



Gunagrahi

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OCTOBER 2004

The Karnataka Gana Kala Parishath Awardees

GANA KALA SRI



H.K.Venkataram

GANA KALA BHUSHANA



Dr. T. Sachidevi

70

“Hamsadhvani Puraskara” *presented to*



R.R.Keshavamurthy



R.K.Srikanthan

CALENDAR OF EVENTS: Shantala Arts Academy presents "Dasara Samskrutika Mela" (at 6.30pm every day) at No.7, Pulakeshi Road, Behind Petrol Bunk, 1st Main, Yeshwanthpur. 15th Oct., Fri. : Vocal Duet by Brinda Madhusudhan and Suma Krishna, 16th Oct., Sat. : Devaranama by Bharathi Venugopal, 17th Oct., Sun.: Harikatha by Bhadragiri Sarvothama Pai, 18th Oct., Mon.: Vocal Recital by Akshata Bolar, 19th Oct., Tue.: Instrumental Music by "Laya Surabhi" directed by M.Vasudeva Rao, 20th Oct., Wed.: Gamaka by Nirmala, Vyakhyana by Prasanna.

M.E.S. Kalavedi presents Drama, "Jo Kumaraswamy" by BENAKA on 16th Oct., Sat., 6.30pm. Veena-Venu Duet by D. Balakrishna and Vamshidhar on 17th Oct., Sat., 6.30pm at New Conference Hall, M.E.S. College, 15th Cross, Malleswaram.

24th Oct., Sun., 6.00 pm : **Indiranagar Sangeetha Sabha presents** Vocal recital by Manasi Prasad and Party at Purandara Bhavana, 81h Main, HAL II Stage.

24th Oct., Sun., 5.30 pm: **Sri Vinayaka Sangeetha Sabha presents** Classical Music by Deepa and Roopa (Kasaravalli Sisters) and party at Sri Vinayaka Sangeetha Sabha, Sir M.V Nagar, A.E.C.S. Layout.

29th Oct., Fri., 6.30 pm : **Nadajyothi Sri Tyagaraja Swamy Bhajana Sabha presents** Vocal Recital by Gowri Natarajan with Dr. S. Nataraja Murthy (Violin), R.P. Ravishankar (Mridanga) at Sri Kanyakaparameshwari Temple Premises, 8th Cross, Malleswaram.

30th Oct., Sat., 5.30 pm : **BTM Cultural Academy presents** Vocal Recital by T.S. Sathyavathi accompanied by H.N. Bhaskar (Violin), Ananthakrishna Sharma (Mridanga), L. Bheemachar (Morsing) at Sri Ramana Maharshi Academy for the Blind, 3rd Cross, 3rd Phase, J.P. Nagar.

30th Oct., Sat., 6.00 pm : **Sri Rama Lalitha Kala Mandir in association with Dept. of Kannada & Culture presents** Vocal Concert at Institute premises, 9th Main Road, Banashankari 2nd Stage.

31st Oct., Sun., 6.30 pm : **Raagasudhalaya Charitable Trust presents** Sai Bhajan by Sri Sathya Sai Seva Samithi, Yeshwanthpur at BEL Ganapathy Temple premises, BEL Colony, Jalahalli.

ANANYA cordially invites you to "AROHANA" on Saturday, 6th Nov. 2004 at 6 pm for Vocal Recitals by Meghana Murthy B. (disciple of Rajarajeshwari Bhat), Priyadarshini (disciple of B.S.N. Murali), Sangeetha S. (disciple of Dr. Sukanya Prabhakar). On Sunday, 7th Nov. 2004 at 6 pm, Vocal Recitals by Jyotsna N.S. (disciple of Chitrachari), Pallavi Bhat (disciple of Sringeri H.S. Nagaraj). Violin Trio by Aditya M.P, Ashwin Kalyan A. and Arjun N. (disciples of T.S. Krishnamurthy) accompanied by Violin: Anantha Sathyam & A.V.Sathyararayana. Mridanga: Renuka Prasad & A.S.N.Swamy at Ananya Sabhangana, Malleshwara.

Oct.17., Sun. 10 am.: **Veena Doreswamy Iyengar Memorial Trust presents** Pallavi recital by Neela Ramagopal and party, Ananya Sabhangana.

Sruti Sindhura Academy of Music, 278, 'Sindhura', II' A Main, I Phase, Giri Nagar, Ph: 26420031, 94484-90031, 5:30 pm to 8:00 pm, Venue: Sri Ramakrishna Park, Near Swamy Vivekanada Statue, Behind Sri Ramashrama, 1st Phase, Giri Nagar. **SPECIAL PROGRAMME ON 31st OCTOBER & 1st NOVEMBER '04'**, on the eve of children's day, this year also the academy is organising special programme '**ARUNODAYA**' - a dance and music festival for children. Talented and willing child artistes in the field of dance and music—of below 15 years- are requested to enroll and register their names either over phone or in person. All the participants shall be: Provided with the accompaniments by the academy. Honored with the certificate and a Memento. Bound by the common rule formed by the academy for the smooth conduct of the event. Provided fair and equal opportunity. Telephone numbers to be contacted 26420031 - 56961130 - 26799154 - 26722363.

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M.S.Sheela & B.K.Ramaswamy Page

The meritted Presidents of the twin conferences of KGKP

The 35th prestigious annual music conference of the Karnataka Gana Kala Parishath is in progress at Sri Ramanathapura in Hassan district. A veteran musician will preside over it. The young musicians' conference which features young artistes is also simultaneously held. A young musician is selected to preside over it. It is a well-known fact that the Parishath is a representative organisation of the musicians of the State. Musicians themselves manage it. At present versatile vocalist R.K.Padmanabha is its president. It is also noteworthy that the Parishath has been holding its annual music conferences outside the city of Bangalore in different districts of the State every year.

This year's twin conferences are presided over by a veteran vocalist and musicologist Dr. T. Sachidevi and a young and dynamic violinist H.K. Venkataram respectively. Dr. Sachidevi, the president of

the 35th music conference will be felicitated with the title of "Gana Kala Bhushana" along with "Kum. Jyothi Subramanya Memorial Award" carrying a purse of ten thousand rupees sponsored by reputed industrialist-philanthropist BNV Subramanya at the Sadas (valedictory function) to be held on Sunday (10-10-2004).

The young musicians' conference president H.K.Venkataram will be conferred the title of "Gana Kala Sri" along with "Rama-Sudha Prashasthi" with a purse of ten thousand rupees donated by the noted academician-art patron Dr. A.H.Rama Rao at the same Sadas. Dr. Rama Rao has been sponsoring the young musicians' conference right from its beginning.

VETERAN MUSICOLOGIST

65-year old Dr. Sachidevi had the fortune of being trained by great names like Belakawady Varada-

rajaiyengar, C.P.Ramaswamy Iyengar, Veena Shankaranarayana Sastry and M.S.Selvapullai Iyengar. She obtained degree in music under the guidance of Veena maestro Chennamma. She became a post-graduate under the supervision of Rallapallai Ananthakrishna Sharma and D.Pashupathi. In addition to learning of music she was inclined towards research. As a result she took to an intense study of "the evolution of musical compositions" under the guidance of Dr. Padma Murthy and the Bangalore University awarded her Ph.d, for her scholarly thesis on the subject. Her research into the compositions of Haridasas, Ugabhogas, Sooladis and Dikshitar's krithis has been rewarding.

A stickler to tradition, Sachidevi has been performing within and outside Karnataka along with her sister T.Sharada since 1952. She

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The Young Musicians

The last quarter of the 20th century is marked by breathtaking changes in technology as well as in working and social conditions, all of which are altering our living and recreational styles in a spectacular manner. But so far as our love for classical music is concerned, most of us tend to cling desperately to traditional values, even when we are being carried away by the powerful currents of modernism

This phenomenon is somewhat like our appreciation of architecture. While we go on building modern structures which have different aesthetic and functional values, we are proud of our classical buildings and ancient monuments and show an increasing awareness of the need to protect and preserve them. Similarly, the collective sentiment which favours conservatism in classical music is so deep-rooted that even when we welcome novel and sensational trends, we do not lose our profound respect for older norms.

Influence of tradition

One can cite many examples to illustrate this point. The world's symphony orchestras still continue to feature Mozart and Beethoven prominently in their repertoires, although they also go in for Schoenberg or Stravinsky. Karnatak music is still dominated by the songs of Thyagaraja, Dikshitar and Shyama Sastri, though new vistas are constantly emerging. Exponents of Hindustani music still avoid rendering the morning ragas in the evening and vice versa, though they do not mind the invention of a new raga altogether. We are thrilled to see the mandolin being introduced in Karnatak music, but we are also delighted to note that the dazzling young genius who has introduced it cares intensely for the traditional elements and performs classical music of the purest quality.

One of the main worries of the dedicated lover of Karnatak music is that the younger generation of musicians might turn out to be too forward-looking and quite insensitive to the traditional values. But this fear is not borne out by facts. Some of our younger musicians today seem to have a very clear perception of the orthodox standards of Karnatak music. In fact, in the exquisite art of our teenaged wonders—Ravi Kiran, Mandolin Srinivas and Shankaran Nambuthiri - we do see a reinforcement of the noble tradition and a surety for its survival far into the next century.

-----Karnataka Kala Sri Dr. M. Surya Prasad.

Continued from Page no.4

taught music at Maharani's College, Bangalore and Mysore as a lecturer. She has a good number of students to her credit. After her decades' of useful service, she retired as a professor of music. She has also been a ph.d. Guide.

Apart from participation in various seminars, symposia and lecture-demonstrations, she has authored many articles on music. "Sangeetha Darpana" (in four parts), "Apoorva varnas", "Shobhana shataka" are some of the successful works created by her. Sachidevi has been awarded titles and honours for her more than five and half decades' service. "Karnataka Kala Sri" from the Karnataka Sangeetha Nrithya Academy, Kempegowda award, awards from Thyagaraja Gana Sabha, Ananya are among many such honours.

MULTI-FACETED YOUNG VIOLINIST

39-year old an engineering graduate H. K. Venkataram is a software engineer by profession and violinist by vocation. He is the son-disciple of renowned violinist Prof. H.V.Krishnamurthy. Born into a family of musicians, he soon grasped the nuances of Karnatak music in general and the violin play in particular.

His elder brother late H.K. Raghavendra and the dynamic younger brother H.K.Ganesh, all of them are violinists. Late violinist A. Veerabhadraiah also trained him. The father-sons combination has many performances to its credit.

A soft-spoken, Venkataram launched his concert-

career at his early age of seven. Since then he never looked back. He came out in flying colours in the unique opportunities he had had of accompanying the top-notch musicians. He has toured extensively within and outside India on performing assignments. He was awarded the prestigious prizes at the Music Academy, Chennai. He has been training students along with his father and brother Ganesh at their Vijaya College of Music.

An Engineering Manager in a leading company, Venkataram has used all his hi-tech skills in bringing out multimedia presentations on Thyagaraja's pancharatha krithis and Muthuswamy Dikshitar's life and achievements. He has penned a book called "Thyagaraja Vachanamritha".

Nada Yoga (Music itself as the Supreme God)

A few krithis composed by Sri Thyagarajaswamy on Nada Yoga are given below: Mokshamu galada (Saramathi), Naadopaasanache (Begada), Naada Loludai (Kalyanavasantha), Vidulaku mrokkeda (Mayamalavagowla), Ananda Saagara (Garudadhvani), Sitavara Sangita Jnanamu (Devagandhari), Sangitha Sastra Jnanamu (Mukhari), Swara Raaga Sudhaa (Shankarabharana), Raga Sudhararasa (Andolika), Vara Raga Laya (Chenchukambhoji), Sripraya Sangitopasana (Athana) and Shobhillu Saptaswara (Jaganmohini).

Gandharva Veda should be cherished for gaining peace for oneself and to bring peace to others.



Dr.A.H.Ramarao & Sudha Rao page

Priyanka pleases

Priyanka Raghavan, a disciple of Guru Padmini Ramachandran provided relish to the rasikas with her innate talent. Her performance at the Yavanika under the EFCEP series was marked by confidence and conviction. Endowed with attractive eyes and communicative face, Priyanka excelled in the nritha, nrithya and abhinaya in the exposition of a Papanasham Shivan's varna in Mayamalavagowla (Mayan edo swamy). Notwithstanding a few rough edges in the araimandis, the dancer was able to capture the essence of love and devotion on the basis of the tale of Valli and Muruga. The vatsalya rasa was well nourished in her abhinaya for a Purandaradasa pada "Ellyadi bandeyo". The concluding tillana was marked by some interesting rechikas and neck movements. Her Guru Padmini Ramachandran led a successful orchestral ensemble with her impeccable nattuvanga.

.R. E. V. I. E. W. S.

Successful Swathi Muthalik

Beautiful angikas corroborated by hasta-pada vinyasas, young Swathi Muthalik impressed the audience at ADA Rangamandira with her neat and tidy Bharatanatyam. Trained by a talented dancer-teacher Santoshi Simha, Swathi's exposition of the medium was gentle and graceful. The tattumettus, in particular, were a delight to watch. Santoshi deserves to be commended for the selection of items which suited the age, experience and expertise of her younger ward. The shabda woven around a few leelas of Krishna was in the right spirit. Swathi graphically presented the varied attributes of Lord Shiva in Shiva stuti.

The major item of the evening a varna in Dhanyasi raga (Ee maguva) by Mysore Sadashivarao addressed to his patron-King Chamaraja Wodeyar. The virahothkhanthita nayika's plight was reenacted by the young dancer. A Subramayyar's pada (Kambhoji) and a Purandaradasa pada (Aluvudyaathako Ranga) came handy to portray the pranks of child Krishna. These two num-

bers seemed to be made for Swathi. The tender moments of the first sight and meet of Rama and Seetha are captured in the Ramanatakam. Swathi's abhinaya, naturally, required more experience and profundity. Many karanas and charis that filled the concluding Revathi tillana vouched for Santoshi's fruitful research into the dance form. Santoshi Simha (nattuvanga), Srivatsa (vocal), Ashwathanarayana (flute), Lalitha (veena) and Chandrasekhar (mridanga) imparted lively support.

Pulikeshi dazzles

Three male dancers KRV Pulikeshi, Nagesh and Ananth dazzled in a dance drama held at Ravindra Kalakshetra under the aegis of the Shanthala Arts Academy in connection with its ninth anniversary celebration. The unfolding of the mythological tale of Ekalavya of Mahabharatha was based on Kuvempu's drama 'Beral ge koral', as a tribute to the ace poet-playwright whose birth centenary is being celebrated throughout the State. The adaptation of the play to dance was to a larger extent rewarding. The dancers dealt with the story of Ekalavya in a vibrant tempo.

A young boy Ekalavya was determined to become a skilled archer. When he was refused to be trained by Drona he returned to the forest and made an image of Drona and decorated it with flowers and practiced archery with devotion and dedication. He could master the archery. His hardwork and involvement and devotion towards the Guru paid him rich dividends. The Kaurava and Pandava princes who had come to the forest on a hunting expedition were amazed at the unusual manner in which the arrows were shot by Ekalavya. Drona was impressed at the way Ekalavya had shot the arrows. All the princes were jealous of Ekalavya's archery skills. Even he defeats Drona's best disciple Arjuna in the fight. So Drona demands Ekalavya to give him 'Guru Dakshina'. Ekalavya, the devoted disciple was only too happy to give him the thumb from his right hand. Pulikeshi as Ekalavya was a sure winner. Apart from satwikaabhinaya, his mukhijas were apt. Carnatic ragas like Kalyani, Mohana, Athana, Hamsadhvani, Kadana kutoohala, Behag etc, were appropriately used. A few catchy and interesting dialogues picked up from Kuvempu's play were delivered on the stage lending

another dimension to the rendition.

The eka-aharya disposition, the refined neck movements, charis, bhramaris and varied adavus including mai-adavus filled the vocabulary. There was an admirable harmony and coordination in their movements. The nrithya was used for the exit and entries. Mohan (vocal), Karthik Datar (nattuvanga), Harsha Samaga (mridanga), H.S.Venugopal (flute) and Pramathkiran (rhythm pads) enriched the dance drama with their lively musical support.

Sushimitha scores

Sushmitha, a disciple of Guru Prof. M.R. Krishnamurthy of Kalakshithi had a well honed sense of rhythm in her Bharatanaty performance at Ravindra Kalakshetra. She needs to maintain a far more emphasised demi-pile posture and refined mukhijas. But the geometry of dance was flawless. That she is an active and talented theatre actress came to the fore in her abhinaya disposition. The pranks of Child Krishna as portrayed in Shabda by the Tanjore Quartet were beautifully enacted by the dancer. The Dhanyasi varna (Ee maguva) was the highlight of the evening. The description of a nayika

questioning his nayaka about his disinterestedness towards her was done with fine hastha vinyasas, sthanakas and angikas. The philosophical tint that the Kshetragna's Shankarabharana pada carried could be emphasised well by Sushimitha.

Vocalist Hariprasad's diction could have been clearer. Ananya's nattuvanga was of great utility

Rekha Harinath radiates

The curtain of the three-day music festival in connection with the Ganesha festival under the aegis of Brahmana Vidyarthi Sahaya Sangha in Seshadripuram rose with a competent vocal recital by Rekha Harinath. Endowed with a melodious and mellifluous voice with a wide range, Rekha sang the compositions with perfect ease sustaining listener interest. The vistas were systematic and profound, free from repetitive phrases. She made the best of her choice, lacing light and heavy numbers in changing tempos with pleasing effect. 'Vatapi Ganapatim bhaje' with kalpanaswaras, 'Baagaaya nayya' (Chadrajyothi) in a delightful tempo and an artistically drawn Charukeshi for

Thyagaraja's "Aadamodi - galada" lent classical character and substance to the concert. Sadashiva Brahmendra's 'Gayathi Vanamali' (Hamsa - dhvani based mishra raga) was moving. I was thrilled to watch dealing with the popular Purandaradasa pada "Ksheerabdhi kannike". Her brilliance, expertise and concert-craft shone forth in the manner she presented it. The pada was tuned to Kuranji, Yamuna Kalyani, Darbari Kaanada, Sindhu Bhairavi and Nadanamakriya ragas—all of them in madhyama shruti. She did well in a little far away from the mike while rendering this composition. Thus, though she reached uppermost registers, she never tended to be harsh or noisy. Naturally, she was applauded by the audience for her concert-skill.

C. Ramadass, who is also an expert harmonium player, accompanied on the violin with excellence. C. Cheluvvaraju (mridanga) and L. Bheemachar (morsing) contributed in no mean measure to the success of the programme.

Delightful Deepa and Roopa

There was a captivating flow of melody, rhythm and maturity in the vocal duet of

Deepa Krishnamurthy and Roopa Kiran, the accomplished singing sisters better known as Kasaravalli Sisters. Their programme held on the second day of the Ganesha festival at the same venue was marked by aplomb with a stark sense of phrase and beat. The sisters are well versed in Sugama Sangeetha too. Born and brought up in Shimoga and now settled in Bangalore after their marriage, the duo is trained under the great names in Carnatic music. They have a grand record of concerts within and outside the country.

A rich, resonant and resilient voice is their born-gift. Utilisation of that gift to yield productive results is their admirable skill. When such a voice and skill merge the emerging beauty is inexplicable. Matching manodharmas, useful coordination, synchronisation in their musical thought and execution, sincerity of purpose among others has won them an enviable success. These points came to the fore in the concert under review.

Aptly accompanied by J. K. Sridhar (violin), Ravi Shankar (mridanga) and Sriram (ghata), they opened their recital with the Navaragamalika varna. They eulogised the Lord

of Obstacles through the Shanmukha priya krithi "Siddhi Vinayakam". An enjoyable tempo was created with the singing of kalpanaswaras in madhamaya kala. Thyagaraja's "Maakelara vicharamu" (Ravi chandrika) added liveliness to the concert. A tricky Kedara gowla raga blossomed into a fine alapana. Deepa scored well in the alapana. Yet another gem-krithi "Venuganaloluni ganave" was full of high competence expected of them. Both of them proved their mettle with the unmistakable stamp of their deep manodharma and talent in the swaraprastara at "Vikasitha". "Ananadamritha varshinim" in Amrithavarshini raga tagged with chittaiswaras evoked the sublimity of the raga. Again Deepa's raga vistara in Kalyani ("Nidhi chaala sukhama") was indicative of her ascendant fame into the front rank in the field. It was well developed in the lower, middle and higher octaves with intimately embellished phrases. Hitherto missing nerval in the concert now appeared. The krithi was followed by nerval at "Mamatha bandhanamu". The cascade of swaras shared by Deepa and Roopa pointed to their thorough training and practice in this aspect of music meant for concert halls.

ಸಮೂಹ ವಾದನದ ಉದ್ದೇಶಸಾಧನೆ: ಸುಗಮ ಹಂಸಧ್ವನಿ ವಾಹಿನಿ

ಪ್ರಸಿದ್ಧ ಗಾಯಕಿ ಎಂ.ಎಸ್.ಶೀಲ ಮತ್ತು ಅವರ ಪತಿ ಬಿ.ಕೆ.ರಾಮಸ್ವಾಮಿ ಅವರು ಕರಂಭಿಸಿರುವ ಹಂಸಧ್ವನಿ ಕ್ರಿಯೇಷನ್ಸ್ ಸಂಸ್ಥೆಯ ವೈವಿಧ್ಯಮಯ ಚಟುವಟಿಕೆಗಳನ್ನು ನಡೆಸುತ್ತಾ ಇದೀಗ ಐದು ವರ್ಷಗಳನ್ನು ಕ್ರಮಿಸಿದೆ. ಸಂಗೀತ ಕಛೇರಿಗಳು, ನಾದಚಕ್ರಗಳ ನಿರ್ಮಾಣ, ವಾರ್ಷಿಕೋತ್ಸವ ಸಂದರ್ಭದಲ್ಲಿ ದೇವೀ ಕೃತಿಗಳ ಸಮೂಹ ಗಾಯನ ಹೀಗೆ ವೈಶಿಷ್ಟ್ಯವುಂಟು ಕಾರ್ಯಕ್ರಮಗಳ ಆಯೋಜನೆ. ಆನನ್ಯ ಸಂಸ್ಥೆಯ ಆರೋಗ್ಯಧಾರಾ ಯೋಜನೆಗೆ ಹತ್ತುಸಾವಿರ ರೂಪಾಯಿಗಳ ದೇಣಿಗೆ ಮತ್ತು ಸಹಾಯಾರ್ಥ ಪ್ರದರ್ಶನ ಸಂಸ್ಥೆಯ ಚಟುವಟಿಕೆಗಳಿಗೆ ಕಳಶಪ್ರಾಯ. ಕಳೆದ ವಾರ ಭಾರತೀಯ ವಿದ್ಯಾ ಭವನದ ಬಿಂಜಾ ಸಭಾಂಗಣದಲ್ಲಿ ನಡೆದ ಮೂರು ದಿನಗಳ ಐದನೇ ವಾರ್ಷಿಕೋತ್ಸವ ಗಮನಾರ್ಹ. ನಾಡಿನ ವಯೋವೃದ್ಧರೂ ಜ್ಞಾನವೃದ್ಧರೂ, ಕರ್ನಾಟಕ ಸಂಗೀತ ಲೋಕದ ಧ್ರುವತಾರೆಗಳಾದ ಆರ್.ಕೆ.ಶ್ರೀಕಂಠನ್ ಮತ್ತು ಆರ್.ಆರ್.ಕೇಶವಮೂರ್ತಿಗಳಿಗೆ ಗೌರವಪೂರ್ಣ ಹಂಸಧ್ವನಿ ಪುರಸ್ಕಾರ ದ ಸಮರ್ಪಣೆ ಆದರ್ಶಪ್ರಾಯ. ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ನಿರ್ದೇಶನಾಲಯದ ನಿರ್ದೇಶಕರೂ ಸ್ವಯಂ ನಿಷ್ಣಾತ ಹಿಂದೂಸ್ಥಾನಿ ಗಾಯಕರೂ ಆಗಿರುವ ಮುದ್ದುಮೋಹನ್ ಮತ್ತು ಹಿರಿಯ ವಿದ್ವಾಂಸರಾದ ಪ್ರೊ.ಎಸ್.ಕೆ. ರಾಮಚಂದ್ರರಾಯರು ಪುರಸ್ಕಾರಗಳನ್ನು ಸಮರ್ಪಿಸಿದರು.

ಮೊದಲನೆಯ ದಿನ (ಗುರುವಾರ) ಔಪಚಾರಿಕ ಸಮಾರಂಭದ ನಂತರ ಯುವ ಪಿಟೀಲುಗಾರರ ಸಮೂಹ ವಾದ್ಯ ಕಛೇರಿ ಆಕರ್ಷಿಸಿತು. ನಳಿನಾ ಮೋಹನ್ ಅವರ ನೇತೃತ್ವದಲ್ಲಿ ಎಸ್. ಯಶಸ್ವಿ, ಜ್ಯೋತ್ಸನಾ ಮಂಜುನಾಥ್, ಮಾಳವಿಕಾ ರಾಮಸ್ವಾಮಿ (ಶೀಲ ಅವರ ಪುತ್ರಿ) ಮತ್ತು ಶಾರದಾ ಮೋಹನ್ (ನಳಿನಾ ಮೋಹನ್ ಅವರ ಪುತ್ರಿ) ಅವರ ನಿರೂಪಣೆಗಳು ಪೂರ್ವಸಿದ್ಧತೆ ಹಾಗೂ ವೈಯಕ್ತಿಕ ಪರಿಣತಿ-ಪ್ರತಿಭೆಗಳ ಸತ್ವ

ದರ್ಶನವಾಗಿದ್ದವು. ನುಡಿಸಾಣೆಕೆಯಲ್ಲಿ ಸಾಮ್ಯಾಂಶಗಳ ಅನೇಕವಿದ್ದುದರಿಂದ ಸಮರಸತೆ ಇತ್ತು. ದರ್ಬಾರ್ ರಾಗದ ವರ್ಣಮಧ್ಯಮಕಾಲದಲ್ಲಿ ರಸಾನಿತವಾಗಿತ್ತು. ಬಹಳ ಅಪರೂಪವಾಗಿ ಕೇಳಿ ಬರುವ ಮುತ್ತಯ್ಯ ಭಾಗವತರ ಹಂಸಧ್ವನಿ ರಾಗದ ಜಯ ಮಹಿಸಾಸುರ ಮರ್ದಿನಿ ಕೃತಿಯು ವೇಂಲ್ಯಾಲ ಕಲ್ಪನಾ ಸ್ವರಗಳೊಂದಿಗೆ ಅಲಂಕೃತವಾಗಿ ಸುಶ್ರಾವ್ಯ. ಸ್ವರ ವಿನ್ಯಾಸವನ್ನು ಎಲ್ಲ ಪಿಟೀಲು ವಾದಕರು ಹಂಚಿಕೊಂಡು ನುಡಿಸಿ ಕಲಾತ್ಮಕ ರಸಾಯನ ಸವಿದಂತಿತ್ತು. ರಂಜನಿ ಹೆಸರಿಟ್ಟ ಕೆಲವು ರಾಗಗಳೊಂದಿಗೆ ತಂಜಾವೂರು ಶಂಕರಯ್ಯರ್ ಅವರ ಅಪೂರ್ವ ರಚನೆಯನ್ನು ಆಯ್ದು ನಿರೂಪಿಸಿದ ಬಗೆ ಪ್ರಶಂಸಾರ್ಹ. ಆ ರಾಗ ಮಾಲಿಕೆಯ ಹಳುಕುಗಳಾಗಿ ರಂಜನಿ, ಶ್ರೀರಂಜನಿ, ಮೇಘರಂಜನಿ ಮತ್ತು ಜನರಂಜನಿ ರಾಗಗಳು ರಮಣಿಯೋಜ್ವಲವಾಗಿದ್ದವು. ಮುಂದಿನ ಶಂಕರಾಭರಣ ರಾಗದ ಹಂತ ಹಂತದ ಸಮಗ್ರ ಪುಷ್ಟಿ ಮತ್ತು ಪೋಷಣೆ ವಿದ್ವತ್ಪೂರ್ಣ. ಶಾಮಾಶಾಸ್ತ್ರಗಳ ಸರೋಜ ದಳನೇತ್ರಿ ಕೀರ್ತನೆ ಸಾಹಿತ್ಯ ಮತ್ತು ಸ್ವರ ವಿಸ್ತರಣೆಯಲ್ಲಿ ಸಮೂಹ ವಾದನದ ಉದ್ದೇಶಸಾಧನೆ. ಪ್ರತಿಯೊಬ್ಬ ಕಲಾವಿದನ ಅದ್ಭುತ ಮನೋಧರ್ಮದ ದರ್ಶನ ತೃಪ್ತಿದಾಯಕ. ಚೌಡಯ್ಯನವರ ಕಾಪಿ ತಿಲ್ಲಾನ ಕಛೇರಿಗೆ ಉತ್ತಮ ಮುಕ್ತಾಯವನ್ನೊದಗಿಸಿತು. ವಿ. ಕೃಷ್ಣ ಅವರ ವೃಂದಂಗ ವಾದನ ಚೇತೋಹಾರಿಯಾಗಿ ಒಟ್ಟಾರೆ ಪ್ರಭಾವಾರ್ಧಕ. ಎಂ. ಎ. ಕೃಷ್ಣಮೂರ್ತಿ ಅವರ ನುರಿತ ಹಾಗೂ ಪೂರಕ ಘಟ ಪಕ್ಕ ವಾದ್ಯ ಸಹಕಾರ. ಸುಗಮ ಹಂಸಧ್ವನಿ ವಾಹಿನಿ ಹಂಸಧ್ವನಿ ಸಂಗೀತೋತ್ಸವದ ಕಡೆಯ ಮತ್ತು ಮೂರನೆಯದಿನದ ಬೆಳಿಗ್ಗೆ ಸಾಮೂಹಿಕ ಲಲಿತಾಸಹಸ್ರರಾಮ ಪೂಜೆ ವರ್ಣಮಯವಾಗಿ ನೆರವೇರಿತು. ಈ ವಿಶಿಷ್ಟ ಸಂದರ್ಭಕ್ಕೈಂದೇ ಹಿರಿಯ ಸಂಗೀತಜ್ಞ ಎಸ್.ಕೃಷ್ಣಮೂರ್ತಿ ಅವರು ಕಲ್ಪಿಸಿ ನಿರ್ದೇಶಿಸಿದ ಹಂಸಧ್ವನಿ ವಾಹಿನಿ ಕಾರ್ಯಕ್ರಮ ಸಮನೋಹರ. ಹಂಸಧ್ವನಿ ರಾಗದ ಸಮಗ್ರ ದರ್ಶನ ಮತ್ತು ಪೂರ್ಣ

ಸ್ವಾರಸ್ಯ ಗೃಹಿಕೆಗೆ ತರುವಂತಹುದು. ನಮ್ಮ ರಾಜ್ಯದ ಮುಂಚೂಣಿ ಗಾಯಕರಾದ ಎಸ್. ಶಂಕರ್ ಮತ್ತು ಎಂ. ಎಸ್. ಶೀಲ ಅವರು ಹಂಸಧ್ವನಿ ರಾಗದ ವೈಭವವನ್ನು ಎತ್ತಿ ತೋರಿದರು. ಗಲನೇ ಉತ್ತರಾರ್ಧದ ಶ್ರೇಷ್ಠ ಶಾಸ್ತ್ರಜ್ಞ ಗೋವಿಂದಾಚಾರ್ಯರ ಹಂಸಧ್ವನಿ ರಾಗದ ಲಕ್ಷಣಗೀತೆಯನ್ನು ಶೀಲ ಅವರು ಹಾಡಿ ಕಾರ್ಯಕ್ರಮವನ್ನು ಆರಂಭಿಸಿದರು. ಮೈಸೂರು ಸದಾಶಿವರಾಯರ ರಾಮಾಭರಾಮ ಸ್ವರಜತಿ ರಂಜಿಸಿತು. ಸುಪರಿಚಿತ ಜಲಜಾಕ್ವ ವರ್ಣವನ್ನು ಶಂಕರ್ ಅವರು ಓತವಾಗಿದ್ದ ಲಯದಲ್ಲಿ ಹಾಡಿದರು. ತ್ಯಾಗರಾಜರ ಶ್ರೀ ರಘುಕುಲ ಕೀರ್ತನೆಗೆ ಪರಮಭಕ್ತುಲನು ಎಂಬಲ್ಲಿ ನೆರೆವಲ್ ಮತ್ತು ಕಲ್ಪನಾಸ್ವರಗಳ ಅಲಂಕರಣ ಆಪ್ತಾಯಮಾನ. ಮನಸುಕರಗ ದೇವಿ ಪಾರ್ವತಿ ಮನೋಹರ ಪಟ್ಟಣ ಸುಬ್ರಹ್ಮಣ್ಯಯ್ಯರ್ ಅವರ ವಿಶಿಷ್ಟ ಕೃತಿ. ಶಂಕರ್ ಅವರ ಸಫಲ ಗಾಯನದಲ್ಲಿ ಮೈಸೂರು ವಾಸುದೇವಾಚಾರ್ಯರ ಪಾಲಯಾಂಶು, ವೀಣಾ ಕುಪ್ಪಯ್ಯರ್‌ರ ವಿನಾಯಕ ನಿನ್ನು ವಿನಾ, ಮುತ್ತಯ್ಯ ಭಾಗವತರ ಗಂಗಣಪತೆ (ತ್ರಿಶ್ರನಡೆ ಆದಿತಾಳ. ಚಿಟ್ಟೆ ಸ್ವರದೊಂದಿಗೆ) ಕೀರ್ತನೆಗಳು ಹಂಸಧ್ವನಿಯ ವಿರಾಟ್ ರೂಪವನ್ನು ತೋರಿದವು. ಸೊಗಸಾದ ಸಭೆಯೊಂದರ ವರ್ಣನೆಯ ಅಪೂರ್ವ ವಸ್ತುವನ್ನು ಹೊಂದಿರುವ ಪಾಪನಾಶಂ ಶಿವನ್ ಅವರ ಸಸಭಾ ನಭೋ ವಿಭೋ ಕೃತಿ ಮತ್ತು ಹಂಸಧ್ವನಿ ಸಂಸ್ಥೆಗೆ ಹಂಸಧ್ವನಿ ರಾಗದ ತಮ್ಮ ತಿಲ್ಲನವೊಂದರ ಮೂಲಕ ಎಸ್. ಕೃಷ್ಣಮೂರ್ತಿಯವರು ಶುಭಕೋರಿದ್ದಾರೆ. ಅದನ್ನು ಶಂಕರ್ ಅವರು ತಮ್ಮ ತುಂಬು ಕಂಠದಲ್ಲಿ ಹಾಡಿದರು. ಪ್ರತಿಯೊಂದು ರಚನೆಯ ಬಗೆಗೆ ಉಪಯುಕ್ತವಾದ ಮಾಹಿತಿಯನ್ನು ಒದಗಿಸಿದ ಕೃಷ್ಣಮೂರ್ತಿ ಅವರ ಪ್ರಯತ್ನ ಫಲಕಾರಿ. ಅವರ ಗೈರುಹಾಜರಿಯಲ್ಲಿ ಶೀಲ ಅವರೇ ಅವರ ಕಾರ್ಯವನ್ನು ಮಾಡಿದರು. ಬಿ. ರಘುರಾಂ (ಪಿಟೀಲು) ಮತ್ತು ಎನ್. ವಾಸುದೇವ್ (ಮೃದಂಗ) ಸುಗಮವಾದ ಪಕ್ಕವಾದ್ಯ ಸಹಕಾರ ನೀಡಿದರು.

Mahatma Gandhiji wrote So:-

It will be interesting to know a little on the views of Gandhiji, whose prayer meetings were world-famous, on kindred matters and here is an authentic account, as corrected by himself!

Speaking after prayers, Gandhiji introduced to the gathering Shri Dilip Kumar Roy who sang the bhajan at the evening. "Gandhiji said that though he knew nothing of the art of singing, he felt that the voice of the singer was sweeter and richer than when he first heard him sing in the Sassoon hospital in Poona where he had undergone an operation as a prisoner. Probably very few persons in the world had Shri Roy's natural sweetness of voice. He belonged to the ashram in Pondicherry of Rishi Arbindo. The audience should know that there was no race or religious distinction at the ashram. He remembered that the late Sri Akbar Hydary went to the ashram as on pilgrimage. Naturally Shri Roy was a chip of the old block and had no prejudices.

"He had been to see him earlier in the day when he had sung two songs, viz., "Bandé Mataram" and Iqbal's "Sare Jahan se Accha": The concluding line of the evening bhajan that the wealthy had their crores in palaces, horses, etc., and the devotee had his all in and through his God whom he knew as Murari, Ram, Hari, etc. If they all took the lesson to heart, they would shed all prejudices".

The emphasis on the efficacy of bhajan, understanding of the message of sahitya, attendant involvement, the lure of the sweetness of voice are all brought to focus in the brief script.

In this context, one can appreciate his emphasis on expecting Dr. M.S. Subbulakshmi rendering a song in prose if she did not know the tune rather than it be sung by any other!

Bhava, the sheet anchor:

Bhava is the sheet anchor and soul of Indian arts, more particularly to music, dance, drama, sculpture and painting. To adopt the meaningful metaphor of old, arts without bhavas are akin to sky without moon, river without water, temple without deity and woman without ornaments. After all arts are but the external, graphic expression, clarification, illustration, manifestation and true-to-life portrayal or projection of a vision or fertile imagination of hidden emotions and messages, be it sculpture, painting, song or dance.

Languages are galore and the myriad compositions of eminent vaggeyakaras, saints and sages are in diverse languages and even when a song is in the language of the locality, it is difficult for lay to understand or grasp the full content, context and meaning, message and significance unless it is portrayed and clarified. The great epics, Githa, Ashtapadis, etc, have thus many commentaries. Even so, emotions could be expressed variously and the rich manodharma of the artiste is the limit! Some songs are worded in such obtruse terms, that they require a commentary or bhashya. What is couched in words in such cases needs be translated into overt action through song and dance, sculpture and painting. Each song un-

folds an incident, describes an episode, conveys a message or carries an instruction or direction—moral, spiritual, religious or otherwise, as entertainment or enlightenment.

If it is all only for intelligentsia, commentaries may, perhaps, suffice. But the message has to reach the vast humanity and even the intelligentsia has to be alerted on hidden, unrevealed graces, excellence and significance of the story, song or act. Arts alone enjoy the innate virtue and advantages of not only to relate, portray, demonstrate and describe but to carry the spirit and glory, content and message to the minds and hearts of listeners and leave their imprint to be re-experienced at leisure.

Sans bhava rasas, poetry, song or sculpture is apt to be lifeless, placid and colourless. Thus our ancients millennia back from before the days of the Ramayana, Mahabharata and the Natya Sastra kept in view, bhavas, be it in poetry, song or drama, sculpture or painting.

Raga

“Yo sau dhvani visheshu swara varna vibhushitah, Ranjako Jana chithanam sa cha Paga uthahrutha.”

[That group of sounds, which gives joy to the ears, when embellished by swaras and varnas, is called the Raga.]

WRONG PLEADING

Both Thibaut and Kaye approach problems with a peculiar mentality. Their criticism [like denying the knowledge of planets to Vedic Indians, etc.] is mainly destructive and has a flavour of special pleading against things and ideas, Indian. They hardly ever propose their own rational and valid explanations...’

—Professor Kane in ‘The History of Dharma Sastra’ -II-XV -493.

[Note: ‘Unfortunately a deep and careful study of our national Itihasa literature is beyond the purview of modern Indian archaeologists; and historians follow the footsteps of Western masters.’] —Ancient History of India through Vedic Astronomy.

[The additional factor is the lack of knowledge of Sanskrit].



The result of the abundant surplus of compositional skill, proliferation of composers, themes, facile languages, etc, is positive. This will be evident on a comparison of the affluence and abundance of arts and literature in this ancient country with those of others where religion is regimented.

The diverse forms of Gods and Goddesses thrill the bosom of composers, musicians, dancers, dramatists, architects, sculptors, painters, moulders and every one else in pursuit of his own individual occupation and he holds direct communion with God in the manner he relishes through his own creations....Each man, woman or child is blest with a vision of God as he or she chooses or likes, sings, the songs of his choice, and carries on a fully contented religious, moral life. Arts develop; occupations proliferate; elementary economy gets a kick for prosperity. Different people assemble in common and celebrate festivals without distinction. Universal tolerance, mutual understanding, flow of humanity across the country on pilgrimage, inspiration for arts from diverse aspects and areas, all stand to benefit. Arts in particular are the greatest beneficiaries and they have well prospered. The element of charity is fully in lustrous shine.

---‘Garland’ N.Rajagopalan, IAS (Retd.)

ವಿಚಾರ-ವಿನಿಮಯ



ಕೆ. ರಾಮಮೂರ್ತಿರಾವ್

ಕರ್ನಾಟಕ ಪೌಢ ಶಿಕ್ಷಣ ಪರಿಷ್ಕಾ ಮಂಡಳಿಯು ಎಸ್ಸೆಸ್ಸೆಲ್ನ ಪರೀಕ್ಷೆಗಳನ್ನು ಪ್ರತಿವರ್ಷವೂ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿರುವುದು ಎಲ್ಲರಿಗೂ ತಿಳಿದಿರುವ ವಿಚಾರ. ಎಸ್ಸೆಸ್ಸೆಲ್ಗೆ ಪ್ರತಿ ವರ್ಷ ಲಕ್ಷಾಂತರ ಮಂದಿ ಪರೀಕ್ಷೆಗಳಿಗೆ ಹಾಜರಾಗುತ್ತಿದ್ದಾರೆ. ಮಂಡಳಿಯು ಈ ದೊಡ್ಡ ಕಾರ್ಯವನ್ನು ನಡೆಸುತ್ತಿದೆ. ಇದೊಂದು ಬಹು ದೊಡ್ಡ ಮಂಡಳಿ. ಆದರೆ, ಈ ಪೌಢ ಶಿಕ್ಷಣ ಪರಿಷ್ಕಾ ಮಂಡಳಿಯು ಈ ಎಸ್ಸೆಸ್ಸೆಲ್ನ ಪರೀಕ್ಷೆಯನ್ನಲ್ಲದೆ ಇನ್ನೂ ಹಲವಾರು ವೈವಿಧ್ಯಮಯವಾದ ಇತರೆ ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸುತ್ತಿರುವ ವಿಚಾರ ಎಷ್ಟೋ ಮಂದಿಗೆ ತಿಳಿದಿರಲಾರದು.

ಕನ್ನಡ, ಇಂಗ್ಲಿಷ್, ಹಿಂದಿ ಬೆರಳಚ್ಚು (ಟೈಪಿಂಗ್) ಪರೀಕ್ಷೆಗಳು, ಶೀಘ್ರಲಿಪಿ ಪರೀಕ್ಷೆ, ಚಿತ್ರಕಲಾ ಡಿಪ್ಲೊಮಾ ಪರೀಕ್ಷೆ, ಕನ್ನಡ ಪಂಡಿತ ಪರೀಕ್ಷೆ, ಸಂಸ್ಕೃತ ವಿದ್ವಾನ್ ಪರೀಕ್ಷೆ ಇಷ್ಟೇ ಅಲ್ಲದೆ ಕಳೆದ ಸುಮಾರು ಮೂವತ್ತೈದು ವರ್ಷಗಳಿಂದಲೂ ವಿಶೇಷ ಸಂಗೀತ, ನೃತ್ಯ, ತಾಳವಾದ್ಯ ಪರೀಕ್ಷೆಗಳನ್ನು ಜೂನಿಯರ್, ಸೀನಿಯರ್, ವಿದ್ವತ್ ಎಂಬ ಮೂರು ದರ್ಜೆಗಳಲ್ಲಿ, ಈ ಮಂಡಳಿಯೇ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ. ಹೀಗೆ ಪೌಢ ಶಿಕ್ಷಣ ಪರಿಷ್ಕಾ ಮಂಡಳಿಯದೊಂದು ಬೃಹತ್ ಕಾರ್ಯ.

ಲಲಿತಕಲೆಗಳ ಶಿಕ್ಷಣಕ್ಕೆ ಅಂದರೆ ಕಲಿಕೆಗೆ ನಮ್ಮ ಸರ್ಕಾರ ಸಾಕಷ್ಟು ಸವಲತ್ತುಗಳನ್ನು ಒದಗಿಸಿದೆ ಎಂದು ಹೇಳಲು ಆಗುವುದಿಲ್ಲವಾದರೂ ಲಲಿತಕಲೆಗಳ ಪರೀಕ್ಷೆಗಳನ್ನು ಮಾತ್ರ ಈ ಮಂಡಳಿಯ ಮೂಲಕ ಪ್ರತಿ ವರ್ಷವೂ ತಪ್ಪದಂತೆ ನಡೆಸುತ್ತಿದೆ.

ರಾಜ್ಯ ಲಲಿತ ಕಲಾ ಪರಿಷ್ಕಾ ಮಂಡಳಿಯ

ಸ್ವಾಪನೆ ಅತ್ಯಗತ್ಯ

ಇದಕ್ಕೆ ಪೂರಕವಾಗಿ ಈಗ ರಾಜ್ಯ ಶಿಕ್ಷಣ ರೀತಿಯಲ್ಲಿ ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸಲು ಸಂಶೋಧನೆ ಮತ್ತು ತರಬೇತಿ(ಪಠ್ಯ ಪುಸ್ತಕ ವಿಭಾಗ) (ಡಿ.ಎಸ್.ಇ.ಆರ್.ಟಿ) ಇದರ ಮೂಲಕ ರಾಜ್ಯ ಸರ್ಕಾರವು ಸಂಗೀತ, ನೃತ್ಯ, ತಾಳವಾದ್ಯ ವಿಷಯಗಳಲ್ಲಿ ನಡೆಸುವ ಈ ಪರೀಕ್ಷೆಗಳ ಪಾಠ ಪಟ್ಟಿಗಳನ್ನು ಪರಿಷ್ಕರಿಸಿ ಪಠ್ಯ ಪುಸ್ತಕ ತಯಾರಿಕೆಯ ಬೃಹತ್ ಕಾರ್ಯವನ್ನು ಕೈಗೊಂಡಿರುವುದು ಕೂಡಾ ತುಂಬಾ, ಸಂತಸದ ವಿಚಾರ. ಈಗಾಗಲೇ ಪಠ್ಯಪುಸ್ತಕ ನಿರ್ದೇಶನಾಲಯವು ರಾಜ್ಯದ ವಿವಿಧ ವಿಷಯಗಳ ತಜ್ಞರಿಂದ ಸಂಗೀತ, ನೃತ್ಯ ಪಠ್ಯವಸ್ತುವಿಗೆ ಅನುಗುಣವಾಗಿ ಜೂನಿಯರ್ ದರ್ಜೆಯ ಪರೀಕ್ಷೆಗಳ ಪಠ್ಯಪುಸ್ತಕವನ್ನು ಬರೆಯಿಸಿ ಪ್ರಕಟಿಸಿ ಹೊರ ತಂದಿದೆ. ಈ ವರ್ಷದಿಂದ ಈ ಪರಿಷ್ಕೃತ ಪಾಠ ಪಟ್ಟಿಯಂತೆ ಪರೀಕ್ಷೆಗಳನ್ನೂ ಪೌಢ ಶಿಕ್ಷಣ ಪರಿಷ್ಕಾ ಮಂಡಳಿ ನಡೆಸಲಿದೆ. ಇದೆಲ್ಲವೂ ಕಲಾ ಕ್ಷೇತ್ರಕ್ಕೆ ಸಂತೋಷದ ಅಂಶಗಳೇ ಆಗಿವೆ.

ಆದರೆ ಕರ್ನಾಟಕ ಪೌಢ ಶಿಕ್ಷಣ ಮಂಡಳಿಯ ಮೇಲೆ ಈ ಮೊದಲೇ ತಿಳಿಸಿದಂತೆ ಹಲವಾರು ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸುವ ಭಾರೀ ಹೊರೆ ಬಿದ್ದಿರುವುದರಿಂದ ಈ ಪರೀಕ್ಷೆಗಳನ್ನು ಅದು ಅತಿ ಉನ್ನತ ಮಟ್ಟದಲ್ಲಿ ನಡೆಸುವಲ್ಲಿ ಸಂಪೂರ್ಣವಾಗಿ ಯಶಸ್ವಿಯಾಗುತ್ತಿಲ್ಲ ಎಂದರೆ ತಪ್ಪಾಗಲಾರದು. ಎಸ್ಸೆಸ್ಸೆಲ್ನ ಪರೀಕ್ಷೆಯನ್ನು ನಡೆಸುವುದೇ ಮಂಡಳಿಗೆ ಅತಿ ದೊಡ್ಡ ಕೆಲಸವಾಗಿರುವಾಗ ಈ ಪರೀಕ್ಷೆಗಳ ಬಗ್ಗೆ ಪೂರ್ಣಪ್ರಮಾಣದ ಶ್ರಮ ಹಾಗೂ ದಕ್ಷತೆ ಮತ್ತು ಅಗತ್ಯ ಪ್ರಮಾಣದ ಸಂಪನ್ಮೂಲಗಳನ್ನು ಬಳಸಲು ಮಂಡಳಿಗೆ ಸಾಕಷ್ಟು ಸಾಮರ್ಥ್ಯ ವಿಲ್ಲದಿರುವುದು ಈಗಾಗಲೇ ವೇದ್ಯವಾಗಿದೆ. ಪರೀಕ್ಷೆಗೆ ಪರೀಕ್ಷಕರ ಆಯ್ಕೆಯಿಂದ ಹಿಡಿದು ಪರೀಕ್ಷೆ ನಡೆಸುವ ಕ್ರಮ, ಪರೀಕ್ಷಾ ಕೇಂದ್ರಗಳಲ್ಲಿ ಸಿಬ್ಬಂದಿ, ಸೌಲಭ್ಯ ಇತ್ಯಾದಿ ವಿವಿಧ ಹಂತಗಳಲ್ಲೂ ಮಂಡಳಿ ಸಮಸ್ಯೆಗಳನ್ನು ಎದುರಿಸುತ್ತಲೇ ಇದ್ದು ಅತ್ಯುತ್ತಮ

ರೀತಿಯಲ್ಲಿ ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸಲು ಸಾಧ್ಯವಾಗುತ್ತಿಲ್ಲ ಎನ್ನಬಹುದು. ಹೀಗಾಗಿ ವಿಷಯಗಳ ಮಟ್ಟ ಕುಂಠಿತವಾಗಿದೆ. ಆದರೆ ವರ್ಷದಿಂದ ವರ್ಷಕ್ಕೆ ಈ ಪರೀಕ್ಷೆಗಳ ಗುಣಮಟ್ಟ ಸುಧಾರಿಸಲು ಮಂಡಳಿಯು ಪ್ರಾಮಾಣಿಕ ಪ್ರಯತ್ನ ನಡೆಸುತ್ತಿದೆ.

ಆದರೆ, ಈ ಲಲಿತಕಲೆಗಳ ಪರೀಕ್ಷೆಗಳ ಗುಣಮಟ್ಟವನ್ನು ಅಭಿವೃದ್ಧಿಪಡಿಸುವ ದೃಷ್ಟಿಯಿಂದ ಹಾಗೂ ಈ ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸುವಲ್ಲಿ ಇನ್ನೂ ಹೆಚ್ಚಿನ ಸಿಬ್ಬಂದಿ, ಸಂಪನ್ಮೂಲ ಸೌಲಭ್ಯಗಳನ್ನು ಬಳಸಿಕೊಳ್ಳಬೇಕಾದ ಅಗತ್ಯತೆ ಇರುವುದರಿಂದ ಈ ಎಲ್ಲಾ ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸಲೆಂದೇ ಒಂದು ಪ್ರತ್ಯೇಕವಾದ ಕರ್ನಾಟಕ ಲಲಿತಕಲಾ ಪರಿಷ್ಕಾ ಮಂಡಳಿ ಎಂಬ ಒಂದು ನೂತನ ಮಂಡಳಿಯನ್ನೇ ಸರ್ಕಾರವು ಸ್ಥಾಪಿಸಿದರೆ ಈಗಿರುವ ಸಮಸ್ಯೆಗಳನ್ನು ಬಗೆಹರಿಸಲು ಸಾಧ್ಯವಾದೀತು. ನೂತನವಾಗಿ ರಚಿಸಲಾಗುವ ಈ ಪರಿಷ್ಕಾ ಮಂಡಳಿಯು ಭರತನಾಟ್ಯ, ಕರ್ನಾಟಕ ಸಂಗೀತ, ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತ, ಕೂಚಿಪುಡಿ, ಕಥಕ್, ತಾಳವಾದ್ಯ ಪರೀಕ್ಷೆ, ಸುಗಮ ಸಂಗೀತ, ಗವಾಕ, ಚಿತ್ರಕಲೆ, ಶಿಲ್ಪಶಾಸ್ತ್ರ ಮುಂತಾದ ಎಲ್ಲ ಪ್ರಕಾರಗಳ ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸಬಹುದಾಗಿದೆ.

ಸರ್ಕಾರವು ರಾಜ್ಯ ಶಿಕ್ಷಣ, ಸಂಶೋಧನೆ ಮತ್ತು ತರಬೇತಿ (ಡಿ.ಎಸ್.ಇ.ಆರ್.ಟಿ) ಪಠ್ಯ ಪುಸ್ತಕ ವಿಭಾಗದ ಮೂಲಕವೂ ಈ ಕೆಲಸವನ್ನು ಆರಂಭಿಸಲು ಸಾಧ್ಯವಿದೆ. ಇದಕ್ಕೆ ಬೇಕಾದ ವಿವಿಧ ಕಲಾಪ್ರಕಾರಗಳಿಗೆ ಪರಿಣತರ ಆಯ್ಕೆಯನ್ನು ಕೂಡಾ ಸರ್ಕಾರ ಮಾಡಿಕೊಂಡಾಗ ಹೆಚ್ಚು ಮಂದಿ ಕಲಾವಿದರಿಗೆ ಉದ್ಯೋಗವಕಾಶವನ್ನೂ ಕಲ್ಪಿಸಿದಂತಾಗುತ್ತದೆ. ಈ ನೂತನ ಮಂಡಳಿಗೆ ಬೇಕಾದ ಸಿಬ್ಬಂದಿಯನ್ನು ಸದ್ಯಕ್ಕೆ ಪೌಢ ಶಿಕ್ಷಣ ಪರಿಷ್ಕಾ ಮಂಡಳಿ ಹಾಗೂ ಇನ್ನಿತರೆ ಇಲಾಖೆಗಳಿಂದಲೂ ಎರವಲು ಪಡೆಯಬಹುದಾಗಿದೆ.

ಉನ್ನತ ಮಟ್ಟದಲ್ಲಿ ಪರೀಕ್ಷೆಗಳನ್ನು ನಡೆಸಲು ಸಾಧ್ಯವಾಗುವಂತೆ ಪರೀಕ್ಷಕರಿಗೆ ಪರಿಷ್ಕೃತ ಸಂಭಾವನೆ ನೀಡಬೇಕಾದ್ದೂ ಅತಿ ಅಗತ್ಯ. ಅದಕ್ಕಾಗಿ ವಿದ್ಯಾರ್ಥಿಗಳಿಂದ ಪರೀಕ್ಷಾ ಶುಲ್ಕವನ್ನೂ ಪರಿಷ್ಕರಿಸಬಹುದಾಗಿದೆ. ಇವರಡರನ್ನೂ ಪ್ರೌಢ ಶಿಕ್ಷಣ ಪರೀಕ್ಷಾ ಮಂಡಳಿ ಈ ವರ್ಷದಿಂದಲೇ ಜಾರಿಗೆ ತಂದಿರುವುದು ಸ್ವಾಗತಾರ್ಹ ಕ್ರಮವಾಗಿದೆ.

ಓಗೇ ರಾಜ್ಯ ಸರ್ಕಾರವು ಲಲಿತಕಲೆಗಳ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಇಂತಹ ಒಂದು ಮಂಡಳಿಯನ್ನು ರಚಿಸಬೇಕಾದದ್ದು ಅತಿ ಅಪ್ರತ್ಯಕ್ಷತೆ ಈ ನೂತನ ಮಂಡಳಿಯ ವ್ಯಾಪ್ತಿಯಲ್ಲೇ ಕಲಾಭಾಗಗಳಿಗೆ ಬೇಕಾದ ಗ್ರಂಥ ಭಂಡಾರ, ಆಡಳಿತ ವಿಭಾಗ, ಸಂಶೋಧನಾ ವಿಭಾಗ, ವಿವಿಧ ಕ್ಷೇತ್ರಗಳ ಪರಿಚಿತರ ಸಮಿತಿಗಳನ್ನು ಅಳವಡಿಸಿಕೊಳ್ಳುವುದು ಮುಂತಾದ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಾಕಿಕೊಳ್ಳಬೇಕಾದದ್ದೂ ಅತ್ಯಾವಶ್ಯಕವಾಗಿದೆ.

ಸರ್ಕಾರವು ತನ್ನ ಈ ಹೊಸ ಯೋಜನೆಯ ವೆಚ್ಚವನ್ನು ಭರಿಸಲು ಕಲಾಪೋಷಕರಿಂದ, ದಾನಿಗಳಿಂದ ಮತ್ತು ಕಲಾವಿದರಿಂದಲೇ ಸಹಾಯಾರ್ಥ ಪ್ರದರ್ಶನವನ್ನು ನಡೆಸುವ ಮೂಲಕ ಹಣ ಸಂಗ್ರಹಿಸಬಹುದಾಗಿದೆ. ಸರ್ಕಾರದ ಶಿಕ್ಷಣ ಇಲಾಖೆ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ ಸಂಯುಕ್ತವಾಗಿ ಕಾರ್ಯೋನ್ಮುಖವಾದಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರ ಈ ಕನಸು ನನಸಾಗಲು ಸಾಧ್ಯವಿದೆ.

ಯುವ ಮೇಳಕ್ಕೆ ಆಹ್ವಾನ
ಮಲ್ಲೇಶ್ವರದ ನಾಡಜ್ಯೋತಿ ಶ್ರೀ ತ್ಯಾಗರಾಜ ಸ್ವಾಮಿ ಭಜನ ಸಭಾ ಮತ್ತು ಅನನ್ಯ ಸಹ ಭಾಗಿತ್ವದಲ್ಲಿ ಯುವೋತ್ಸವ ಎಂಬ ಯುವ ಕಲಾವಿದರ ಮೇಳವು ಪ್ರತಿ ವರ್ಷದಂತೆ ಈ ಬಾರಿಯೂ ದಿನಾಂಕ 16-11-2004 ರಿಂದ 19-11-2004 ರವರೆಗೆ ಅನನ್ಯ ಸಭಾಂಗಣದಲ್ಲಿ ನಡೆಯಲಿದೆ. 22 ರಿಂದ 35 ರ ವಯೋ ಮಿತಿಯಲ್ಲಿರುವ ಯುವ ಕಲಾವಿದರು

(ಗಾಯನ, ಪಕ್ಕವಾದ್ಯದಲ್ಲಿ ಪಿಟೀಲು, ಮೃದಂಗ ಹಾಗೂ ಉಪ ಪಕ್ಕವಾದ್ಯ) ಸ್ವ-ಪರಿಚಯದೊಂದಿಗೆ ಆಜೀ ಸಲ್ಲಿಸಬೇಕು. ಎರಡು ಗಂಟೆಗಳ ಕಾಲ ನಡೆಯುವ ಈ ಕಛೇರಿಯಲ್ಲಿ ರಾಗ, ತಾನ, ಪಲ್ಲವಿ ಹಾಗೂ ರಾಗದ ಲಕ್ಷಣವನ್ನು ಕುರಿತಾದ ಸ್ವಲ್ಪ ವಿವರಣೆ ನೀಡಬೇಕಾದುದು ಅನಿವಾರ್ಯ.

ಅತ್ಯುತ್ತಮ ಕಲಾವಿದರನ್ನು ಈ ಕಛೇರಿಯಲ್ಲಿ ಆಯ್ಕೆ ಮಾಡಿ ಅವರಿಗೆ ಅನನ್ಯ ಕಲಾ ಪ್ರತಿಭಾ ಪುರಸ್ಕಾರವನ್ನು ನೀಡಿ ಗೌರವಿಸಲಾಗುವುದು. ವಿವರಗಳಿಗೆ ಯುವ ಮೇಳದ ಸಂಚಾಲಕಿ ವಿಮುಷಿ ಕೆ. ವಾರುಣಿ ಜಯತೀರ್ಥಾಚಾರ್ ಅವರನ್ನು ಈ ಕೆಳಕಂಡ ವಿಳಾಸದಲ್ಲಿ ಸಂಪರ್ಕಿಸ ಬಹುದು. ವಿಳಾಸ: 102/1, ಶ್ರೀ ರಾಘವೇಂದ್ರಸ್ವಾಮಿ ಮಠ, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, ಪೂರ್ವ ಉದ್ಯಾನವನದ ರಸ್ತೆ, ಮಲ್ಲೇಶ್ವರಂ, ಬೆಂಗಳೂರು-560003. ದೂರವಾಣಿ ಸಂಖ್ಯೆ: 23311360.

ENTRIES REQUESTED

“Suswaralaya College Of Music” is bringing out the second edition of ‘THE DIRECTORY OF KARNATAK MUSICIANS OF KARNATAKA’.

The Artistes ,Schools and Colleges of Music, Music Organi- sations etc, are hereby reque- sted to kindly send their address, contact number, e mail-id within 10th of October 2004 to H S Sudhindra, 12, 28th Cross, Geetha Colony, 4th block, Jayanagar, Bangalore-560011. suswaralaya@yahoo.com. Tel - 080 26633623, 26545655

ಕಲಾವಿದರ ಗಮನಕ್ಕೆ

ಕೇಶವ ಸಾಂಸ್ಕೃತಿಕ ಸಭಾ ಪ್ರತಿ ತಿಂಗಳ ಮೊದಲ ಶನಿವಾರ ನಡೆಸುವ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಭಾಗವಹಿಸಲು ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಮತ್ತು ನೃತ್ಯ ಕಲಾವಿದರಿಗೆ ಅವಕಾಶ ನೀಡಲಿದೆ.

ಆಸಕ್ತ ಕಲಾವಿದರು ಅಧ್ಯಕ್ಷರು ಅಥವಾ ಕಾರ್ಯದರ್ಶಿ, ಕೇಶವ ಸಾಂಸ್ಕೃತಿಕ ಸಭಾ, ಸಂಸ್ಕೃತಿ ಭವನ, ನಂ.556, 11ನೇ ಮುಖ್ಯ ರಸ್ತೆ, ಇಸ್ರೊ ಲೇ ಔಟ್, ಬೆಂಗಳೂರು-78. ಈ ವಿಳಾಸದಲ್ಲಿ ಸಂಪರ್ಕಿಸಬಹುದು.

Anecdote corner

● Whatever the conductor’s contributions, the orchestra can sometimes give an adequate account of the music. Once, while conducting Bethoven’s Fifth Symphony, the conductor’s braces snapped during the first movement and for the rest of the work the unfortunate maestro was busy in keeping up his trousers. However, the members of the orchestra gave a good account of the work, without looking to the conductor’s instructions.

● A journalist once asked the first Oboe player of the BBC orchestra “Who conducted this afternoon?” to which the musician replied “Sorry, I forgot to look.”



.L.E.I.S.U.R.E.

PHOTO QUIZ

Name these ace artistes?:-

S.K.Lakshminarayana (Babu) Page

QUIZ OF FINE ARTS...25

1. What are Group krithis?
2. They are also called _____.
3. What are their specialties?
4. How many krithis should be there in Group krithis?
5. Mention Thyagaraja's Group krithis?
6. What are Dikshitar's Group krithis?
7. Shyama Sastry's Group krithis are _____.
8. What are Swati Tirunal's Group krithis?
9. Veena Kuppayyar's Group krithis are _____.
10. What are the other two noteworthy Group krithis?

SOLUTION TO QUIZ OF FINE ARTS...25

1. They are a chain of compositions on a particular theme. 2. Samudaya krithis.
3. They are of interest from the academic and entertainment point of view. They serve to mirror the certain aspects of the genius of the composer. It is given only to a few composers to compose Group krithis.
4. Five or nine.
5. Ghana Raga Pancharathna krithis, Kovur Pancharathna krithis and Tiruvotiyur Pancharathna krithis.
6. Pancha Linga Stahala krithis, Navaguraha krithis and Navayarna krithis.
7. Navararnamalka in praise of Meenakshi Devi of Madurai.
8. Navarathnamalka.
9. Kalahasthesha Pancharathna krithis and Venkatesha Pancharathna krithis.
10. The Pancharathna varnas of Karvetnagar Govindasamayya and Vijayaraghava Pancharathna padas of Kshetragna.



SOLUTION TO PHOTO QUIZ

Dr.M.Balamuralikrishna with Mysore Dr.Nagaraj (violin), Vellore Ramabhadran (mridanga) and H.P.Ramachar (khanjira)

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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ಪ್ರಗತಿಯ ಪಥದಲ್ಲಿ ಕರ್ನಾಟಕ

- ಸಿಇಟಿ ಸಮಸ್ಯೆಗೆ ಸಂಧಾನ ಮೂಲಕ ಪರಿಹಾರ. ಈ ಸಮಸ್ಯೆಗೆ ಶಾಶ್ವತ ಪರಿಹಾರಕ್ಕಾಗಿ ಕೇಂದ್ರ ವಿಧೇಯಕ್ಕಾಗಿ ಆಗ್ರಹಿಸಿ ಪ್ರಧಾನಿ ಬಳಿ ಸರ್ವ ಪಕ್ಷಗಳ ನಿಯೋಗ. ರಾಜ್ಯ ಮಟ್ಟದಲ್ಲಿ ಇದಕ್ಕಾಗಿ ಪ್ರತ್ಯೇಕ ಶಾಸನ.
- ವೃತ್ತಿ ಶಿಕ್ಷಣದ ವೇದಿಕೆಯನ್ನು ಬೀದರ್, ರಾಯಚೂರು, ಹಾಸನ, ಮಂಡ್ಯ ಮತ್ತು ಬೆಳಗಾವಿಯಲ್ಲಿ ಐದು ಹೊಸ ಸರ್ಕಾರಿ ವೈದ್ಯಕೀಯ ಕಾಲೇಜುಗಳು ಹಾಗೂ ಹುಬ್ಬಳ್ಳಿ, ಬಳ್ಳಾರಿ ಮತ್ತು ಮೈಸೂರಿನಲ್ಲಿ 3 ದಂತ ವೈದ್ಯಕೀಯ ಕಾಲೇಜುಗಳ ಆರಂಭಕ್ಕೆ ಚಿಂತನೆ.
- ಹೈದರಾಬಾದ್ ಕರ್ನಾಟಕದ ಸಮಗ್ರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಆ ಪ್ರದೇಶಕ್ಕೆ ವಿಶೇಷ ಸ್ಥಾನಮಾನ ನೀಡಲು ಸಂವಿಧಾನದ 371 ನೇ ವಿಧೇಯಕ್ಕೆ ತಿದ್ದುಪಡಿ ತರಲು ಸರ್ವಪಕ್ಷ ನಿಯೋಗದ ಮೂಲಕ ಕೇಂದ್ರದ ಮೇಲೆ ಒತ್ತಡ. ರಾಜ್ಯದ ಹಿಂದುಳಿದ ಪ್ರದೇಶಗಳ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಈ ವರ್ಷ ಒಟ್ಟಾರೆ ಬಜೆಟಿನ ಶೇ. 54 ರಷ್ಟು ಅನುದಾನ ಮೀಸಲು.
- ರೈತರಿಗೆ ಸಬ್ಸಿಡಿ ದರದಲ್ಲಿ ಬೀಜಗಳ ಪೂರೈಕೆ. ರೂ. 68 ಕೋಟಿ ವೆಚ್ಚ.
- ಬೆಂಗಳೂರಿನ ಆರ್ಕಾಪತಿ ಬದಾವಣಿಯಲ್ಲಿ 20,000 ನಿವೇಶನಗಳ ಹಂಚಿಕೆಗೆ ಕ್ರಮ.
- ಬೀದರಿನ ಪಶು ವೈದ್ಯಕೀಯ ಪಿತ್ತವಿದ್ಯಾಲಯಕ್ಕೆ ಉಪಕುಲಪತಿಗಳ ನೇಮಕ.
- ಕಾರ್ಯ ಪ್ರಗತಿಯಲ್ಲಿರುವ ಎಲ್ಲಾ ನೀರಾವರಿ ಕಾಮಗಾರಿಗಳು ಡಿಸೆಂಬರ್ 2005ರೊಳಗಾಗಿ ಪೂರ್ಣ.
- ಕೃಷಿ ಕ್ಷೇತ್ರದ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಬಜೆಟ್ ಅನುದಾನದಲ್ಲಿ ರೂ.400 ಕೋಟಿಯಿಂದ ರೂ.400 ಕೋಟಿಗೆ ಹೆಚ್ಚಳ. ಬೆಳೆ ವಿಮೆಗಾಗಿ ರೂ. 241 ಕೋಟಿ ಮೀಸಲು.
- ಸಾಮಾನ್ಯ ಕನಿಷ್ಠ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಆಲ್ಪಾಸನೆ ನೀಡಿದ್ದಂತೆ ದುರ್ಬಲ ಮತ್ತು ಅರ್ಥಿಕವಾಗಿ ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಪ್ರತಿ ಕುಟುಂಬಕ್ಕೆ ಪ್ರತಿ ಕೆ.ಜಿ.ಗೆ ರೂ. 3-00ರಂತೆ 20 ಕೆ.ಜಿ. ಅಕ್ಕಿ ಮತ್ತು ಗೋಧಿ ಪೂರೈಕೆ.
- ವಾರ್ಷಿಕ ರೂ.300 ಕೋಟಿ ಆದಾಯ ತರುತ್ತಿದ್ದ ಆನ್‌ಲೈನ್ ಲಾಟರಿ ಮತ್ತು ಮಟ್ಯಾಗಳನ್ನು ಜನಸಾಮಾನ್ಯರ ಹಿತವೃಷ್ಟಿಯಿಂದ ನಿಷೇಧ.
- 7ನೇ ತರಗತಿಯವರಿಗೆ ಅಕ್ಷರ ವಾಸೋದ ಕಾರ್ಯಕ್ರಮದ ವಿಸ್ತರಣೆ. ರೂ.260 ಕೋಟಿ ಅನುದಾನ. 25 ಲಕ್ಷ ಮಕ್ಕಳು ಫಲಾನುಭವಿಗಳು.
- ಅಲ್ಪ ಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಪ್ರಥಮ ಬಾರಿಗೆ ಪ್ರತ್ಯೇಕ ಸಚಿವಾಲಯ ಸ್ಥಾಪನೆ.
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- ಮಂಗಳೂರಿನಲ್ಲಿ ರೂ. 2,500 ಕೋಟಿ ಮೌಲ್ಯದ ಪೆಟ್ರೋಕೆಮಿಕಲ್ಸ್ ಘಟಕ ಸ್ಥಾಪಿಸುವ ದಿವೆಯಲ್ಲಿ ಒಮನ್ ಜಿಸಿಯೊಂದಿಗೆ ಒಡಂಬಡಿಕೆ.
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- ನಕ್ಸಲೈಟ್ ಸಮಸ್ಯೆಗೆ ಮಾತುಕತೆ ಮೂಲಕ ಪರಿಹಾರಕ್ಕೆ ಯತ್ನ.

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ಕರ್ನಾಟಕ ವಾರ್ತೆ

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