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INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)

(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)

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e-JOURNAL
of
School of Music and Fine Arts,
VISTAS

Vol. I

2020

***Music and Dance – Learning through
Research and Experience***

Edited by

Dr. S. Subbu Lakshmi

Director

November 2020



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Gratitude

Our Humble thanks to the Management members for their kind encouragement and support.

Our Sincere Thanks to Vice-Chancellor, Pro Vice-Chancellor, Registrar, and Controller of Examinations, for their guidance.





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Editorial

I would like to extend a very warm welcome to one and all, to the e-Journal of the School of Music and Fine Arts, VISTAS.

The whole world has been going through this unprecedented time, with the Covid-19 Coronavirus, since March 2020, which has led us to multiple lockdowns and restrictions, leading us to a path of safe living at home. This home confinement has been very difficult for many of us, leading to depression, inability for children to mingle with their friends, playing outside, visiting family, etc. This had prompted our first webinar on how Music can help with coping with this unseen stress and helping us channel our inner strength to achieve peace and serenity. This was a 3-day webinar conducted in association with Gurusishya Yogam Educational Trust.

In continuation of this, due to lockdown and restrictions still continuing into the academic year, our department decided to bring together, experts from Music and Dance fields, to share their immense knowledge to the student community, through webinars.

We decided to get a panel of 3-4 scholars, every month, to present these to the students, via Zoom or Google Meet, so that the students' education will continue and benefit even during these tough times.

I would like to sincerely thank the Management of VISTAS, the Vice-Chancellor, Pro Vice Chancellor, Registrar and Controller of Examinations, for their continuous encouragement, guidance and support to us, to continue this for the sole purpose of keeping the students engaged and expanding their knowledge horizons in this time.



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I would like to thank all the scholars, who accepted my invitation to come and present their papers, who have all been so kind to send video recordings of their webinars to help us get over the non-interactive, unable-to-meet-in-person scenario. This has helped us a lot to keep the interest of the students.

I am pleased to inform that we have had an average of 50 registrations per session, and attendance going even up to 100 participants during these webinars.

After 5 webinars conducted since July 2020 till October 2020, we will be presenting our first National Webinar – bringing scholars from all over India, on 11-Nov-2020.

At this momentous occasion, I am pleased to present this e-Journal with paper excerpts from all our webinars, from our School of Music and Fine Arts.

Thanking you all!

Sincerely,

Dr. S. Subbu Lakshmi

Director

School of Music and Fine Arts,

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https://docs.google.com/forms/d/e/1FAIpQLSeefYPir7KdX3hSvXC1jwGv_oumXNQMa_BxYCQYzzkxU5cxA/viewform?usp=pp_url

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Gurushishya Yogam Educational and Social Welfare Charitable Trust



VISTAS, School of Music and Fine Arts

in collaboration with

Gurushishya Yogam Educational Trust

Presents

Three Days State Level Webinar on
MUSIC MEDICINE Vs COVID-19

Date: 29/05/2020 — 31/05/2020

Who can Participate :- Professors, Scholars, Students, Musicians & Any Interested Person

All the message send through WhatsApp group only and Resource Person giving presentation in AV mode (45 min) the link will be send in group, all participants are requested to join in this group and attend the webinar on the date and receive the E-certificate. Who had attend all the sessions and give the feedback, they are only eligible to will receive the certificate. Those interested join in the group and register. Thank you.

WhatsApp Link

<https://chat.whatsapp.com/DZBZDNpe0DZ9yYuxyCUllk>



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Programme Agenda of Three Days State Level Webinar on **MUSIC MEDICINE Vs COVID-19**

Conducted by

VELS UNIVERSITY, SCHOOL OF MUSIC AND FINE ARTS

in collaboration with

Gurushiksha Yogam Educational Trust

Day One 29/05/2020 11am

MUSIC AS A MEDICINE

Day Two 30/05/2020 11am

MUSIC AS A MEDICINE

Day Three 31/05/2020 11am

நோயும் தமிழிசை மருந்தும்

The Singers & Speakers

Day One Dr. S. SUBBU LAKSHMI

29/05/2020 Director, School of Music and Fine Arts, VISTAS

Day Two MASTER K. BABU

30/05/2020 School of Music and Fine Arts, VELS UNIVERSITY

Day Three முனைவர் அ இருதயராஜ்

31/05/2020

தமிழ்த் துறை

வேல்ஸ் பல்கலைக்கழகம்

About the Webinar

MUSIC MEDICINE Vs COVID-19

Why do we turn to music in times of crisis?

- ⇒ Communities around the world have turned to music during the coronavirus crisis.
- ⇒ From YouTube parodies to apartment block sing-alongs, it can help maintain a sense of community.
- ⇒ The origins of music and song are uncertain, though.

With constraints on our movements and general way of life becoming more and more restricted, we are feeling a loss of control not experienced since the second world war.

In being confined to our homes, we are missing our normal social support from friends and family, and our freedom to control our day-to-day lives. But making music provides a means to regain control.

Why do we sing during times of crisis? Music creates a sense of belonging and participation. It is an antidote to the growing sense of alienation and isolation in society in general – even more so now we are being asked to actively practise social distancing and isolation. Social distancing and geographical isolation do not have to result in social isolation. In the face of uncertainty and panic, music is a social balm for soothing anxiety, enhancing community connections and acting in defiance of a threat to community spirit.

This Webinar try to build the social spirit and peaceful mind among the PEOPLE OF WORLD social distancing and isolation by COVID – 19 connecting through MUSIC via e-webinar.

COVID – 19 Special Webinar Produced by

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Webinar on Music Medicine VS Covid-19

Music as a Medicine

Presented by

Dr. S. Subbu Lakshmi

Director

School of Music and Fine Arts,

VISTAS



A thing of beauty is a Joy forever. The beauty gets tarnished when they are affected. Like that the charm of Human being gets affected due to illness or diseases. Music is one of the solutions to reduce it. Music is a type of Therapy to remove the illness. Music has the healing power. It has the ability to take the people out of the world for a longer duration, that is through Meditation. (Chanting Mantras) Music is one among the 64 Arts and the best. It is a fine art because in Music each and every sound has a meaning and a power. According to New Orleans (Oct 16-2012) when Music enters our Brain it triggers the pleasure centers that releases Dopamine, a neuro transmitter that makes you feel very happy. Researches have shown that blood flows more easily when Music is played. It controls CORTISOL (Stress Hormone) level and increases SEROTONIN and ENDOPHIN levels in blood.

Music Therapy: It is an evidence based clinical use of musical interventions to improve patient's quality of Life. There are two types of Musical Therapy 1) Receptive Musical Therapy 2) Active Musical Therapy.



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Receptive Musical Therapy involves in listening to music either recording or direct production. It decreases stress, anxiety, depression, mental disorders. Sangam Literature says "Kanchi Pann ", was played to reduce the pain in wounded soldiers during war. This is said in Puranaanooru.

Active Music Therapy: In this the patients engage themselves in some form of music making either by Singing or Playing Musical Instruments. Singing is more beneficial, for it activates many parts of the body. Singing is the best exercise for a healthy life. Chanting Vedas, Mantras gives out good vibrations which in turn, help both the Singer and the Listener. Modern science proves that a single alphabet like (Ohm) has good vibrations, has more power. It proves that each alphabet has power, has strength, energy and has a frequency. It sends in pulses to brain and it produces corresponding chemicals. It shows the alcamy of our body. A small change in alcamy will disturb our body.

(Pranayama) Breath control is one of the exercises used in Music which improves IQ, reduces depression, reduces old age problems like memory loss etc., COVID- 19 – Corona Virus Disease (Covid -19) is an infectious Disease. It is called as SARS.COV Severe Acute Respiratory Syndrome Corona Virus. It is called Respiratory tract infection. It affects the Throat, Trachea, Lungs, Respiratory Track. Dr. Daniel J. Levitin says by improving good Immune System Covid can be cured. He is Neuro-Scientist at MC GILL University in Montreal. He is the author of "THIS IS YOUR BRAIN ON TO MUSIC ". Music highly improves the Immune System by producing many anti-bodies. Music increases anti-body production, which in turn, strengthens the Immune System. Hence with Music we can lead a Healthy and Happy Life.





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School of Music and Fine Arts, VISTAS

Vels University, Pallavaram, Chennai

Cordially invites you to a webinar

On

'Jathis in Music and Dance'

Wednesday 15th July 2020 at 10:30 AM IST

Via Zoom

<https://zoom.us/j/91209804799?pwd=VGdjeUJncnkzMzAyODBzeUJ5KzJQdz09>

Meeting ID: 912 0980 4799

Password: SoMaFA20

Certificates will be awarded to all who register and attend the webinar.

Registration Link:

<https://forms.gle/SoeoXKSfQfKKtk3W8>

Please attend and gather immense knowledge from
our learned scholars.

Presentation details on Page 2



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Dr. S. Subbu Lakshmi
Director,
School of Music and Fine Arts, VISTAS

Topic: Jathis in Kirtanas



Dr. Lakshmi Ramaswamy
Founder-Secretary
Sri Mudhraalaya

Topic: Yathi in Jathi



Dr. Shobana Swaminathan
Director, Kalasangamam

Topic: Jathis in Thillanas



Dr. Sujatha Mohan
Artistic Director,
Padmashree Nrithyalaya School of
Performing Arts

Topic: Jathis and Gathis





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Dr. S. Subbu Lakshmi
Director,
School of Music and Fine Arts, VISTAS

Topic: Jathis in Kirtanas

Welcome to the Webinar conducted by School of Music and Fine-Arts, VISTAS. I would like to Thank the **Management of VISTAS** for their kind support and encouragement. I would like to Thank the Vice- Chancellor, Pro Vice- Chancellor, Registrar, and the Controller of Examinations of VISTAS.

The Topic for Today's Webinar for me is "**Jathis in Kirthanas**". Kirthanas are Musical Compositions composed by various Composers in praise of Deities. Jathis are sollukattus or Rhythmic Syllables. The Rhythmic Syllables like Tha, Dhi, Thom, Diku, Thaka, combines to form Jathis. The Laya or Rhythm is the main vein that Verily forms the Jathis . They have fixed sound syllables or phrases that exactly fit into the Time element of Rhythm.

Jathi can also be called as one of the decorative Angas of Kirthanas. They add beauty to that Kirthanas. Some Jathis are seen along with the Kirthanas itself with meaning. "Thimithaka tharikita thom ena Thirumal matthalam adira" Papanasam Sivan Kirthanai, Idathu Padam thooki aadum -- Kamas Ragam.

Some Jathis are added like chttaswaram. They don't have meaning. Eg- Srimahaganapathy – Nattai –Muthuswami Dikshitar – PMGMRGM Thanaku Jam



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Muthu Thandavar, Gopalakrishna Bharathi, Utthukadu Venkata Subbaiyer, Papanasam Sivan, Nilakanta Sivan, are some of the Composers who composed Jathis in Kirthanas. Muthu Thandavar seems to be the first person to compose Jathis along with Kirthanas. Allmost all the Kirthans of Muthu Thandavar are with Jathis. Generally Jathis are seen in the Kirthanas which praise the Dancing Deities like Lord Nataraja, Nardana Ganapathy, and Dancing Krishna. All Muthu Thandavars Kirthanas are in Praise of Lord Nataraja and His Cosmic Dance.

The Jathis of Muthu Thandavar are with many Kaarvais, Madyama Kaalam Thirmanam. He is the first person to give Mora- Korvai in his Jathis. The Korvai is repeated thrice in Mora. Fast Tempo in the Jathis with excellent foot work reveals the powerful and exquisite talent of the Dancers towards Rhythm.





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Dr. Lakshmi Ramaswamy
Founder-Secretary
Sri Mudhraalaya

Topic: Yathi in Jathi

Good evening to everyone who have joined us in this webinar on the topic "Jati" by VISTAS. My chosen topic is 'Yathi in Jathi'. Firstly, the word, Yati. Yati is a name; for Vishnu, name of one of the sons of King Nahusa, one of the sons of Visvamitra and so on. Yati is an action: an action – offering made to Brahma, a Prayascitta, a big effort etc. In lines of chandas it represents a pause in a verse. In natyasastra we have reference in chapters 28 and 33. In Chapter 28 yati features as one of the 20 aspects of time measure that is tala. In chapter 33 while describing the method of playing instruments, we find mention of 3 yatis and also in 3 ways of combining tempo-s.

Yati & arrangement in pattern

The nuance lies in the way where numbers in tala are placed in a pattern, like the arithmetic progression and the geometric progression. The next one we need to know is, pattern. To create a pattern or structure, we need a minimum of three numbers. For eg., 2, 4, 6 is a pattern - They are also called ascending order 6, 4, 2 is a pattern - This is called as descending order. Other than ascending or descending, the 'even' is also a pattern like 4-4-4

To create a pattern, we need minimum of three numbers. Such ending is called by names such as muththaippu or theermanam. The muththaipu-s and theermanam-s also follow the yati.



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Pattern – arrangement – Yati:

Sama : 4 4 4

Shrotovaha : 3 4 5

Gopuca : 5 4 3

Combination of shrotovaha with gopuca is called mridanga : 345 543

Combination of a gopuca with shrotovaha is called damaru : 543 345

Jati:

Let us now take a look at the second word, Jati. In natyam, jatis are used in jatiswarams, varnams and keertanams. Among them, the jatis in jatiswaram or keertanam are mostly kept simple. Using elaborate jatis happen in the varnam. The type of varnam, that is taken up for natya is a pada-varnam. A padavarnam is in two parts, a purvanga or the first half; the uttaranga or the second half. The jati-s mostly feature in the first half or the purvanga. In a pada-varnam, mostly, we have space for 4 or 3 jatis, of which the first one should essentially be not less than a tri-kala jati. I have known stalwarts try even a shat-kala, i.e., 6 speeds. Other than the trikala jati, we can have a dvi-kala jati or an eka-kala jati.

Construction of a jati:

There are three important parts. They are called as 'aasu', 'kuraippu' and 'theermanam'. Let us take a quick look at them. The root sound syllable that travels throughout the jati is called by the name 'aas'. This syllable will come throughout the jati, till the theermanam or sometimes also included in the theermanam.



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The macro and micro beats:

There are words such as akshara and matra, which are used in different ways in different schools of thought. Let us use the words micro beat and macro beat. Here is the most common tala, ie Adi tala. The eight beats that constitute one cycle of the tala is what I call as macro beat. The micro that runs inside each of the macro beat, is 4 each. This I call as micro beat. So, macro beat is 8 and micro beat is 4 each. There can be lots of examples to illustrate these in a demonstration.

To conclude, yati is a very interesting component of jati. And to very interesting to create, recite and also choreograph and watch. If there are any questions, they can be sent to the email as under and I shall revert on them.





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Dr. Shobana Swaminathan
Director, Kalasangamam

Topic: Jathis in Thillanas

Jathis are syllables that are commonly used both in Music and dance. They follow a specific pattern in a tala in which the composition is composed. In Musical forms, the Jathi patterns are found in direct or indirect manner. In direct manner, they are found in patterns of 3 (Tha Ki Ta), pattern of 4 (Tha ka dhi mi), pattern of 5 (Tha dhi ki na dhom), pattern of 6 (Tha , dhi ki na dhom). This direct pattern is found as swaras in swarajathi, jathiswaram, varnas and in krithis as Chittaswara. On the other hand, the jathi is interspersed within the lyric.

Vainika Sikhamani Sri Veena Seshanna (1852 – 1926) was a court musician of Mysore during the reign of Sri Krishnaraja Wadiyar and Sri Jayachamaraja Wadiyar. He was a great vainika and a composer who has composed over 50 compositions that include Swarajathi, Jathiswaram, Varnas, Krithis and Thillanas. He belonged to the lineage of Pachimiriyam Adiappiah, the legendary composer of Bhairavi Ata tala varnam – Viriboni. His thillanas are known for intricate rhythmic jathi patterns, datu and janta prayogas. He has composed 16 thillanas both in mela, janya ragas and also in Hindustani ragas such as Jenjooti, Hindustani Kapi, Behag, Poorvi, etc. These thillanas are set to Adi, Rupakam and Misra Chappu talas. The thillana in raga Poorvi is set to Hindustani tala – Chautal. The thillanas are in Telugu and is composed in praise of the Maharajas of Mysore.



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The significant feature of the structure of his thillanas is that the melody of anupallavi is not repeated in the charanam. His Jenjooti thillana – 'Thirana Thana Dhimtha Thirana' is one of his very popular compositions. We could find several intricate jathi patterns such as – Tha ki ta dhom, Thatha kita dhom, Tha kundhari kita thaka etc. The thillana in the raga Paras is brightened with lilting raga phrases. The thillanas in the raga Dharbari Kanada and Kedharam attracts with following yathi patterns:

1. Gopuccha yathi:

Thadharathaani thaam
Thadhimi thaam
Dhimi thaam
Dhi thaam
thaam

2. Srotovaha yathi:

Taani
Udani Taani
Thom Udani Taani
Nadhiri Thom Udani Taani
Thiri Thiri Thom Udani Taani

To summarise, Thillanas are the compositions that inherit complex rhythmic jathi patterns making the form a great challenge for an artist to perform and a great aural treat to the audience. In this context, the Thillanas of Sri Veena Seshanna are at par in keeping all the grammar of the thillana intact.





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Vels University, Pallavaram, Chennai

Cordially invites you to their 2nd webinar in the series

On

*'Music and Dance – Learning from research
and experience'*

Wednesday 5th August 2020 at 10:30 AM IST

Via Google Meet

<https://meet.google.com/koc-mjin-owd>

Certificates will be awarded to all who register and attend the webinar.

Registration Link:

<https://forms.gle/XYhLFPqqihpxsg3G8>

Please attend and gather immense knowledge from
our learned scholars.

Presentation details on Page 2



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Dr. Lalitha Santhanam
Director
Nrithyakala Mandir Fine Arts Academy,
Chennai

Topic: Bhava Raga Prasangam



Dr. Ambika Kameshwar
Director – RASA
(Ramana Sunritya Aalaya)

Topic: Natya – a holistic approach to life



Dr. V. L. V. Sudarshan
Assistant Professor – Violin
Annamalai University

Topic: Violin and Viola



Needamangalam Sri. N. S. Swaminathan
Associate Professor – Violin
Sathguru Sangeetha Vidhyalayam, Madurai

Topic: Method of singing Raga Alapana





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Dr. Lalitha Santhanam

Director

Nrithyakala Mandir Fine Arts Academy,
Chennai

Topic: Bhava Raga Prasangam

Dance, Music and Discourse

Introduction: Submitting my sincere thanks to Dr. Subbulakshmi Ma'am and VISTAS. I wish to say that this concept of Bhava Raga Prasangam was brought on stage by me in the year 2012 as a maiden attempt. Appreciation & support from the audience has encouraged me to continue till date. And am very happy to share that the Government of India has approved this initiation of mine and sanctioned a grant for conducting Bhava Raga Prasangam on the topic "Shanmatham" in the year 2018-19. I treat this as a great honor for Bhava Raga Prasangam.

SUBJECT: Bhava Raga Prasangam is a program consisting of Dance Music and Discourse. In Tamil it can be appreciated as "Muthamizh" Nigazhchi. i.e. (iyal isai Nadakam). Generally, the Carnatic music programs will be attended by Music lovers, connoisseurs, Artists and students. But for others it will be hard to sit for two hours without knowing what is going on on the dais as they don't get to enjoy as much as professionals. So, keeping this aspect in mind, in this this program, it will be explained about the song, meaning, ragam, talam, speciality of the composer and also the message conveyed therein to the audience for each item.



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Program will begin with a Vinayakar Kriti followed by different compositions. Abhinayam will be presented for alternate songs as a pattern. Hence the songs will be selected accordingly. Before the main piece, audience will also be explained about the lines taken for Niraval that in this form of Manodharmam colorful contours will be drawn in three octaves and the audience can enjoy different expressions (bhavam like praising, Compassion, request, question, happiness, etc.) out of it. And the dancer will describe the story with regard to the lyrics taken for the Niraval. In the part of Kalpanaswara, the dancer will showcase her talent by applying adavus with thalakkattu matching the singer's kalapramana.

As the part of MESSAGE, the meaning of our customs rituals, etc. will be explained with the help of collection of materials by referring books written by scholars, experts, exponents etc.

CONCLUSION: I wish to conclude that there are three types of services to Music.

Giving concerts according to the Padhathi created by our honorable ancestors and increasing treasures to our music by reaching new heights out of their knowledge and skill.

Widening the reach through innovative performance.

Supporting & Encouraging the Artists by sponsoring & organizing cultural programs.





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Dr. Ambika Kameshwar
Director – RASA
(Ramana Sunritya Aalaya)

Topic: Natya – a holistic approach to life

Natya in life

“A close imitation of the day to day activities of people including kings & householders is known as Natya and that which is the nature of the world, interwoven as it were with happiness & sorrow, depicted by Abhinaya is known as Natya”.

Indeed, Natya is the representation of various situations which people of the world go through and is a depiction of the various emotions & experiences they have.

Theatre is miniature real life and since theatre is an imitation of life 'Lokanukaranam', it is indeed possible to teach life skills through Theatre Arts. Indian Theatre is known as Natya – the technique of which is explained in detail in the Natya Sastra, an encyclopedic treatise on traditional Indian Theatre, compiled by Bharata between 2nd century B.C. and 2nd century A.D.

Natya or theatre enables an individual to explore one's inner most feeling & capacity in not only a non-threatening manner but also a manner which is greatly enjoyable as well. Emotions & experiences are explored and expressed with maximum comfort and delight. Personal discoveries are made – strengths identified, and weaknesses overcome, in the common forum of sharing provided by the Art forms of Natya.



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Every lesson that life needs to teach is provided by the Natya experience.

It is said in the Natya Sastra: -

Natat Sastram, Natat Shilpam, Na Sa Vidya,

Na Sa Kala, Na asauyogo, Natat karmaYath Natyam Na drsyate.

There is no shastra, no sculpting, no knowledge, no art, no yoga, and no action that cannot be seen in Natya.

Yo ayam swabhavaha lokasya sukha dukha samanvithaha

Sa angadi abhinayo peto Natyam iti abidhiyate

That which is the nature of the world (made up of men / women) with its opposites like happiness / sorrow. Expressing the same with the use of body etc is called Natya.

Natya is made evident through Abhinaya. Abhinaya is the tangible representation of emotions, ideas & feeling, which conveys the meaning of the idea or message to be communicated, through its component modes of physical (Angika), verbal (Vacika), ornamental (Aharya) and temperamental (Satvika) representation.

These 4 modes therefore form the media of "performance" namely – Movement (pure or interpretive), word (recited or sung), make up (properties and décor) and the expression of internalized states. This is the framework of the wonder that is Natya. This makes the exploration and study of Natya equivalent to a study of life – of the nature of people



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- and is therefore a guideline for appropriate behaviour in various given life situations.

The value of Natya is enhanced further by it being a great source of aesthetic delight as well

Above all , Natya or Theatre, in all its aspects of Music, Dance, Drama, Arts & Crafts, provides all the inputs required to develop an individual's complete potential in all areas of development. Dance provides training in mobility, movement skills, muscle control & coordination, gestural communication & improved body language. Music & Drama provides the development of verbal skills, voice modulation, use of tone, pitch & volume appropriately. Training in stage Arts & Crafts develops an aesthetic sense of dress and ambience – what to wear and when to wear , what to make & how to use things in an optimal manner. Theatre on the whole provides scope for improved interaction and social skills – providing for the complete & holistic development of each and every individual it touches.





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Dr. V. L. V. Sudarshan
Assistant Professor – Violin
Annamalai University

Topic: Violin and Viola



Good morning, I am Dr. V.L.V. Sudharsan, working as Assistant Professor, Dept. of Music, Annamalai University. Pranams to one and all present here: the participants, the host, co-hosts, and co-presenters.

At the outset I would like to profoundly thank the VISTAS management and Dr. Subbulakshmi, The Director of Performing Arts, for inviting me to present a short speech for about 15 minutes on the million-dollar question "What is the difference between VIOLIN & VIOLA?"

It is quite interesting to mention here that wherever I am engaged to perform on my VIOLA people are highly interested, wanting to know the difference between Violin and Viola. Due to the time frame, I have divided my presentation into 2 divisions: a) Introduction of the instruments (very short description for about 5 minutes) b) Song played



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commonly on both the instruments to practically experience the difference.

Introduction of the instrument: Firstly, both the instruments are from same category of strings and are bowed. It's appearance to the Musical world is from 16th Century. The Violin, Viola, Cello and Double Bass are the four instruments, called as Violin Family.

ITALY is considered to be one of the foremost countries in manufacturing Violins and Violas. With regard to Violin and Viola its -

Shape is same which looks identical and played with a Bow.

Manufacture: Both instruments are made up of Maple-Wood.

Size: From here one can find the difference. VIOLIN has 14-1/2 inches for its body and 22 inches from Head to End pin. Whereas VIOLA is slightly bigger in size, its body has 16 inches and 25-1/2 inches from Head to End pin. Bow is 29 inches for both Violin and Viola.

Timbre: Violin has Soprano – A high female voice. Viola has Tenor- A middle male voice (Middle Range)

Construction: It is same for Violin and Viola. Both have 4 strings each.

Tuning: Violin is tuned to G-A-D-E and Viola is tuned to C-G-D-A. in Western Music.

Playing method: Playing method and sitting position is the same for both instruments and requires a little more effort for VIOLA than VIOLIN.

In Carnatic classical music it is tuned into two sets A-E-A-E- i.e. Sa-Pa and Lower Sa-Pa middle range for violin and C-G-C-G, Sa-Pa-Sa-Pa. It is worth to mention that very few people tried to play VIOLA in the public concerts. It is a well-known fact that Sangeetha Kalanidhi, Padmavibushan Mangalampally Dr. Balamurali Krishna ventured this instrument into the Carnatic field first and later on few other artists



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followed the same and we have a handful of musicians playing this instrument (Viola). Sri. Annavarapu Dr. Ramaswamy, Chittoor Sri. G. Kumaresh, Sri. V. L. Kumar, Smt. Hemamalini Ranganathan, Sri. N. C. Madhav, Dr. K. V. Krishna, Mysore Sri. Sanjeev Kumar and so on to name a few. Invariably all those who play Violin can play Viola.

In the recent years' Sri. V. V. S. Murari, Son of "Nadhabrahmam" Vidwan Sri. V. V. Subramaniam, in collaboration with Sri. Vittal Ramurthy on violin started to perform public concerts. Last but not the least, I have learnt this art from my beloved father cum Violin maestro Sri. V. L. Vedagiri and my elder brother Sri. V. L. Kumar and by taking this Viola instrument to my heart and have been performing solo concerts for the past 35 years. Also had good fortune of being accompanied by stalwarts like Padmavibushan Sangeethakalanidhi Umayalpuram Dr. K. Sivaraman, Kalaimamani Srimushnam Sri. V. Rajarao, Kalaimamani Sri. E. M. Subbranim, Kalaimamani Vaikom Sri. V. Gopalakrishnan, Kalaimamani Pudukkottai Sri. N. Ramachandran on Mrudangam and Ghatam respectively.

In short, we can compare VIOLIN & VIOLA to female singer and Male singer respectively and understand the difference.

Now I shall be playing Bho-Shambho - in Revathi Ragam Set to Adi Talam - Composed by Sri. Dayanandha Saraswathi swamigal.

Once again, I thank the Authorities and the team members of VISTAS management, Participants, Co-Presenters and Dr. Subbulakshmi Mohan, The Director, for giving me this opportunity to share my view.





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Dr. Rajshri Ramakrishna
Associate Professor and Head
Department of Indian Music,
University of Madras

Topic: Understanding the gamaka-s in
Saṅgīta Saṁpradāya Pradarśini



Dr. R. Abhiramasundari
Associate Professor and Head
Department of Music,
Queen Mary's College Autonomous

Topic: Saṅgīta Saṁpradāya Pradarśini



Dr. R. Hemalatha
Assistant Professor
Department of Indian Music,
University of Madras

Topic: Vivādi dōṣa in Saṅgīta Saṁpradāya
Pradarśini of Subbarāma Dīkṣitar



Dr. Shanthi Mahesh
Assistant Professor
Department of Music,
Queen Mary's College Autonomous

Topic: Karnatik Music - Soul searching into
the Hindustani idiom





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Dr. Rajshri Ramakrishna
Associate Professor and Head
Department of Indian Music,
University of Madras

Topic: Understanding the gamaka-s in
Saṅgīta Saṁpradāya Pradarśini

1. Kampita: Keeping the index and middle fingers of the left hand on any svarasthāna on the vīṇa and shaking/oscillating the string is kampita
Eg: the madhyama of Śankharābharanam. Under kampita gamaka-s SD mentions
2. Līna
3. Āndōḷita: and
4. Plāvita: the explanation of which is found in Lakṣaṇa samgraha where the difference is one of duration of the gamaka, līna being four akṣarakāla-s, āndōḷita eight and plāvita twelve. In the notations of SD, there is no special sign or symbol differentiating the three: līna, āndōḷita and plāvita.
5. (i) Sphurita: Playing double svara-s in the ārōhaṇa kramab
(ii) Pratyāghata: Playing double svara-s in the ārōhaṇa krama, here SD says that these are same in vocal, though sound different in Vīṇa
6. Tiruṇḍā: This is also referred and Nokku, Eg: m in r m p of darbār, r in Śankharābharanam



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7. Āhata: Either in the forward or backward direction, hitting a note quickly and returning is āhata.
 - (i) ravai: Example ppmg,r, in bhairavi
 - (ii) khaṇḍimpu: p, mg, p,gr, p,rs/ second variation of khaṇḍimpu is with jāru
8. Vali: (i) one svara prayōga, Eg: punnāgavarāli (ii) two svara prayōga-s, Eg: dhanyāsi and (iii) three svara prayōga, Eg Aṭhāna and darbār
9. Ullāsita: Ēṛra jāru and irakka jāru
10. Humpita: could be take as a variety of Ēṛra jāru, imitating the wind instrument kahala, gradually increasing sound, gliding to the 4th 5th 6th or 7th note
11. Kurula:

Odukkal deflecting the string and producing higher svaras in lower svarasthāna-s

Orikai producing higher svaras in lower svarasthāna-s but playing in avarōhaṇa krama.
12. Tribhinna: Pure vīṇa technique where the sārāṇi, pañcama and mandra strings are strummed at the same time.
13. Mudrita: This is a pure vocal style, this is sing with the mouth closed.
14. Nāmita: Subtle notes are played by reduced volume, Eg: Anandabhairavi
15. Miśrita: Creating a combination of two or more gamaka-s Eg: Bhairavi, Anandabhairavi





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Dr. R. Abhiramasundari
Associate Professor and Head
Department of Music,
Queen Mary's College Autonomous

Topic: Saṅgīta Sampradāya Pradarśini

INTRODUCTION

Lakshana granta-s have a vital role to play in forming the various historical aspects of Carnatic Music. Starting from Bharata's Natya Sastra, we see the various musical texts providing the various aspects of music like Gamaka, Raga, Tala, Melas, Instruments, Musical forms, aspects related to dance etc. So, each Musical Text/work/ book is adding to the treasure of Carnatic Music.

SANGITA SAMPRADHAYA PRADARSINI

SSP is a 20th century Musical Text by Subbarama Dikshitar, who is a descendent of Muthuswami Dikshitar, comes in the lineage of Dikshitar's family. Subbarama Dikshitar (1839 – 1906) was the grandson and adopted son of Balaswami Dikshitar, was staying in Ettayapuram. He learnt Telugu, Sanskrit, Vina and Vocal from his early age. His Jatiswaram in the raga Yamuna kalyani at the early age, has made everyone to understand his innate capability of composing ability and knowledge.

Sangita Sampradhaya Pradarśini is written in Telugu language running to 1700 pages in two volumes, covering all 72 Raganga ragas and their Upanga and Bhashanga Janya ragas. A.M.Chinnaswami Mudaliyar, a Musicologist and contributor, was the reason for this monumental work to come in 1904, printed by Vidyavilasini Press, Ettayapuram. But for



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him, we would have lost this great tradition handed over to Subbharama Dikshitar, as this work deals with Venkatamakhi's tradition.

CONTENTS OF SSP

SSP has Theoretical and practical informations of Music under various heads:

- a) Biographies of 77 scholars/Musicians/Musicologists from Saranga Deva till Subbarama Dikshitar
- b) Sangita lakshana Prachina paddhati dealing with Science of Music
- c) Sangita Lakshana Sangraham dealing with Theoretical aspects of Music.
- d) Gamaka Adayala Vilakkam – explaining Panchadasa Gamaka-s (Pancha 5 + dasa 10 = 15 gamaka-s) with suitable gamaka signs and examples. It is important here to note that this portion/explanation, is written in Tamil language though the whole work is in telugu.
- e) Statement of ragas –Raganga, Upanga, Bhashanga ragas with their Murchana-s (arohana and avarohana). Now here is another interesting point to see that the raganga ragas denote mela –ragas. Each mela is given under mela and raganga raga. For eg- mela 15 Malava gaula, Raganga raga-15 – Malavagaula
- f) Main work is 72 melas and their janyas under types, Upanga and Bhashanga with their raga lakshana explanation under the two



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broad sections 'Lakshana and Lakshya' (Theory and Practice)
explaining the various special features etc.

Each raga is explained under the following heads:

Under 'Lakshana' portion, the sloka attributed to Venkatamakhi, followed by murchana (arohana and avarohana) and ends with Lakshana vivaranamu.

Murchana - starts with the svara rishana in some ragas. Eg- padi – r m p d p n s

Under 'Lakshana vivaranamu'- explanation of the sloka- graham, amsa, nyasa, vakra, varja, chyuta, alpa, gana, naya/rakti, desya ragas, allied ragas, mention about earlier authorities, melodic range, anya svara and with the special features gamaka, special sancharas etc.

Under 'Lakshya' portion, Gitam of Muddu Venkatamakhi, Kirtanas of Muttuswami dikshitar, sanchari of Subbarama Dikshitar are given with gamaka signs mentioned in sancharas. The whole work contains 170 gitas, 229 kritis of Muttuswami Dikshtar, 10 prabhandams, 41 chittatanas, and various composer's kritis also under certain ragas, suladis, prachina pada, varnams, svarajatis, darus, padams, etc. Further the form Ragamalikas of this tradition- Ramaswami Dikshitar's ragamalika-3, Muttuswami Dikshitar's-3, and Subbarama Dikshitar's-8 (7+1) are seen Anubandam A. Further Anubandam B - is with compositions of various composer's compositions like darus, tana varnam ,chauka varnam, padam, tarngam, etc.



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GAMAKA SIGNS

The mention of gamaka signs in Notation is adding value to this work. The gamakas like vali, ravai, khandippu, orikai and odukkal have special significance in practical applications along with the jaru varieties and kampita.

CONCLUSION

SSP is a work providing the melody with gamakas. The sequence of svaras in a melody is definitely bearing the decorative svara which happens to be very much helpful in establishing the individuality of the raga. So, the gamaka signs given are useful to also look in to the melody of the rare ragas seen in the Dikshitar's tradition. The well-known ragas are also with the specific gamakas mentioned, take its specific form which was in practice in that particular tradition. Thus, SSP is a treasure house of ragas and form an important place in both the Textual tradition and Performing tradition.





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Dr. R. Hemalatha
Assistant Professor
Department of Indian Music,
University of Madras

Topic: Vivādi dōṣa in Saṅgīta Sampradāya
Pradarśini of Subbarāma Dīkṣitar

The term Vivādi dōṣa is first seen in the Saṅgītasampradāyapradarśini (SSP) of Subbarāma Dīkṣitar published in 1904. In the Saṅgīta lakṣaṇa saṅgrahamu of the SSP, Subbarāma Dīkṣitar refers to the term Vivādi dōṣa, while explaining the 72 rāgāṅgarāga scheme propounded by Muḍdu Vēṅkaṭamakhī. In the 72 rāgāṅgarāga scheme of Muḍdu Vēṅkaṭamakhī, there is no need for the mēḷa to have all the seven svara-s in the ārōha as well as avarōha and the ārōha-avarōha given in the SSP indicates a distinct melodic movement. This paper focuses only on the development of ārōha-avarōha of the 40 vivādi rāga-s as Subbarāma Dīkṣitar mentions that these rāga-s have the vivādi dōṣa in the following svara movements:

- (a) Ascending from ṣuddha ṛṣabha to ṣuddha gāndhāra
- (b) Descending from ṣuddha gāndhāra to ṣuddha ṛṣabha
- (c) Ascending from ṣuddha dhaivata to ṣuddha niṣāda
- (d) Descending from ṣuddha niṣāda to ṣuddha dhaivata
- (e) Ascending from ṣaṭṣruti ṛṣabha to Antara gāndhāra
- (f) Descending from antara gāndhāra to ṣaṭṣruti ṛṣabha
- (g) Ascending from ṣaṭṣruti dhaivata to kākali niṣāda
- (h) Descending from kākali niṣāda to ṣaṭṣruti dhaivata



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He also gives the remedial measures to be employed while rendering the above combinations. It is interesting to note that the ārōha-avarōha given in SSP adheres to the remedial measures given by Subbarāma Dīkṣitar to some extent and there are also instances where the ārōha-avarōha does not adhere to the remedial measures given in SSP.

In this lecture, an overview of the rāgāṅgarāga-s will be given with special reference to the vivādi dōṣa explained by Subbarāma Dīkṣitar in the Saṅgītasampradāyapradarśini.





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Dr. Shanthi Mahesh
Assistant Professor
Department of Music,
Queen Mary's College Autonomous

Topic: Karnatik Music - Soul searching into
the Hindustani idiom

Belonging to the Tenth Generation of the Karaikudi Veena Gharana, I am very fortunate to have grown up at the home where melody is the main language prevailing. I was taught music by my grandmother Karaikudi Lakshmi Ammal from my cradle days. I remember – she used to speak with me through Ragas- Like “enna raagam... kambhodi” making the mind imbibe the crux of the Raga. Then playfully folk songs brimming with the finest and sweetest tone example of a few

motor vandi poalae oattuvaan thankachchaami

chingilichi aelaelo chevaththa ponnae

chaapittupittu kai alambi chakunam paaththu vandikatti

oruththikkoro makandee unnai nambi vanthavandee

Then, kummi of Rama Kavi

manthangu kapilai inba nakaralankiya bruhadambikai maathangi mael kummi paatturaikka....

I was brought up learning music at home. After completing Higher Secondary, I chose to do UG in Music. I was learning Vocal music from Ramanathapuram. Shri. C.S. Sankarasivam Ji at Madurai. It was also very heaven-sent Dr. Sharada Gopalam was teaching at Sri Sathguru Sangeetha Vidyalayam, College of Music, Madurai where I did my Under graduation and Post-Graduation in Music.



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After completing my PG in 1989., I moved to Ahmedabad. I did my Ph.D., on the Exploration of the concept of Raga in Karnatik Music.

Hailing from a renowned tradition, learning grasping music was very easy. My mind got fascinated with Hindustani Music in 1981. I grew up at Madurai and exposure to Hindustani music began with my listening to the Ghazals by Jagjit Singh Ji. During that time, we had only tape recorders, cassettes.

After opting to do academic study in Music, started searching for the real seed of melody. I was very blessed to do Ph.D., as a JRF Scholar under the guidance of Professor. Dr. V.C. Ranade, a magnificent Violinist from the Gwalior Gharana and also the Dean, Faculty of Performing Arts at the Maharaja Sayaji Rao University, Baroda – it was from the September 1991 to March 1995. During this period, I had exposure to the aspects of melody in the Hindustani system of Music.

I wish to share a few of my feelings which helps me weave the garland of melody.

It is very important to adhere to the basic structure of the art form contemplated by each one. Conceptualizing the same grasping features in other classical systems definitely yields soul filling spirituality.

Performing on the Veena, I imbibed the basic techniques of our Parampara learning and listening to it at home. We were asked to first sing before rendering the Veena.

My first realisation was I simply sang what I heard, unexposed to Voice cult or right Voice production technique. After this, viewing listening to riyaz - Ajay Chakraborty Ji Kaushiki Chakraborty Ji; Kanth Saadhana workshops etc., initially I felt such strenuous exercises are to be practised for many hours each day.



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After a little understanding, contemplation of proper voice cult in mind

1. Proper aaa as corrected by Ajay Chakraborty Ji for Kaushiki Ji is very prime.
2. Grasp of perfection in Svarasthanas- glued to Shruti is very important. In any speed automatic development to render should be done with practice- preferably not ruining the voice-45 minutes a day.
3. Not exact geometric sequence of svaras, but moving spontaneously viz.

SPSDNmPR,,, . RDRNSPD G . . GNGSRDNm . . . mSmRGNSP,,, PRPGmSRD,,,

should come effortlessly. Shri. Ajay Chakraborty Ji- I heard his teaching through YouTube a sometime before- it is obvious understanding that one needs more to train the mind to contemplate the tones well, sound from voice- breath starting at the abdomen, moving near the larynx mentally view the voice molecule, make the sound emanate at the throat, imagine it travel to the back part of the head flow without any twist through the nose.

It is very significant to have sustained breath, for which proper breathing and emanation of sound should be keyed within. Breath control can be developed by Proper sustaining the tone for long- practising properly-conceiving there's lot of breath - from abdomen in each portion of the passage of voice-chest, within the cheek portion, nasal cavity- everywhere. My feel is voice would get magnificent adhering to such factors.

Practising such exercises in Vocal or any musical instrument would definitely give ease on rendering to each and every learner. Actually, in the Karnatik music system, existing basic exercises are undoubtedly the ultimate. Anyone should realise that time constraint should not exist to learn. While doing Academic Courses with stipulated duration, such practice would make each continuously adhere to and firmly get bound to the ocean of melody.



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It is also important to develop a flow undoing stiffness, without tightness, not compressing or blocking the tone like improperly sounding while singing or rendering music on any instrument. The flow should be from the very start.

The voice should be made to sound properly with open throat. wow, flow, closed throat, open throat distinguished and comprehended. Closed throat makes the voice muffled. Open throat is very essential.

Above are a few factors which can be observed in many great teachers, performers. It would definitely be eternal melody observing such factors while getting trained in music.





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Dr. Vijay Madhavan
Dancer, Choreographer, Researcher

Topic: Natyagraphy – A documentation
technique for Bharatanatyam



Dr. M. Lalitha
Musician, Violinist
Fulbright Fellow, USA

Topic: Right Hand Techniques in Violin
Playing with respect to South Indian
Classical Music - Basic Elements



Dr. S. Karpagam
Head
Department of Music
Tamil University, Thanjavur

Topic: சிலம்பு காட்டும்
ஆடலாசான் அமைதிகள்



Dr. Ganga Ramachandran
Founder Director
Geetanjali Global Gurukulam

Topic: Lesser known composers of Kerala





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Dr. Vijay Madhavan
Dancer, Choreographer, Researcher

Topic: Natyagraphy – A documentation
technique for Bharatanatyam

Natyagraphy is a scripting technique for Bharatanatyam. This technique has been developed by Dr Vijay Madhavan. This technique aids to document dance precisely, an area yet to be addressed. Bharatanatyam has been an oral pedagogy traditionally but the complexity and creative nature of the art had been a challenge to document. Natyagraphy is a dream that has come true and with this system all that is performed including minute detail can be captured. Natyagraphy draws inputs from the text like Abhinayadarpanam and several other time-tested techniques for representation.

We shall discuss the technical devices and appraise their merits and demerits now. Every media support (like videos, mobile phones or camera) has been sustaining with a limited shelf life. Once upon a time spools, later tapes, then Cds and now DVDs. We have to reinvest each time when there is a shift of technicality to preserve our records. Primarily a document can render a complete perspective unlike the visual device, as the device is capable of capturing that moment only. Piling up of media, needs to be sorted and meticulously maintained to be really handy. Then searching the content is a cumbersome process. And there is no end to this misery, and after such painstaking efforts, we still don't get to unearth the recordings many a times. A written text is always easy to grab and review and the reliable traditional one.

A student can be inspired by the beauty of written content, and here creates the visual from the dance on the paper. He is no longer influenced by a dancer whom he could copy. The process nurtures the ability to visualize and as you begin to write, it systematically engages you in a revisiting process that deepens both passion for the art form and enhances understanding of it. The best part is this technique preserves the nuances of



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each school which help students appreciate and assimilate best practices. The text removes the bias of the dancer and help in appreciating the art form.

The purpose of the tool is to document the choreographies/compositions of veterans, who have spent their life in producing these gems that have been the mark of beauty of a creative process. By this we not only unearth the creative mind of several masters but can also cherish them and can share. Guru-sishya paramapara have been only the unbroken link, but many sishyas have not made it to front and hence we have always lost precious work of several masters due to absence of Sishya parampara. Due to non-documentation several knowledges of the past Gurus have been lost, and the students are reinventing wheel every time. So, to avoid the disintegration of knowledge this technique would be of utmost help for the students. Let us try and save our classical art form by preventing such loss at least in the future. We require dedicated efforts from theoretician and practitioners to record and pass on, else we will not have history. The music tradition managed to document their creators but Bharanatyam still remains an oral pedagogy and invested in the memory of the sishyas to uphold the tradition. The outcome is a) we don't know the creators over generations and b) loss of great treasures created by them.

Natyagraphy is easy to learn, adapt to the new, enables to preserve traditions, document, cherish and critically analyse and appreciate choreographies it is precise and most of all it can be written in thalam. Natyagraphy is a three-step encoding process that features a layer for the feet and movement cursives, the second layer maps the hand, and the third reveals the body movements. Familiarity with this technique would crystallize the dynamic art form in a lucid written form. Natyagraphy will prove handy for the teacher and disciple. Today the participation time for a student is relatively less as they are immersed in several activities, so a text book is a need of the hour to capture the learning. It will help in recollecting lessons for the students, like the purpose of a text book. The speciality of Natyagraphy is, it is both Bani and age independent.

Thus, Natyagraphy can be a one stop solution for the documentation of Bharatanatyam.





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Dr. S. Karpagam
Head
Department of Music
Tamil University, Thanjavur

Topic: சிலம்பு காட்டும்
ஆடலாசான் அமைதிகள்

சேர இளவல் இளங்கோஅடிகள் தந்த சிலப்பதிகாரம் முத்தமிழ்க்காப்பியம், மூவேந்தர் காப்பியம், குடிமக்கள் காப்பியம், பெண்மையைப் போற்றிய காப்பியம்.

மூன்று காண்டங்களையும், முப்பது காதைகளையும் கொண்ட இக்காப்பியத்தில் மூன்றாவது காதையாக அரங்கேற்று காதை அமைந்துள்ளது. ஆடல், பாடல், அழகு என்ற மூன்றில் குறைவுபடாத மாதவியின் ஆடல் அரங்கேற்றம் பற்றி உரைக்கிறது. ஆடல் அரங்கேற்றம் பற்றிய செய்திகளின் கருவூலமாகத்திகழ்கிறது. இக்காதை 175 பாடல் அடிகளைக் கொண்டுள்ளது. 175 அடிகளில் ஆடுமகள், ஆடலாசான், இசையோன், ஆடலுக்குப் பாப்புனைவோன், குழலோன், யாழோன், ஆடலரங்கு, ஆடுமகளுக்கு அரசரால் அளிக்கப்பெறும் தலைக்கோல் அமைதிகள், அரங்கினில் ஆடும் இயல்பு ஆகியன கூறப்பட்டுள்ளன.

ஆடலாசான் அமைதி

ஆடலிசைக்குழுவில் தலைமையிடம் பெறுபவர் ஆடலாசான் ஆவார். ஆடலிசைக்குழுவின் இயக்குநராக விளங்குகிறார். தன்னிடம் ஆடல் பயில வந்த மாணவர்களுக்குத் தண்டியம் பிடித்தல், ஆடல் கற்பித்தல், தூசி கற்றல், கட்டளைய கீதம் கற்பித்தல், அலங்காரம் கற்பித்தல், தோரிய மடந்தையர், தண்ணுமை முதல்வோன், குழலோன், யாழோனோடு இயைந்து ஆடும் முறை முதலானவற்றைக் கற்பிக்கிறார். இவர் அரங்கினில் ஆடல் நடத்திட நட்புவாங்கம் செய்கிறார்.



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இத்தகைய ஆடலாசான்,

- 1.இருவகைக் கூத்தின் இலக்கணம் அறிந்தவன்
- 2.பலவகைக் கூத்துக்களை அறிந்தவன்
- 3.விலக்கினிற் புணர்க்க வல்லவன்
- 4.பதினோராடல்களை அறிந்தவன்
- 5.ஆடல் பாடல்களை அறிந்தவன்
- 6.வாச்சியக் கூறுகளை அறிந்தவன்
- 7.பாணி, தூக்கு, சீர் கொட்டுக்களை அறிந்தவன்
- 8.நான்கு வகை கைகளை அறிந்து கற்பிப்பவன்
- 9.கூத்து விரவா நிலை அறிந்திருத்தல்

இந்நிலைகளை விரித்துரைக்கும் முறைகளை உலகின் மூத்தநூலாக விளங்கும் சிலப்பதிகாரம் எடுத்துரைக்கின்றது. இசைத்தமிழ், நாட்டியத்தமிழ் மரபுகளைத் தரும் மரபுக் களஞ்சியமாக அரங்கேற்றுகாதை திகழ்கின்றது.





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Dr. Ganga Ramachandran
Founder Director
Geetanjali Global Gurukulam

Topic: Lesser known composers of Kerala

Palghat Parameswara Bhagavatar

Ennapadam Venkitarama Bhagavatar

Kannakku Chempakaraman Kesava Pilla

Pudukkode Krishnamurthy

Composers from Kerala have contributed to the musical arena a plethora of compositional varieties in different languages and genres both Carnatic and Hindustani.

In this presentation I wish to demonstrate how a typical concert could be arranged with a few select compositions of the above Composers from Kerala eg. varna, kriti, ragamalika, jawali, padam, tillana.

Palghat Parameswara Bhagavatar (1815-1892) One of the illustrious contemporaries of Swathi Thirunal who was only two years younger to his Royal patron- Tamizh Brahmin, belonging to the brahachararanam sect. Was born in 1815 A.D. in a middleclass family as the son of Dharmaraja Iyer at Noorani – a village in Palghat district of Kerala. Orphaned at a young age, he came under the care of his uncle at Guruvayoor. Gifted with a fine ringing voice, his juvenile performances at the holy presence of Lord Krishna at the temple in Guruvayoor, provided the nurturing grace to bloom into a gifted musician and composer of VARNAS and KRITIS.



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STHAVA VARNA – Raga: Yadukula Kamboji Tala: Adi

Pallavi Pada saarasa bhaktim me dehi Paarva nendu sama vadane

AnuPallavi Vidhina kanya kubjani ni-vaasini sri sthaanu naatha priye

Charana Paahi maam himaachala kanye

Ennapadam Venkitarama Bhagavatar {1880-1961} Born on 21-2-1880 at Ennappadam village in Palakkad, to Padmanabha iyer and Sitalakshmi Ammal, of a family devoted to Music and Sanskrit learning; had heard them singing with Getthu Vadyam. started learning music when he was around eleven under Noorani Ayya Bhagavatar and began giving concerts along with elder brother Ratnagirisvara Bhagavatar; after his brother's demise gave concerts and performed Harikathas too. has been honoured at the courts of the former States of Kollengode, Cochin, Travancore and Mysore and music assemblies.

Kritis for 108 sreekrishna ashtottara sata nama in 108 ragas and in general themes, unique contribution to Carnatic music world are Samskrit kritis in eight new ragas and three talas.

Ragas derived: Sumukhi, Rasabauli, Muralinadam, Vrndavana Kuthuhalam, Sridhari, Prakasini, Rasavarali, Priyadarsini

Talas derived: Nuti, Priti, Devaranjanam

Kannakku Chempakaraman Kesava Pilla {1868-1914} was born on February 4, 1868 in Paravoor in Kollam district of Kerala in India to Valiyavelichathu Veetil Raman Pillai and Desathu Lakshmy Amma. A composer of Carnatic music and a poet of Malayalam literature. The Poet Laureate of Travancore was known for Kesaveeyam, a mahakavya in Malayalam, two attakathas and several bhajans and kirtanas. He also translated the Sanskrit text, Narayaniyam, into Malayalam under the title, Bhashanarayaniyam.



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ChaturbhAshA rAgamAlika

Malayalam-Pilu

Adimalarina tozhuten hare krsna Adimalarenniye adiyaniillasryam

Vediyarute mukunda krpanidhe

Tamizh-Sindu Bhairavi

Sundara guruvara darisanam taruvay Tandarul paragati nee yen swami

Varamarulvatarkoru samayamma entru Terindavar yarulakil un mayai

English- Major Scale

God my heart Oh God! please Always lessen sinful matters You see All and no one sees
You! You are Every where my God!

Samskruta-Nadhanamakriya

Adharitabimbadharanatha sambha Yudha mukha budharase govinda

Thavapada nutipara kesavadase Nava subha sathamamisam hare kuru

Pudukkode Krishnamurthy {1923-1985} had been initiated into music and was a disciple of Palakkad Rama Bhagavathar. From Pudukkode a small village in Palakkad, Kerala hence some of his compositions carry the stamp or sthala-devata Mudra –“navakroda” Pudukkode Krishnamurthy has served at Delhi in 1940s teaching Music and performing for All India Radio. He had served as Professor of Music at Palakkad Music College-1958 He taught at Swathi Thirunal Music College, Trivandrum-1970. Continued to serve as Principal of Palakkad Music College – 1976, After retirement migrated to the then Madras, joined Kalakshetra ,Chennai in 1978 and was in the company of M.D.Ramanathan as musician, teacher, composer. In spite of being originally from Tamil speaking background, Pudukkode Krishnamurthy was good at Malayalam and Sanskrit. He has composed for and sung Malayalam patriotic poems of Vallathol Narayana Menon.



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A very popular performer and an excellent teacher, Pudukkode Krishnamurthy had many distinguished disciples. Compositions available in the manuscript are in the following genres .

CARNATIC forms: Malayalam, Sanskrit, Tamizh-Varna, Kritis- Devi Pancaratna With Swara Sahitya,

Navagraha Vara Keertana, Thematic krtis , Ragamalikas, Tillana, Jawali

HINDUSTANI forms: Braj Basha, Hindi Tarana

During my period of study on this area I have found many more unpublished compositions and I thank the team at VISTAS for giving me an opportunity to present a few and express my interest to share them with discerning learners.





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Dr. Prema Rangarajan
Musician, All India Radio Artist,
Kalaimamani Awardee

Topic: Gathi Bhedha Tillanas



Dr. Radhika Vairavelan
Director
Chathur Lakshana Academy of Fine Arts

Topic: Shades of Khandita Nayika in
Sangam literature



Prof. V. V. Meenakshi Jayakumar
Principal
Tamil Isai Kalloori, Tamil Isai Sangam

Topic: பெரியபுராணத்தில் இசை



Dr. Sumathi Sundar
Head of the Department, Dance
Bridge Academy Fine Arts College

Topic: சித்திர நாட்யம்





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Dr. Prema Rangarajan
Musician, All India Radio Artist,
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Topic: Gathi Bhedha Tillanas

The tillana is a constant item in the dance concerts and in music concerts it comes in the second session. The earliest composer is Merattur Veerabhadrayya who gave a shape to the tillana as a musical form. He lived in 18th century. Swati Tirunal, oothukkadu Venkata Subbayar, Patnam Subrahmanya Iyer, Mysore Veena Seshanna, Bellary Seshagiri Achar, Lalgudi Jayaraman, Dr M Balamuralikrishna are some well-known composers of Tillana.

We have a few tillanas in vilambakala also. The solfa syllables ta, ka, dhi, ri, jha, nu, etc, some ordinary syllables and a small measure of sahitya make the tillana interesting. The jatis are fascinating by themselves and when they are hitched to sahitya, the result is a love composition called tillana with a sonorous melody of its own. Though the distinction is not very rigid, the tillanas can be classified into two categories- those for music concerts & those for dance recitals. In tillanas intended for music concerts, more attention is given to ragabhava & beautiful sangatis are mounted to increase the beauty of the raga. In tillanas meant for dance forms, the jatis are so arranged to give more scope for the display of a variety of footwork. The calculations and various steps put in by the dancer, for these jatis in thillanas, form a very interesting presentation in dance recitals.

As gati-bheda tillanas are very rarely sung in the concerts, a tillana in the raga natta by Mysore Chowdiah is sung here as an example, during the demonstration at the presentation.

Dr Balamuralikrishna's gatibheda ragamalika tillana's notation is available in the books. The practice of composing tillanas continues even now. This is also demonstrated.





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Dr. Radhika Vairavelan

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Chathur Lakshana Academy of Fine Arts

Topic: Shades of Khandita Nayika in

Sangam literature

A bhāratānāṭyam repertoire deals largely with three aspects - the subject matter, the characters and the communication of the subject matter through the characters. The characters that feature prominently in a bhāratānāṭyam repertoire are the hero, heroine and the sakhī or the friend of the heroine. Most of the compositions that are dealt with are based on the Sanskrit tradition of defining and classifying characters. The Tamil tradition however sees a gamut of characters that are intrinsic to the 'akam literature', the characters being talaivan, talaivi, pāngan, toḷi, cevili tāi, nattraī, parattai, pānan, virali. The interactions between these characters form the essence of the akam poetry, a less explored literature in bhāratānāṭyam.

The heroine, is, by far, the one character that features most in a bhāratānāṭyam repertoire. Among the classification of nāyika (talaivi), the classifications based on her situation in love with respect to the hero finds a place of predominance as it lends itself to a vast scope for emoting. Among these eight avastha nāyikas, one of the most interesting avasthas with a wide range of emotions is that of the khaṇḍita nāyika.

A khaṇḍita nāyika is one who is angry and hurt at the hero's infidelity and expresses it through emotions ranging from sarcasm to indifference to violence. According to Sanskrit tradition, the heroine expresses her resentment directly to the hero. The reactions have been classified based on her maturity in love and her nature as dhīra, adhīra and dhīrādhīra. In Tamil tradition, there is no classification of a khaṇḍita nāyika. However, there are different situations in which a heroine behaves as a khaṇḍita.



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1. when the heroine catches the hero red handed, having an affair with a parattai
2. when the heroine learns about his affair through someone else
3. scolding the pāngan or pānan for taking the hero to the parattai
4. anger of the kādal parattai towards the hero for being a hen pecked husband
5. feigned anger by the talaivi to enhance srngaram
6. anger of the talaivi in the hero's absence but forgetting the anger and relenting in his presence
7. pretending to show anger in front of onlookers

All these situations and subsequent actions and reactions have been portrayed very vividly in the sangam poetries dealing with the akam aspect.





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Topic: பெரியபுராணத்தில் இசை

ஐம்பெருங்காப்பியங்களில் சிலப்பதிகாரம் ஓர் இசைக் களஞ்சியம் என்று கூறுமளவிற்கு பல்வேறு இசை, நடனம் தொடர்பான செய்திகளை தன்னிடம் கொண்டு தன் நிகரற்று விளங்குகிறது. சிலப்பதிகாரத்திற்கு பின்வந்த காப்பியங்களுள் பெரியபுராணம் சிறந்ததொரு இசை கருவூலமாக திகழ்கிறது. குறிப்பாக திருஞானசம்பந்தர் புராணம், திருநாவுக்கரசர் புராணம், தடுத்தாட்கொண்ட புராணம், ஆனாய நாயனார் புராணம், திருநீலகண்ட யாழ்ப்பாணர் புராணம் ஆகிய ஐந்து புராணங்களில் ஏராளமான இசை செய்திகளை தந்துள்ளார் நம் சேக்கிழார் பெருமான். பக்திச் சுவை நிரம்பிய நூலாக இருக்கும் போதிலும் பக்திக்கு இசையும் ஒரு முக்கிய தேவை என்பதை வலியுறுத்தும் வகையில் பல்வேறு இசை கலைச்சொற்கள், இசைக்கலை, ஆடற்கலை, இசைக்கருவிகள் குறித்த செய்திகள் சிற்பக்கலை குறித்த செய்திகளும் இந்நூலில் இடம்பெறுகின்றன. பெரிய புராணத்தில் இசையின் அனைத்துக் கூறுகளையும் ஆங்காங்கு வாரி வழங்கியுள்ளார் நம் சேக்கிழார் பெருமான்.

இவ்வாறு ஓர் இசை சுரங்கமாக இருக்கும் சேக்கிழார் பெருமானால் இறைவனின் அடியவர்கள் மேல் இயற்றப்பெற்ற பெரிய புராணத்தில் பயின்றுவரும் பல்வேறு இசைக் குறிப்புகள் பற்றி இவ்வாய்வுக் கட்டுரை அமைகிறது.





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Topic: சித்திர நாட்டியம்

சித்திரநாட்டியம் என்பது ஓவிய கூத்து என்றும் அழைப்பர். இவ்வகை ஆடல் தமிழரின் பாரம்பரிய ஆடல் ஆகும். கூத்தனால் பஞ்ச மரபு போன்ற நூல்களில் இவ்ஆடல் குறித்து சான்றுகள் கிடைத்துள்ளன. சோழர்கள் காலத்தில் திருகோவில்களில் ஆடப்பட்டுள்ளன. 1832-1879 ல் வாழ்ந்த மதுரை பொன்னுதாயி என்ற உருத்திரகணிகை இந்நடனத்தை ஆடி உள்ளார். கால்களால் சொற்கட்டுக்கு ஏற்றார் போல் உருவங்கள் வரைவது சித்திர நாட்டியம் எனப்படும். சிம்ம நந்தனம், மயூர நந்தனம், நாக நந்தனம், கஜ நந்தனம், பரி நந்தனம், பதும நந்தனம், இரத நந்தனம் என்ற உருவங்கள் வரையடுகின்றன. இவ் உருவங்கலுக்கென்று தாளம் அமைந்துள்ளது.

சிம்ஹநந்தினி என தற்காலம் அழைக்கப்படுகின்றது. குகரம்-சிங்க விக்ரகம் , அரிய குகரம்-சிங்க விக்ரீடிதம், குகர புலியம் - வியாக்கரக விக்ரீடிதம், குகர பிராடம்-சிங்க நாதம், குகர சிகரம் - சிங்க நந்தன் எனப்படும். பரியம்- குதிரை - பரிக்ரம தாளம், சரபம் - நாகம் - சரப லீலை தாளம், குயில் - கோகிலப்ரியா தாளம் , அன்னம் - அன்ன லீலை தாளம், யானை - கஜ - கெச லீலை தாளம், என ஒவ்வொரு உருவத்திற்கும் என தாளங்கள் அமைத்து ஆடும் முறை அமைந்துள்ளது.

பலவரவாற்று தரவுகளை கொண்ட சித்திரநாட்டியம் திருவாரூர். ஞானம் அவர்கள் இந்நடனம் ஆடி உள்ளார். தற்காலம் முனைவர் சுமதி சுந்தர் அவர்கள் சிம்ஹ, நாக, மயூர, கஜ, பரி உருவங்களை திருவையாரு கோவிலில் ஆடி உள்ளார்.





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