

Proceedings of the Conference - 2007

December 16, 2007

The morning lecture-demonstration sessions of the conference session of the Music Academy had an auspicious beginning with a rendition of Nauka Charitram songs of Tyagaraja by the students of the music department of the Madras University.

At the suggestion of 2007 Sangita Kalanidhi elect, Vidwan Palghat Raghu, each day was dedicated to the memory of yester year stalwarts who could not be felicitated during their life time by the Academy.

The first day was dedicated to the memory of the violin maestro R.K.Venkatarama Sastry, whose centenary is being celebrated this year.

The first lecture demonstration on '*Rare compositions of Mysore Vasudevacharya*' was presented by Padma Murthy, formerly Head of the Department of Music at Mysore University and a member of the Advisory Committee of the Music Academy.

Vasudevacharya composed mostly in Telugu, a few in Sanskrit and only one in Kannada. About 140 of his compositions have been published with notations provided by him and the second volume with the rest of his compositions is being published. There are many in rare ragas and talas like "*Daasarathe pahimam*" in Bilahari, trisra tripura, "*Mahatmule*" in Rishabhapriya, "*Ninne Saranantinayya*" in Dhenuka, etc. His compositions flow with bhava and lyrical beauty and are embedded with dhatu swara prayogas, chitta swaras and sangatis.

Padma presented six of his kritis – in Vasanta, Purvi Kalyani, Pushpalatika, Simhendramadhyamam, Sankarabharanam and Subhapantu Varali and a varnam in Nalinakanti, a Javali in Kaanada and a Tillana in Charukesi.

Vasudevacharya composed the Sankarabharanam '*nannu brochutakevarunnaru*' in response to a challenge by the Mysore Maharaja to compose a lyric on the lines of the western band tune played on the last day of the Dasara procession. The Charukesi Tillana was composed by him when he was at Kalakshetra.

V.V. Srivatsa, T.K. Govinda Rao and the president of the morning sessions, Vidwan Palghat Raghu offered supplements to the lecture and compliments to the singer.

December 17, 2007

The second day was dedicated to the memory of one of the foremost percussionists of his times, Thanjavur Vaidyanatha Iyer (1896 – 1948) and an able Mrdangam teacher from whose gurukula graduated Palakkāḍu Maṇi Ayyar and several others.

The morning sessions began with rendering of Annamacharya compositions by T.V. Meenalochani, a descendent of the saint composer and her group.

J. Venkataraman presented an intricate lecture demonstration on '*Nadai Pallavi*.' The raga chosen was Nalinakanti and the pallavi was structured in Trisra tripura, Misra nadai (14 syllables per count x 7) having 98 syllables. The first half (poorvangam) had a 56 syllable rhythmic structure and the second half (uttarangam) 42 syllables and in its organization units of 4 syllabic extension, 3, 7, 5 and 9 figured.

Venkataraman gave a very elaborate mathematical explanation at every step and demonstrated the pallavi with all possible permutations and combinations in the swara singing session. He was ably assisted by Pradeep Kumar with vocal support, T. Rukmini on the violin and R. Ramesh on the mridangam. The whole exercise no doubt made a very interesting presentation reflecting the extraordinary creativity, mastery of rhythm and technical craftsmanship of Venkataraman.

Vidushi R. Vedavalli and vidwan T.V. Gopalakrishnan offered compliments on the extraordinary technical mastery of Venkataraman in the presentation of Pallavi. Palghat Raghu stressed the predominant place of laya in the Karnatic music and how pallavi singing reflects this feature.

December 18, 2007

The sessions on the third day were dedicated to Turaiyur Rajagopala Sharma, musician, composer, teacher and musicologist who enriched the fields of both music and dance with his many contributions.

Nadananda Sangeeta Vidyalaya presented compositions of Arunachala kavi in the very first slot in the morning where devotional songs are presented.

Natanabhushanam Nanthencode Vinayachandran presented a lecture demonstration on '*Kerala Natanam*.'

In his introduction to the lecture demonstration, V.P.Dhananjayan said Kerala Natanam conceptualised by Guru Gopinath is an amalgamation of Kathakali, Bharatanatyam and Mohiniyattam. It is Kathakali sans the aharya. Guru Gopinath's centenary is being celebrated this year and he commended The Music Academy for providing an opportunity to present Kerala Natanam a befitting memory to him.

First, three students demonstrated moola mudras, samyuta hastas and samana mudras most of which are from the Hasta Lakshana Deepika. Then there was a nritya, pure dance piece known as swaragati in their terminology. It was followed by panthaattam, a sequence from Ramayana depicting Sita Swayamvaram in raga tala malika.

Vinayachandran himself presented an ekaanka abhinaya showing the episode where Krishna gets killed by the arrow of a hunter.

The presentation concluded with a sloka, abhinayam, presenting the nava rasas and a Kalaasa nruttam which is equivalent to tillana in the dance parlance.

Natya Sastra speaks of numerous facial movements which are practised mainly in dance forms of Kerala. 'Kerala Natanam' adheres to all the salient features of the rich Kerala dance traditions and adopts some modernity to bring it closer to the changing aesthetic sensibilities of the connoisseurs. It was, as pointed out in the very introduction by Dhananjayan, mostly a performance not as much a lecture demonstration.

Vinayachandran was ably assisted by three of his disciples, Smriti, Meera and Sridevi in the demonstration and by singer Rajan Vilappil apart from a very efficient group of musicians on the violin, mridangam, chenda, and edakka.

December 19, 2007

The morning session of December 19 was dedicated to the memory of Voleti Venkateswarlu (1928 – 89) one of the greatest vocalists from Andhra Pradesh. He was competent in both Karnatic and Hindustani styles.

Andavan Pichai compositions were presented by a bhajana mandali named after him. Sri Kannikeswaran from Connecticut presented a very interesting lecture demonstration on 'Nottuswara Sahityam of Muthuswami Dikshitar.'

Nottuswaram is a Tamil version of the English word, note, and is used to represent western musical notes. There are about 38 compositions all in Sanskrit composed by Dikshitar to western tunes. In that limited sense he was just a composer of sahitya to the tunes. All of them are based on major scale which is equivalent to Sankarabharanam in Karnatic music.

These were all documented first during the life time of Dikshitar by C.P. Brown in 1833, later in 1893 Manali Chinnaswamy Mudaliar published them with European notation and Subbarama Dikshitar's compilation was published in Telugu script under the title, 'Prathamaabhyasa pustakamu' in 1905.

Kannikeswaran gave an elaborate list of the European sources of all the tunes and the corresponding compositions of Dikshitar. He demonstrated most of them and sometimes with their original tunes. For example he rendered 'Dasarathe' and said it was based on Feuny Poer-Phanxy, 'Gurumoorthe' on Psalm of Life and so on. He classified the 38 compositions of Dikshitar with the European counterparts based on their rhythmic structure as Jig, Waltz, Reel, March etc.,

Kannikeswaran made a comparative analysis of these compositions with their original tunes and showed how and where they are modified.

He demonstrated 'Shyamale Meenakshi' and said that it was based on a French

tune resembling 'Twinkle Twinkle Little Star'! He gave further classifications of these compositions according to the deity on which they were composed and the temple town.

A thoroughly researched study it was communicated to the audience with the help of a power point presentation.

N. Ramanathan said 'Gurumoorthe' was published in the appendix of Sampradaya Pradarshini, probably because Tygaraja also wrote a composition on the same tune. S.A.K. Durga said the compositions were written when Dikshitar was in Manali and C.P. Brown commissioned Dikshitar to document the 38 compositions composed by him.

December 20, 2007

The morning session was dedicated to the memory of Sri Ramanathapuram Krishnan, a very accomplished and respected music performer. His music reflected an aesthetic amalgamation of diverse schools. Under the devotional music Ganamalika group presented some tarangams of Narayana Theertha.

Vidwan Sri T. Unnikrishnan dealt with "Voice Culture in Hindustani and Karnatic music." He traced the importance of voice culture from the days of Natya Sastra and later treatises. Musicians should not just read it as theory, but understand the necessity to retain quality voice. He enlisted some techniques of voice production. One should use the anatomy and physiology of voice. The three components of voice production are resonatory, phonatory and respiratory; which help in relaxing the muscles and ligaments of the larynx, give energy for singing and ability to manipulate effectively to get the required voice. He drew a distinction between amateur singing, professional singing and folk singing.

Though not trained, professional singers have their own ways of maintaining their voices and the folk singers have their natural ways of modulations. He talked mainly of three voice registers. He explained with demonstrations both in the Karnatic and Hindustani styles and offered tips to gain ability to sing in three octaves. By constant practice, careful tonal placement, pranayama and adherence to the basic principles of voice culture, a singer will easily be able to sing any kind of music, he said.

December 21, 2007

The morning session of December 21 was dedicated to the memory of T.K. Rangachari (1912 – 1979), a vocalist who made an indelible mark for himself and trained a host of disciples.

Smt. Kanthimani Santhanam and party presented Uthukadu Venkata Subba Iyer's compositions on Muruga.

There were two lecture demonstrations in the session, the first one was on 'Sangeeta Ratnakara and Karnatic Music' by Prof. N. Ramanathan. An erudite scholar and musicologist Ramanathan made some very interesting observations of some of the basic definitions given by Sarngadeva in Sangeeta Ratnakara.

He set the aim of the paper as defining and understanding the term 'Sangita' as used in Sangeeta Ratnakara. It was defined in the treatise as that which comprises gitam, vadyam and nrityam. Gitam represents tonal music, Vadyam is a syllabic form created by the drum and Nrityam is pure dance. The term, he said, therefore did not certainly denote what we call music today. According to Sarngadeva, 'Sangitam' is classified as marga and desi, where marga represents natya of Bharata and desi a different tradition.

Sarngadeva defined music as a combination of notes which creates a pleasing effect. His classification and definition of music is not just confined to tala; there is music like ragalapana which does not require being rhythmic.

Ramanathan dwelt on several other definitions given in Sangeeta Ratnakara, like taurya trikam, characteristics of a vaggeyakara, mukhari, upadhyaya etc., He enlisted the forms of music as referred to in the treatise. Sarngadeva discussed rasa and set that as aim of Sangeeta which was disputed by Ramanathan.

The second demonstration was by P. Jayaprakash, on his own compositions. He has written about 350 compositions in five languages, Sanskrit, Hindi, Telugu, Tamil and Malayalam., all depicting temples of Kerala. Six of his compositions were demonstrated by Vidwan T.K. Govinda Rao, Dr. Sundar and G.N. Desikan. They were accompanied by Sriramkumar on the violin and Subramanian on the mridangam.

December 22, 2007

The morning session was dedicated to the memory of Sri T. N. Rajarathnam Pillai, who brought about a revolution in the art of not only playing in the Nādasvaram, especially in its manodharma aspects, but also in its construction and its place in the society.

In the devotional music Karnaranjani group presented compositions of Poochi Srinivasa Iyengar.

On December 22, there were two lectures. The first was "Dattilam" by Dr. Pappu Venugopala Rao. Dattilam, a musicological text written in the first century A.D by sage Dattila, was the subject presented by Papu Venugopala Rao. The text contains 243 and a half verses in 487 lines. The later granthas have quoted amply from this stupendous piece of work. Dattilam was first published in Trivandrum by Pt. K. Sambasiva Sastry in 1930. A compendium of Indian music a Dutch publication

by Te Neijenhuis followed in 1970. There has been a thesis on the same book in 1978. There have been further publications in 1988 and the last was in 2002 by Dwaram Bhavanarayana Rao in Telugu.

The text Dattilam describes music as a Gaandharva denoting the sacredness of the Indian music. The book defines Gaandharva as constituted by Svara, Tala, Pada and Avadhaana, avadhaana referring to concentration. Dattilam denotes sruti as the dominant feature over swaras.

Another feature described in Dattilam is grama. The gramas are primarily being Shadja and Madhyama, the Gandhara not in vogue.

Sage Dattila gives an exposition on Vadi, Samvadi and Vivadhi swaras.

Dattilam categorises 'Murchanas' which are either Shadavam or Audavam in nature. (Pentatonic or hexatonic).

Dattilam refers to 'vritti', the sage categorises them as three, namely, 'Vritti - Vritti', 'Dakshina Vritti' and 'Chitra Vritti.' In the first category the song is dominant, song and vadya embellish each other in the second and vadya is the dominant in the third. The treatise then refers to jatis. There are four varnas namely Sthayee, Sanchari, Aarohi and Avarohi. Dattilam has specified 13 alankaras which are decorative embellishments. The topic of thalas is the next feature dealt with in Dattilam. These are 'Yugma' and 'Ayugma' that is even and odd. Dhruva, Madhyama and Vilambita are also discussed with reference to tempos.

The second lecture on December 22 was a paper on the musical aptitude of visually impaired children presented by Dr. S. Sundar.

Dr. Sundar explained that the human brain, comprising a complex structure of 100 billion cells, had a unique and stupendous capacity. The capacity refers to the important aspect of attentiveness. However when one considers attentiveness, it allows only for one external environmental stimulus to occupy centre stage at any given point in time. In the ambit of art, people who are able to spontaneously allocate their attention to a single subject are able to excel in that field.

Sishupunarjanmam is a project run by Freedom Trust established by Dr. S. Sundar. The trust has identified children who are differently abled and has taken the task of imparting music to them. The children are visually impaired, and they have a heightened aptitude to music. The shut down of their visual stimuli has morphed, perhaps, into a heightened response to auditory stimuli.

Special mention has to be made of Hikari, the son of Nobel laureate who had severe brain deformities that left him with autism and near blindness. However he was

an excellent composer of classical music and Tony De Blois, born blind, autistic and retarded is a famous jazz musician.

The famous neuroscientist V. Ramachandran explains this as the phenomenal plasticity of the brain, in the visually impaired children. One in five blind children have perfect pitch. This is indicated in the study paper of Dr. S. Sundar.

Twenty children were taken up for the study and tested for musical ability with reference to pitch, rhythm, tuning and identification of the tune. The findings were that there was perfect sruti alignment with keen concentration skills. Although eye contact was absent, all cues being auditory their memorising capacity and response to music were excellent.

This study was contrasted against the measurables for normal children and there was a distinct difference in the above mentioned measurables.

Vidarte presented a drawing, Mahalakshmi presented a dance item. Sathyanarayana, Akshaya, Manoj, Sowbhagya, Srilatha and Vishnupriya presented two songs 'Sabapathi Ki' and 'Shanthi Nilava Vendum.'

Dr. Sundar summed up saying that the study gives a better understanding of differently abled people with regards to their musical potential and skill.

December 23, 2007

The morning session was dedicated to the memory of Sri Pudukottai Dakshinamurthy Pillai, a great mrdāṅgam performer who also made Kanjira a common feature in the concert platform and a great human being.

Sunadam group presented compositions of Shyama Sastry at the beginning.

On December 23, Vidwan B. Krishnamurthi made a presentation '*Shatkala Pallavi in Raga Kalyani*', for which he had chosen a pallavi in eight kalai, and demonstrated it in six kalais.

Kalyani was briefly delineated with Thanam and the pallavi; the sahityam was 'Navarasa Rasika Sikhamane Suguna Nidhe Chandrakala Sekhara'.

This was set in Adi talam at an eight-kalai pace. Krishnamurthi explained the tala gait. One round of talam would contain 256 aksharas. The gait of one kalai Adi talam would be 16 aksharas, two kalai 32 letters, 4 kalais 128, and 8 kalai 256.

The pallavi was treated with absolute control and precision in all the three speeds with niraval and kalpanaswara.

The ragamalika swaras were for the pallavi line opening with the five rasas as the beginning — Sringara Rasa Rasike in Khamas, Veera Rasa Rasika in Asaveri, Karuna

Rasa Rasike in Varali and Shantha Rasa Rasike in Sama rounding up with the base ragam, Kalyani.

Suguna Purushothaman congratulated Krishnamurthi. She explained that the handling of the pallavi needed real expertise and grit, and absolute control over sarvalaghu — basic rhythm. Vellore Ramabhadran commended the sarva laghu shuddham Krishnamurthi possessed and his deft handling of the pallavi.

December 24, 2007

Monday, Decembr 24, was dedicated to Veena Dhanammal, who is described often as an institution and legend and many leading vidwans of the time benefited from her musical prowess. Kulasekhara Alwar Pasuram were presented by Dr.Mathangi Ramakrishna & party

Suguna Purushothaman presented a demonstration of pallavi singing. She took up Thodi in Simhanandana talam of 32 matras or 128 aksharas. The angas for talas have been categorised as six (shadangas) and the Simhanandana talam has five angas except anudritham. The angas are Guru, Laghu, Dhrutham, Plutam, and Kakapadam. This talam is the 35th in the 108 tala group and the longest one.

Suguna Purushothaman was accompanied by Charumathi Ramanujam on the violin and senior mridanga vidwan Tanjavur Kumar.

After a brief raga alapana with Tanam, Suguna proceeded to render the pallavi. The lyric ran thus: Narasimhanandana Priya Ahobila Vaasa Bhakta Poshaka Prahlada Varada Ninnu Charane Gati/Parama Kripa Nidhi Nee Andro Shankaranai katha Abhatbandhava Kava Sri Lakshmi.

The pallavi was executed dexterously and precisely with all the speed variations and kalpanaswara ornamentations. As a person who has great control over sarvalaghu, Suguna handled the intricate aspects of the pallavi with absolute ease.

The young violinist followed Suguna like a shadow and handled the pallavi during her turn with equal exactitude and ease. Thanjavur Kumar, seasoned mridanga vidwan extended exemplary support.

Suguna said that her training under mridanga vidwan Tinniam Venkatarama Iyer in her early years in all aspects of layam had given her the resource to handle complicated pallavis. Senior vidwans who were present in the conference complimented her on the presentation. They said they were all reminded of the rendition of a pallavi in the same talam in the raga Khambodi by Mudicondan Venkatarama Iyer decades ago at the Annual Conference of the Music Academy.

December 25, 2007

The morning session began with rendering Compositions of Mysore Vasudevachar by Devaganavali Group. Dedicated to Rukmini Devi Arundale, founder of Kalakshetra, December 25 featured Sarvalaghu element in dance music, Adyar Lakshmanan and his brother Rama Rao, expanding on the subject.

T.K. Padmanabhan on the violin and Vellore Ramabhadran on the mridangam accompanied them. Sarvalaghu was the base for the five types of tala nadai — Chaturram, Tisram, Kadam, Misram, and Sankeernam — stated Lakshmanan. It would be a perfect match especially for chaturra nadai, four being an even number. All the others have odd numbers Tisram 3, Kadam 5, Misram 7 and Sankeernam 9. The sarvalaghu rhythm can be observed in a child's gait, the sound of a machine, the sound of a running train, etc.

In 1944, Rukmini Devi requested V. Krishnamachari to set to tune 'Kutrala Kuravanji' keeping in mind the sarvalaghu throughout. In 1947, Tiger Varadachari was asked to tune up Kumarasambhavam with the same sarvalaghu base. He set the slokas in ragams without any specific talam adhering only to the basic beat. The closing slokas were set in Adi talam and in the ragas Nattai, Gowli, Arabhi, Sri, and Varali in that order with a finishing solkattu in all the ragas. Lakshmanan and his brother rendered the composition beautifully.

Lakshmanan had created some Teermanams in Adi talam in mixed chaturra and tisra gatis. He had done this through some adaptation from the text '*Talamum Anubhavamum*.'

December 26, 2007

The morning session began with a presentation of Compositions of Periasamy Thooran by TKG Gurukulam Group.

The session was dedicated to Sri. Thanjavur Ramadas Rao, a great mridanga vidwan in Narayanaswamy Appa tradition. He started initially accompanying Harikatha artists later switched over to accompanying Kanchipuram Nayana Pillai and all leading musicians of his time. He was professor of mridangam at the Annamalai University.

Sri. T.V. Gopalakrishnan gave a lecture on 'Role of Tanam in Karnatic Music'. Elaborating on tanam, T.V. Gopalakrishnan explained that the term Tanam consisted of the letters Ta, Aa, Na, and, M, indicating the integrating principle of Sivan, Brahman and Vishnu.

The matra M, refers to the Omkara principle. There have been references to the Tanam, from the time of ancient texts like Silappadikaram and Chaturdandi Prakasika.

When singing Tanam the tonal continuity has to be constant and the flow has to be continuous. The Tanas are categorised into Gaja, Aswa, Manduka and Markata and aural Tanas are categorised into Chakram, Vakram, Malika, Gambhira, Vadyam and Sama. TVG presented Tanam recordings of all the great maestros of yesteryears, starting with a Kalyani Tanam by Ariyakkudi Ramanuja Iyengar, followed by Semmangudi Srivasa Iyer's Sankarabharanam.

After featuring Tanam presentations by Madurai Mani Iyer, M.D. Ramanathan, G.N. Balasubramaniam and Alathur Brothers, T.V. Gopalakrishnan gave a demonstration of Tanam singing in Sankarabharanam after a brief interlude of Ghana Raga Tanam.

He also demonstrated Manava Tanam, Kukkuta Tanam and Manduka Tanam. He further demonstrated Chakra, Vakra, Vadya and Vidyuth types.

He concluded the presentation with a presentation of a tanam in Sindhubhairavi.

December 27, 2007

The morning session with Amrutavahini Group presenting Devarnamas of Haridasas. The day was dedicated to the memory of Sri. Tiruvalangadu Sundaresa Iyer, a highly respected violinist, whose playing was known for sensitivity and tuneful quality and whose alapana renderings conveyed volumes in just a few strokes.

On December 27, Violin exponent M.S. Gopalakrishnan and daughter Narmada presented a paper on '*Hindustani and Karnatic Music — an Overview*.' The duo offered a comparative study of Mayamalavagowla (Deva Deva Kalayami) and Bhairavi; Ahir Bhairavi and Chakravaham. The next piece was Ahir Bhairavi, and the corresponding raga in the Karnatic system is Chakravakam.

Narmada explained that in the Karnatic system, the compositions formed the base following the Harikatha or bhajana sampradaya. Narmada delineated that the Parur school of violin playing is Gamaka-oriented. She demonstrated it by playing in the four octaves.

Then followed Hamsadhwani (Vatapi Ganapatim) and Hansdhwani. The Hindustani system categorises ragas according to the time of the day — morning, evening, night and midnight. Tackling Pantuvarali and Puriya Dhanasri, Narmada observed that in Karnatic music, the reference point for instrumental music was the nagaswaram.

Narmada spoke about the Dhrupad style of singing in the Hindustani system. Dhrupad or Khayal was the extension of thought with its musical interpretation, she said presenting a piece in raga Yaman (Kalyani). The duo concluded with a thillana in Khamas and a tarana in Sindhubhairavi.

December 28, 2007

The morning session was dedicated to the memory of Sri MD Ramanathan, who started as the śiṣya of the famous 'Tiger' but created his own vilambita kāla style and showed that good music does not necessarily have to be extra-ordinary or dazzling. He was also a composer of Kirtana-s and Tillana-s.

It began with Champa Kumar and Party presenting Compositions of Muthiah Bhagavathar.

The life and work of Subbarama Dikshitar was traced by vidwan V. Subrahmaniam on December 28, who presented a paper on the composer.

Born in 1839, Subbarama Dikshitar was the grandson of Baluswami Dikshitar, the youngest brother of Muthuswami Dikshitar. Baluswami Dikshitar adopted Subbarama as his son.

Subbarama Dikshitar was initiated into Srividya Upasana at Ettayapuram. He was intensely coached in music, Telugu, Sanskrit including kavya, natakam, alankaram and vyakaranam. Saranga Deva's treatise Sangeeta Ratnakara defines Vaggeyakara as a person who creates both music and song. Subbarama Dikshitar's monumental contribution to Karnatic music has been his lakshana grantha, 'Sangeeta Sampradaya Pradarshini.'

The Prathama Abhyasa Pustakumu of Subbarama Dikshitar has followed the classification of thought along Venkatamakhi's theories whereas Muthuswamy Dikshitar followed Sri Govindacharya. Subbarama Dikshitar composed 12 varnams, of which four are Tana varnams, three are chowka varnams and five are pada varnams. 'Entha Ninnai' is a pada varnam in Khamas raga set to Tisra Eka Thalam and this piece was demonstrated by Hariprasad and Srinidhi, students of V. Subrahmaniam.

Subbarama Dikshitar has composed two darus and 15 kritis. 'Kanthimatheem,' a composition in Kalyani raga set to Rupaka Thala was the next piece that was sung by Nagalakshmi Lakshmanan, a student of Brinda.

In this composition the words Kanthara and Kantha in the anupallavi sequence reveal the poetic imagination and prowess of Subbarama Dikshitar. The kriti is also set to Dwitheeya Aksharaprasam.

The next kriti demonstrated was 'Sri Parthasarthini' in praise of Lord Parthasarthy dedicated to the Lord at the temple in Triplicane. The kriti is set in Yadukulakhambodi (Adi).

Subrahmaniam along with this students Meenakshi Ganesh, Saraswathi and Srinidhi demonstrated the same. The composition is also set to Dwitheeya Aksharaprasam which means that all the lines have the second letter concordance. All the important

sancharas of Yadukulakhambodi have been used including Swaraaksharam of Pa-Da-Sa; Par-Tha-Sa. The last piece of the demonstration taken up was Srimad Shankaracharyam set in Sankarabharanam, (Adi), a Sanskrit composition it employs the word Sankara to convey different shades of meaning.

December 29, 2007

The morning session of December 29 was dedicated to Needamangalam Meenakshi Sundaram Pillai. Born into a family of musicians, who specialised on the Taval, his very name spelt Taval. He was a child prodigy.. He was known as abhinava nandikeswara for his mastery over rhythm.

The morning session began with a presentation of Compositions of Muttuswamy Dikshitar by Geetha Nivedhana Trust .

Sri Kumbakonam Gajendran gave a lecture demonstration on the rare talas in dance compositions. Kumbakonam Gajendran's disciple Smitha demonstrated the same. Sri Narasimhachari and Smt Vasanthalakshmi demonstrated the role of tala in Bharathanatyam. He explained that the arudhi was the crowning line with rhythmic syllables and the eduppu was essentially the bridge between abhinaya and nritam.

December 30, 2007

The devotional music on December 30 morning was by Ghatam V. Suresh and party who rendered songs on Vishnu.

The morning session for the day was dedicated to the memory of Sri.Palani Subramania Pillai. A well known percussionist adept in playing the mridangam and kanjira, he was the disciple of the celebrated Malaikkottai Panchapakesa Pillai (popularly known as Thavil Panchami) and was also influenced by the renowned mridangist at the time, Dakshinamurthy Pillai. He will be long remembered as an epitome of supportive Mridangam accompanist.

The conference president and Sangeeta Kalanidhi designate Palghat R. Raghu presented a lecture demonstration on the multi-faceted splendor of misram. Rhythmic constructions in the Karnatic system are divided into five categories, chatusram, khandam, tisram, misram and sankeernam. Chatusram is the only even numbered construction, the others are tisram - three, khandam-5, misram-7 and sankeernam -9. The vidwan's focus was on the 7 beat misram. Palghat Sri R. Raghu was assisted in the demonstration by his grandsons Abhishek Raghuram - vocal and A. Anand on the mridangam and Mysore Srikanth on the violin.

The Khanda Ata Thala varnam Viribhoni in Bhairavi was taken up. The total of khanda ata thalam being 14 beats and this figure double of 7 Abhishek rendered it while Anand accompanied him weaving all the other nadais woven into his playing.

In the vocal rendition also Abhishek changed the nadais accurately and all of them fell into the thala round correctly. The varnam was also rendered in Adi Thalam which is 16 matras. The varnam was accommodated in Adi Thalam without any damage to the basic structure but by changing and alternating the nadais.

Anand gave a brilliant exposition of a Thani, totally conceived by the veteran Palghat Raghu in Misra Chapu Thalam. The thani composition was exceptional with all the combinations of the other nadais woven intricately into the pattern. The grandson was extremely dexterous that Professor S.R Janakiraman in his comments opined that he was 'not only a chip of the old block but the old block itself'.

December 31, 2007

On December 31, the morning sessions started with the Thevaram rendition by Smt. Vasantha Rammohan and party commenced the proceedings.

The last day of the morning sessions was dedicated to the memory of Sri.TR Mahalingam, a temperamental musician, who not only brought a rounded tonal quality to Pullankuzhal playing but also excelled in expansive and sensitive playing of raga-alapana and in displaying rhythmic intricacies on flute with great ease.

The subject of the presentation "Discussion of Madhyamavati, Sriragam, Manirangu, Brindavani, Brindavana Saranga and Pushpalatika - derivatives of 22nd mela Kharaharapriya." A detailed report is seperately featured.

(Courtesy The Hindu)

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