Technique, Adavu, Alaripu and Tirmānam were incorporated in their styles and 'Tai Tai tha' was unique to their style. Kandappa Pillai's son Ganesha Pillai brought the concept of sapta tālas which were danced by his mother Dhanalakshmi. He explained the importance of manōdharma and aspects of 'Kai puḍikaradhu' where the same hand gestures could not be for Cāpu tālam as for Tisra tālam. This was demonstrated by him to a song in Thōḍi rāga 'Dāni ke' where he showed the 'Kai puḍikaradhu' for that particular song. The same way in Padams it was about the 'Kāl or the feet' movements. He danced to a Padam in Punnāgavarāli-Ninnujūci and dedicated it to his mother, the late Lakshmi Douglas Knight. He concluded the session by showing a video of his mother perform to a kāpi rāga ślōka where Yashōda sings a lullaby for Kṛiṣṇa.

Saṅgīta Kalānidhi Trichy Shri Sankaran appreciated the efforts of Bala's son-in-law Shri Douglas Knight in keeping the family heritage alive. Executive Committee member Shri V Balasubramaniam brought to note the way the bells of Aniruddha's śalaṅgai were aligned to śruti.

Melody, Harmony and Mel-Harmony

The second session of the day dealt with Melody, Harmony and Mel-Harmony and was by Saṅgīta Kalānidhi designate N Ravikiran. The speaker began by describing how composers like Tyāgarāja, Dīkṣitar and several others were aware of Western culture. Through orchestras, even Western composers were aware of Indian Music. He also mentioned that the musicians and composers get together to create fusion in music and the pioneer in Indian Classical music for this was Pt. Ravishankar. Others such as Shri L Subramaniam, Shri L Shankar and Saṅgīta Kalānidhi Trichy Shri Sankaran have created fusion. The speaker also mentioned few of his experiences with Taj Mahal - played along with Vishwa Mohan Bhatt and Hossein Alizadeh (Persian Music). He screened a video of mel-harmony in rāga Māñji featuring himself playing along with Wisconsin Chamber orchestra in Madison City Square, USA. A second video of saḥāna rāgam where a school orchestra played was also screened. Ravikiran explained that usage of successive notes makes for melody and it is universal in all forms of music. Usage of simultaneous notes is harmony. He played a video of Gustav Holst to illustrate this. Mel-Harmony explores new chords and counter points based on melodic progression. It requires a close understanding of both eastern and western requirements and rules, principles and cultural expectations. He also added that the important rule of Mel-Harmony is that not only the main melody but every chord and counter point must conform to the melodic rules. He also stated that rāgas like janarāñjani, hamsadhvani, nāṭṭai, māñji, mōhanam, umābharaṇam, saḥāna, hindōlam, dīpakam, etc., were introduced by him in the west through his harmony and these were performed by western musicians and orchestras over the last several years. He also showed a clipping of a German orchestra, playing the rāga hamsanādam in just descending order and also an ambitious single piece which uses the 72 mēḷakartas allocating two seconds per rāga.

Experts Committee member Saṅgīta Kalānidhi Trichy Shri Sankaran gave his comments and compliments and added that the Turkish music also plays saṅkīrnam (9) and also 19 and 17 by way of rhythm. Vidvān Neyveli Shri Santhanagopalan complimented the speaker.

December 25, 2017

The day's sessions began with Supraja of ASCM singing a traditional taraṅgam of Nārāyaṇa Tīrtha in view of the first topic of the day.

Dakṣiṇa Bhāratīya Bhajana Sampradāya

The lecture demonstration was by Udayalur Shri Kalyanarama Bhagavatar. The presentation started with the chanting of Rāmanāma and was followed by a vīṇam. Bhajana sampradāya is said to have existed from the time of Sadāśiva Brahmēndra. Later it was popularised by Marudanallūr Sadguru Svāmigaḷ. Shri. Udayalur Kalyanarama Bhagavatar explained the life history of Marudanallūr Sadguru Svāmigaḷ in brief. It is believed that he did not speak till the age of five and did so only when his Guru, Shri. Gōpāla Bhāgavatar uttered Rāmanāma in his ears. He explained various life incidents of Marudanallūr Sadguru Svāmigaḷ and illustrated the songs and the order in which they have to be sung in Bhajana sampradāya. He also spoke on the inclusion of Taraṅgams, Prabandhams and Aṣṭapaḍīs into the tradition. Sadguru Svāmigaḷ's greatest contribution to the Bhāgavata tradition was the building up of the village of Bhāgavatapuram, which was endowed by Sarabōji Mahārāja as per his request. He is also said to have constructed the samādhi of Bōdhēndrāl, a century after the latter's passing in Aduthurai near Govindapuram.

Saṅgīta Kalānidhi designate N Ravikiran complimented Shri. Udayalur Kalyanarama Bhagavatar on his presentation.

India's Contribution to Jazz Music and Other Styles

The second session featured Saṅgīta Kalānidhi Trichy Shri Sankaran's lecture demonstration on India's contribution to Jazz Music and different styles played across the globe. He began with the remark that improvisation has been a touchstone in world music for so many years. Indian music has classifications of kalpita saṅgītam and manōdharmā saṅgītam. His focus he said was mainly on rhythm as the rest of the aspects were discussed in the earlier lec-dems. Principles and aspects of rhythm were explained in the different tāḷas by hand gestures and finger counts. Shri Sankaran dwelt briefly on tāḷa history-mārga tāḷa, śūlādi sapta tāḷa and also chanda tāḷas. All of these pertain to timekeeping and time marking. In Hindustani music, the tabla gives the time furnishing patterns called the 'Ṭhēkās'. These outline the tāḷa structure and have been codified. Sarvalaghu is the equivalent of ṭhēkās. He then, spoke about the many varieties of sarvalaghu and its importance to tāḷa.

Shri Sankaran explained as to how Afro musicians believed in keeping time and elaborated on the concept by telling a śorkaṭṭu. Gongs were used for punctuating music. Congo drums were also used. African music uses the bell pattern.

He shared a rare picture of his earlier years in the York University. It featured Robin Engelman of Three Camps playing on drum pads while teaching a student. Shri Sankaran is shown playing on the *kañjira* and demonstrating the Three Camps piece to the gathered audience. When Jazz first came to India, Joe Morello was invited to Madras to perform at the All India Radio and Shri Sankaran's guru, Palani Shri Subramania Pillai was requested to perform along with him. Shri Sankaran showed a photo taken on the occasion and also played a clipping from the performance. The speaker then highlighted the Madras Symphony by Henry Cowell. Produced in 1959, it was dedicated to the Music Academy. He also spoke about Pandit Ravishankar's contribution to world music. The Jazz musicians thought of finding new rules to apply to their music by borrowing from Carnatic Music. A lot was borrowed from the melodies and use of drum, *sitār*, and aspects of rhythm at the surface level. Now they have gone much deeper.

A clipping of the group Shakthi, comprising L Shankar, Vikku Vinayakram, Zakir Hussain and John McLaughlin was then played. Shri Sankaran spoke about his teaching experiences, in particular about the aspect of teaching 'koraippu's'. He introduced *śorkaṭṭu* as a course. He published a book on *konakkōl* and *śorkaṭṭu*. He created notation for *mridaṅgam* playing. This was in Western notation to demonstrate to students abroad. He stressed on *śorkaṭṭu* fluency and its importance in *konnakkōl*, and the necessity to strictly follow the 'Pāṭhāntaram' and not change the 'kai' to keep up the tradition. A clipping of his performance with Steve Smith was played. Clippings from the fusion group Auto Rickshaw were also played and it was shown as to how *śorkaṭṭu* was creatively used.

Shri Sankaran then introduced his student Ken Shorley to the audience. He is a percussion instructor at Acadia University and brought with him three drums specially designed by persons abroad. One of these was an irregular *kañjira*. The session concluded with Ken Shorley demonstrating a piece by playing the *kañjira* and reciting the *śorkaṭṭu*.

Saṅgīta Kalānidhi M Chandrashekarān complimented Prof. Sankaran and his student, and expressed his happiness in experiencing this music. Vidvān Arun Prakash said it was his desire that there should be more such lec-dems. Saṅgīta Kalānidhi designate N Ravikiran offered his felicitations.

December 26, 2017

The day began with a prayer song rendered by Rohini Srinath and Sai Sruthi of the ASCM. They sang Oothukadu Venkata Kavi's *kalyāṇi rāga* piece *sarasija bhava jāyē*.

Play Of Time In Anibaddha Saṅgīta

The first session was a lecture demonstration by Dr TS Sathyavathi, recipient of the Musicologist Award from the Music Academy. The speaker began by emphasising that time is very much important in music. Khalil Gibran explains that time is like love which is undivided and paceless. Musical time is the eternal time punctuated by melodic sound and when the *nāda*

(melodic sound) punctuates the eternal time, music is born. She also mentioned that one must have ākāṇṣa (expectation), yōgyata (to give a fulfillment to ākāṇṣa) and sannidhi (closeness of one word to another) be it verbal or musical and these three are more important both in nibaddha and anibaddha saṅgīta. The speaker explained about concepts of laghu, guru and plūtha in time (not as referred to in tālas) where laghu is the unit of time taken to utter a short syllable, guru is twice the time of laghu and plūtha is elongation. In our music, it is said that we always have a laghu and a plūtha. She explained the time taken to sing one phrase in rāga ālāpana by taking saḥāna as an example. She also played short clippings of vidvāns singing and playing rāgas such as yadukula kāmabhōji, kānaḍa, āthāṇa and highlighted the pauses between phrases. She also played small clippings of rāgas nīlāmbari, kēdāram (describing how the madhyamam has to be sung), darbār and nāyaki. She played clippings of kharaharapriya rāgam by Saṅgīta Kalānidhi DK Pattamal and āndōḷika rāgam by Saṅgīta Kalānidhi ML Vasanthakumari and explained how the rāga is handled by both of them. In her view, the ghana rāga pañcamam (nāṭa, gauḷa, ārabhi, varāḷi and śrī) is suited for singing tānam as the ārōhaṇam and avārōhaṇam have the perfect balance of hrasva and dhīrga. The speaker also explained as to how much time a violinist as an accompanist must play, by featuring a small clipping of pantavarāḷi rāga. She explained terms such as dhṛuti, dīpti and vikāsa. She played rītigauḷa rāgam sung by MD Ramanathan in fast and normal pace and compared them.

Experts Committee member BM Sundaram, Saṅgīta Kalānidhi Trichy Shri Sankaran, Dr Ritha Rajan and Saṅgīta Kalānidhi Sudha Raghunathan gave their comments and compliments as did Executive Committee members V Balasubramaniam and Dr Meenakshi (Sumathi) Krishnan. Prof. Robert Morris spoke. Saṅgīta Kalānidhi designate N Ravikiran also appreciated the speaker and added a point by saying that kāla pramāṇam and kālam are different wherein the former refers to the tempo and latter refers to the speed.

Tānjōre style of playing mridaṅgam

The second session of the day featured Saṅgīta Kalā ācārya awardee of the year -V Kamalakara Rao. He was a disciple of Saṅgīta Kalānidhi Palghat Mani Iyer and learnt mridaṅgam in Gurukulavāsa Paddhati. The speaker began his speech by describing Vādyā Saṅgīta, which took an honourable place in Indian Music. He went on to mention about the concert instruments such as vīṇa, nāgasvaram, gōṭṭuvādyam and mridaṅgam. A high degree of playing techniques has been developed on these over a period of time. Then the speaker narrated that mridaṅgam playing had been highly refined by Shri. Narayanaswamy Appa, who was born in Thanjavur. He is said to have played the mridaṅgam softly with no gestures. Shri Kamalakara Rao said that Araicāppu, Beat, Gumki and Toppi were the features of Thanjavur school of mridaṅgam. He said that Thanjavur Vaidyanatha Iyer could be referred to as kingmaker in the field of mridaṅgam, for he created many stellar disciples. It was said that one could distinguish whether a pallavi, anupallavi or caraṇam was being performed just by hearing his mridaṅgam.

The speaker then dwelt on Saṅgīta Kalānidhi Palghat Mani Iyer's style. He drew attention to his technique of giving gaps and eḍuppu azhagu in his mridaṅgam accompaniment style. Then he mentioned about Mani Iyer's knack of grasping the pulse of the audience. He played short audio and video clips of Palghat Mani Iyer performing.

Expert Committee members Shri BM Sundaram and Saṅgīta Kalānidhi Trichy Shri Sankaran spoke on the similarities between the Thanjavur and Pudukottai styles of playing mridaṅgam. Saṅgīta Kalānidhi designate N Ravikiran spoke on how there was a difference between the mridaṅgam playing a song and mridaṅgam playing for a song. He stressed the importance of intuition in anticipating a sangati for a song and also the necessity for silence when it is demanded.

December 27, 2017

The day began with Svarathmika of the ASCM singing Mayuram Viśvanātha Sastry's composition – śivanukkilaiyā (hēmavati/rūpaka)

Saṅgīta Kalānidhi Rallapalli Ananthakrishna Sarma, A Centenary Tribute

The first lecture of the day was a centenary tribute to Saṅgīta Kalānidhi Rallapalli Ananthakrishna Sarma and was by his disciple Dr T Sachidevi. He was responsible for the identification of the Saṅkīrtana Bhaṇḍāram inside the Tirumala temple, which contained all of Annamācārya's songs, inscribed on copper plates. Over 32,000 Saṅkīrtanams in 80 rāgas, most of which are not in use in present times, were found. Dr Rallapalli did extensive research to revive the unknown rāgas and tuned nearly 120 Annamācārya songs in the rāgas specified in the copper plates. The Tirumala Tirupati Devasthanam published those tunes in two volumes. Dr Rallapalli also edited 8,000 saṅkīrtanams out of the total lot found in the Bhaṇḍāram.

He has several publications and literary works to his credit spanning the fields of Literature and Music, and in Kannada, Telugu, Sanskrit and Prakrit. His works also include editing of major music treatises such as the Saṅgīta Sampradāya Pradarśiṇi, and prabhandas kāvyas such as Pāṇḍuraṅga Mahatyamu of Tenali Ramakrishna and Pothana's Telugu Bhāgavatam. He composed a variety of musical pieces such as gītams, svarajatis, varṇams, kṛitis, tillānas and maṅgaḷams. He received the title Saṅgīta Kalānidhi from The Music Academy, Madras in 1974. He was also an āsthāna Vidvān of Tirumala and received an honorary doctorate from the Sri Venkateswara University. He was also a member of The Central Saṅgīt Nāṭak Akādemi and received its fellowship in 1972.

The Compositions of Mayuram Vishvanatha Shastry

The second session was a lecture demonstration on Mayuram T Vishvanatha Shastry compositions and was by Dr RS Padmasini. Vishvanatha Shastry was one of the most innovative composers of Carnatic music. The speaker described Sastry as a multifaceted genius who left an indelible mark in the world of art as a classical singer, composer, instrumentalist and playwright.

His greatest contribution was his pioneering venture in setting Tirukkural, the ancient Tamil work to music, despite its uneven metrical scheme, with the aim of performing it in musical concerts. A kīrtana model of Tirukkural was also demonstrated as part of the lecture. ‘Tripadam’, a musical form introduced by Shastry, having three segments in three different rāgas, was mentioned in the session. Dr. RS Padmasini rendered the Pañcaratna Kritis composed by Vishvanatha Shastry. The speaker highlighted the composer’s patriotic spirit as exemplified in his unique composition ‘Jayati Jayati Bhārata Mātā’, a contender in the final round for the selection of the National Anthem of India.

December 28, 2017

The day began with a prayer song by Aishwarya and Sruthi Kumar. They rendered dēvadēva kalayāmi tē, a composition of Mahārāja Swati Tirunal, set in māyāmālavagauḷa rāga.

Aesthetic and Creative Excellence of Some Doyens of Carnatic Music

The morning session began with a lecture demonstration by Saṅgīta Kalā ācārya awardee Radha Namboodiri. She said Carnatic music is a highly evolved art form, which has been preserved as an oral tradition by composers and musicians. She spoke at length on the styles of Saṅgīta Kalānidhis Ariyakudi Shri Ramanuja Iyengar, Shri G N Balasubramaniam, Smt T Brinda and Semmangudi Shri Srinivasa Iyer. Ariyakudi Ramanuja Iyengar used to maintain brisk madhyamakāla throughout the concert. He would perform according to the audience pulse. In his concert, he used to keep one hour for the tukkaḍās due to which many youngsters were attracted to his music. He tuned Andal’s Tiruppāvai and Aruṇācala Kavi’s Rāmanāṭakam. Next she mentioned about GNB who was adventurous in his approach. His music was highly intellectual and he was a composer as well. T Brinda’s music was full of bhakti and rakṭi. She specialised in padams. Semmangudi Srinivasa Iyer’s music was influenced by Shri T N Rajarathnam Pillai. In his music, she said we can see fine artistry in the patterns of niravals, gamakas, and svara prastāra. He also tuned kritis of Sadāśiva Brahmēndra, Nārāyaṇa Tīrtha and Ambujam Kṛṣṇa among others.

Dr Ritha Rajan said that all the four artistes highlighted had similarities in their musical outlook. Saṅgīta Kalānidhi Trichur Ramachandran said that he was an admirer of all these maestros. Saṅgīta Kalānidhi designate N Ravikiran spoke of how his music was influenced by the great masters.

Training Under Saṅgīta Kalānidhi T Balasaraswathi

The second session of the day was by Smt Hemamalini Arni who shared her experiences of learning under Saṅgīta Kalānidhi T Balasaraswathi. Her disciple Smt. Kiranmayee assisted her. The speaker shared many memories from her association with her guru. She narrated the incident of Balasaraswathi presenting her a cup, appreciating her performance at the Music Academy. She detailed the teaching methodology of Balasaraswathi, her insistence on singing while dancing.

Elucidating this, the speaker sang as she did abhinaya on stage to the padam ‘tiruvoṭṭriyūr tyāgarājan’ in aṭhāṇa, ‘nīlamayil’ in nīlāmbari, ‘āḍuvum śolluvāl’ in saurāśtram, ‘teruvil vārāṇō’ in khamās, ‘mogaḍocci’ in sahāna, ‘kriṣṇa nī bēganē’ in yamunākalyāṇi and the jāvaḷi ‘sakhi prāṇa’ in cheṇjurutti.

Saṅgīta Kalā āchārya Smt. Vijayanthimala Bali offered her compliments and reminisced on her days as a student with the speaker under Vazhuvoor Shri Ramaiah Pillai. The session ended with compliments and comments from Saṅgīta Kalānidhi designate N Ravikiran.

December 29, 2017

The day began with Vasudharini and Divya Meena of the ASCM singing jaya jaya jaya jānaki kanta, a dēvaranāma of Purandaradāsa set to nāṭa.

BVK Sastry, A Centenary Tribute

The first session commemorated the birth centenary of the multifaceted music personality BVK Sastry (BVK). It was presented by Vidvān Mysore V Subramanya and Vidvān S Sankar accompanied by Varijashree Venugopal and BS Purushothaman (kañjīra). The speaker began by describing the writings of BVK as a record of cultural history. He was born in Nanjangudu, Mysore and did his schooling and diploma in painting from the Chamarajendra Technical Institute, Mysore. He listened to music performances at the Mysore palace and also enriched his knowledge in music by attending various types of concerts. He would interact with artists and discuss about the finer element of music and acquired a strong foundation in the art. Subramanya also mentioned that BVK was a voracious reader of books on arts and culture. His first music review was published in a Kannada weekly in the year 1948. Through his writings he greatly encouraged the upcoming young artists to perform and also guided them to experiment. A down to earth man with a large family of friends and admirers, he passed away at the age of 87. He composed many songs and one set of these are known as Antapura gītē, which was set to music by Saṅgīta Kalānidhi Mysore V Doraiswamy Iyengar. Selections from these were then rendered and featured the following songs:

rōśa viḍenē sakhi – kāmbhōji, ādi.
ēne bhayabhrāntiye- nīlāmbari, miśra cāpu
sundarinīne- bēgaḍa, rūpaka

Expert Committee member Shri BM Sundaram, who spent some time with BVK, spoke of his interactions with the scholar. Saṅgīta Kalānidhi designate N Ravikiran offered his compliments.

The Thanjavur Harikathā Tradition

The second session featured Dr Premeela Gurumurthy. With a presentation richly illustrated with photographs of the great performers of the past, she spoke on the evolution of the art over the centuries. Thanjavur Harikathā owed much of its form to the Marāṭhi kīrtankārs who flocked to South India with the establishment of Marāṭhā rule. The present format was given shape to

by Thanjavur Kṛiṣṇa Bhāgavatar in the 19th century. Dr Premeela performed the pañcapadi- the standard invocatory pieces for Harikathā. She traced the careers of several performers in the art and through them the way the art form evolved. She finally spoke on the struggles that women had to undergo before being accepted as Harikathā performers. The pioneer in this was C Saraswathi Bai, followed by Banni Bai and others. Recordings of the two women artistes named above were played.

Saṅgīta Kalānidhi Shri Sanjay Subrahmanyam drew attention to the high quality of music in Harikathā as was evident from the recordings of Saraswathi Bai. Saṅgīta Kalānidhi designate N Ravikiran spoke of the influence of Harikathā on Carnatic music and it having been instrumental in bringing the gōṭṭu vādyam/Chitravīṇa to the fore.

December 30, 2017

The day's proceedings began with Krishnamurthy of the ASCM singing the Tyāgarāja kriti manasā eṭulōrtune (malayamārutam/rūpakam).

Telugu Padams and Jāvaḷis

The first session was by the Hyderabad Brothers. The speakers said that padams and jāvaḷis don't vary much regarding lyrical aspects but the difference lies in the kālapramānam of rendering. A few padams are rendered in madhyamakālam as well but no jāvaḷi is rendered in viḷamba kālam. Padams have higher musical content than lyrical content. This feature makes this particular type of composition a challenge for the singer with respect to breath control and putting lyrics together despite the extended dīrghams from one āvartanam to another on tāḷam. Both Padams and Jāvaḷis are predominantly dance-oriented and the credit for preservation and promotion of these compositions can be given to the people from the Dēvadāsi tradition. Veena Dhanammal and Saṅgīta Kalānidhi s Balasaraswathi and T Brinda were known for specializing in and preserving padams and jāvaḷis. Yesteryear's musician-dancers like Balasaraswathi could pass on these compositions to the next generation as their musical knowledge was exceptional as well.

The theme of these compositions revolves around Nāyaka-Nāyaki conversations or Nāyaki-Sakhi conversations, which ultimately refers to Jīvātma- Paramātma concept depicting 'Antarbhakthi'. Saṅgīta Kalānidhi Dr.Sripada Pinakapani did extensive research on padams and jāvaḷis and helped preserve them by notating in a detailed manner so that the delicate details of the rendering would not be missed when a musician sang the composition following the notation. Saṅgīta Kalānidhi Nedunuri Krishnamoorthy and Voleti Venkateshwarlu have also performed and promoted the traditional padams and jāvaḷis in various concerts and radio programs thus passing them on to the next generations.

In various padams, unique usage of saṅgatīs is seen which might not be theoretically correct for a particular rāga. Saṅgīta Kalānidhi Shri Sanjay Subrahmanyam opined that these unique usages ought to be sung as they are even while it was necessary to ensure that these do not come into any new composition. Saṅgīta Kalānidhi designate N Ravikiran emphasised the importance of

good pakkavādyams to highlight these compositions in concerts and also the importance of plain notes in bringing out the beauty of these compositions while rendering them.

The Impact of Carnatic/Indian Rhythm on Western Music

The second session of the day was presented by internationally acclaimed artistes Glen Velez and Loire Cotler. Glen Velez is an American percussionist, vocalist, and composer, specializing in frame drums from around the world. He is largely responsible for the increasing popularity of frame drums in the United States and around the world. Loire Cotler is a Jewish American Jazz Rhythm Vocalist, composer, recording artist, educator and certified Music Therapist known for her outstanding konnakōl, scat singing and original world jazz standard interpretations. The following pieces were performed by them:

- Miriam's Prophecy

Composed by Glen Velez and Loire Cotler to a 10-beat cycle. Glen played the Riq, a Middle East Tambourine. Loire sang a combination of Konnakōl, jazz Scat and original wordless improvisations inspired by Jewish Niggun and Middle-East Taxism

Tel Halaf

Composed by Glen Velez to a 5 beat cycle, this composition utilized the European Medieval (13th and early 14th Century) technique of Hocketing. Hocket is the rhythmic linear technique using the alteration of notes, pitches, or chords. In medieval practice of Hocket, a single melody is shared between two (or occasionally more) voices such that alternately one voice sounds while the other rests. Tel Halaf is composed of twelve rhythmic cells, which are notated. However, the rhythmic cells are divided and triggered spontaneously by rapid moving rhythmic cues. Sometimes the cue triggers the interlocking rhythm and other times the cues trigger the composite rhythm. There is a section in the middle of the piece where Loire improvised a melodic solo. After the melodic solo the rhythmic cells become more and more dense with variations and more demanding konnakōl phrases.

- Glen Velez Signature Bodhran Solo

Glen created a solo utilizing drumming techniques and rhythmic concepts from around the world combined with Central Asian Overtone singing and Šorkaṭṭu. This has become known as the Glen Velez signature solo style on the Frame Drum. You can be sure that anyone who holds a frame drum on the knee and plays with hands (rather than a stick) hails from the Glen Velez lineage. During the drum solo, Glen sang Central Asian Overtone Singing, also called "Hoomi" and sang the time cycle using šolkatṭu, improvising on the drum against vocalizations. Glen began developing this in the 1970's. Glen's innovation and teaching style called Handance Method has created a shift in modern percussion.

- Bye Bye Blackbird

Classic Jazz composition from The Great American Songbook composed in 1926. Composed by Ray Henderson and Mort Dixon it was given a new and original arrangement by Glen Velez and Loire Cotler. They reimaged this jazz classic (originally in 4-beat cycle), by phrasing into a 9-beat cycle.

Saṅgīta Kalānidhi designate N Ravikiran, who has worked extensively with this duo, spoke of their skills and commended their performance.

December 31, 2017

The day's session began with devotional music by the CRV School, runners up in the competition organised for that genre by the Music Academy.

The Influence of Indian Classical Music on Western Art Music

The first lecture for the day was presented by one of the foremost exponents of the classical piano in India – Anil Srinivasan. A detailed article by him on the subject is published elsewhere in this journal.

The Universal Appeal of Mōhanam

The second lecture was by Praveena Thodge, a scholar with the Music Academy's Research Centre. A detailed article by her on the subject is published elsewhere in this journal.

January 1, 2018.

Members' Day and Open House

The Academy's Executive and Experts Committee were 'At Home' for the members on New Year's Day. A traditional Indian breakfast was served after which everyone repaired to the Kasturi Srinivasan Auditorium for the Open House. The proceedings began with devotional music by students of the CRV School of Music, winners in the competition for that genre organised by the Music Academy.

Convenor of the Annual Conference, Shri Sriram V spoke on the 31 different lecture demonstrations on a diverse set of topics that had happened over 16 days, all of which had been presided over by Saṅgīta Kalānidhi designate of the year Chitravina Shri N Ravikiran. The latter spoke on the wide-ranging topics and complimented the presenters for their excellent preparations. Saṅgīta Kalānidhi Shri TV Gopalakrishnan complimented the Music Academy for its exceptional programs. He greeted Chitraviṇa N.Ravikiran for his perfection in his music and his creativity. He said that if Chennai is the cultural capital of India, the Music Academy has had a major role in making it so. Experts Committee member Dr MB Vedavalli, commended the informative and innovative lectures in the series, highlighting the ones on Mōhanam and Mel-harmony in

particular as being educative. Dr S Sowmya complimented the Academy for its conduct of the morning sessions.

Shri. Sriram V thanked what he termed was the magnificent team which included Academy staffers Rajendran, Sathya, Ranga and Kumar. He thanked the students of the Advanced School of Carnatic Music, who did a phenomenal job as volunteers. Members of the audience too spoke on the occasion.