

ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)  
**PERCUSSIVE ARTS CENTRE (REGD.)**

183, 8th CROSS, 2nd BLOCK, JAYANAGAR, BANGALORE-560011. INDIA

**೨೩ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ೨೦೦೪**  
**23rd THAALVAADYOTHSAVA 2004**

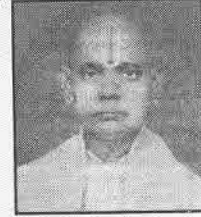
ವೀಣೆ ಸುಬ್ಬಣ್ಣನವರ 150 ನೇ ಜನ್ಮೋತ್ಸವ, ಪಳನಿ ಮುತ್ತಯ್ಯಪಿಳ್ಳೆ ರವರ 125ನೇ ಜನ್ಮೋತ್ಸವ  
ಮತ್ತು ಮನ್ನಾರ್‌ಗುಡಿಯ ಮಧುರೈ ಶ್ರೀರಂಗಂ ಐಯ್ಯಂಗಾರ್ ರವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ.



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**PERCUSSIVE ARTS CENTRE** (Reqd.)

FOUNDER : *Sangeetha Kala Rathna* BANGALORE K. VENKATARAM

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೨೩ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ೨೦೦೪

**23rd THAALAVAADYOTHSAVA 2004**

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*150th Birth Anniversary Celebrations of Veena Subbanna 125th Birth anniversary of  
Palani Muthiah Pillai Birth centenary of Madurai Srirangam Iyengar of Mannargudi*

Under joint auspices with J.S.S. Sangeetha Sabha, Mysore

From 27-5-2004 to 30-5-2004

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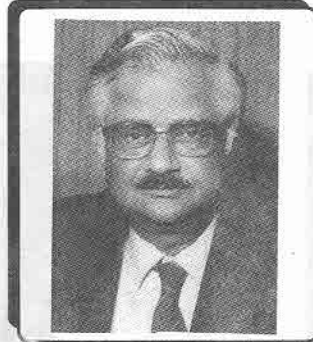
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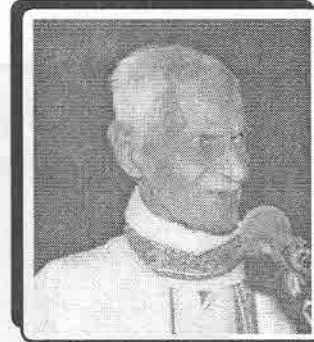
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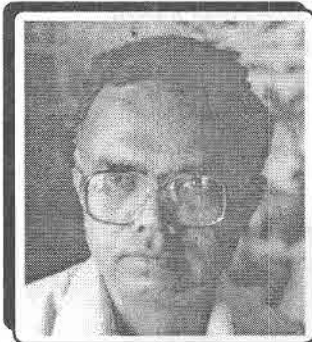
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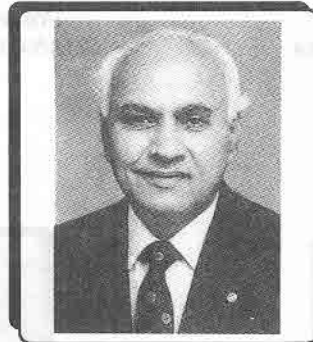
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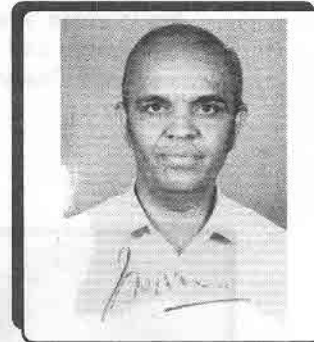
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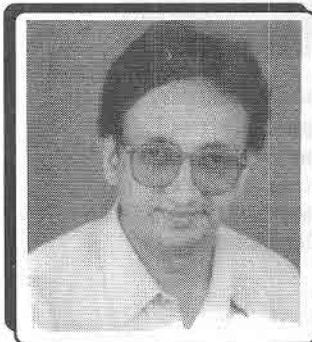
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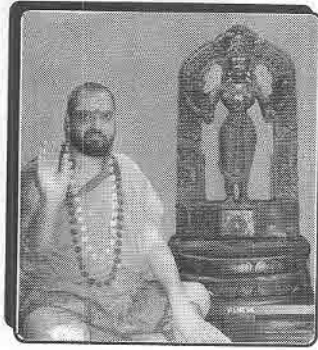
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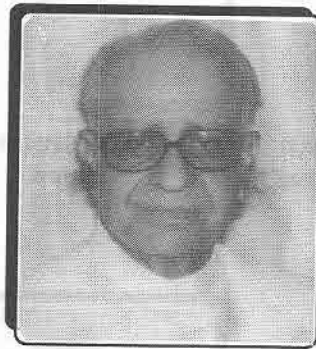
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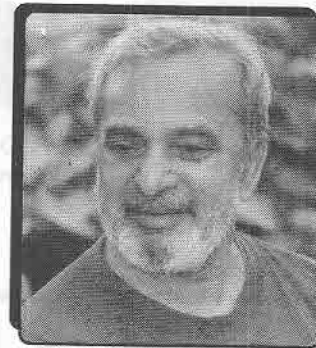
**H.H. Sri Abhinava Vidyashankara  
Bharathi Swamiji of  
Avani Sringeri Mutt  
Inaugurates, Presents  
Palani Award and releases  
Audio Cassette**



**Dr. M.S. Thimmappa  
(Vice-Chancellor  
Bangalore University)  
Presents H. Puttachar Award,  
CMANA Prize and releases Souvenir**

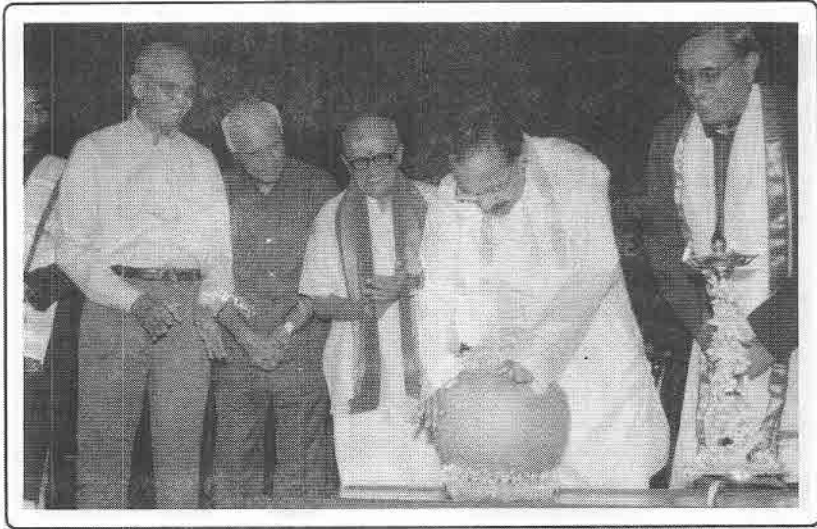


**His Excellency Sri T.N. Chaturvedi  
(Governor of Karnataka)  
Presents K. Puttu Rao  
Memorial Palghat Mani Iyer Award**



**Dr. U.R. Ananthamurthy  
(Jnanapeeth Awardee)  
delivers Valedictory Address &  
Distributes Prizes for Amruthur  
Janaki Ammal Memorial Percussion  
Music Competition**





**Veerappa Moily inaugurates THAALAVAADYOTHSAVA 2003, by playing the Ghatam  
V. Krishnan, M.R. Doraiswamy Iyengar, BKV and T. Srinivas are seen**



**Veerappa Moily presents H. Puttachar Award to T. Srinivas  
MRD, BKV and B.S. Purushotham are seen**



Molly presents CMANA prize to B.S. Purushotham



Release of Audio Cassette 'Mela Manjari' of G.R. Jaya by V. Krishnan.



Mathur Krishnamurthy presents Palani Award to T.N. Seshagopalan.  
Col. H.S. Shankar and Dr. A.H. Rama Rao are seen



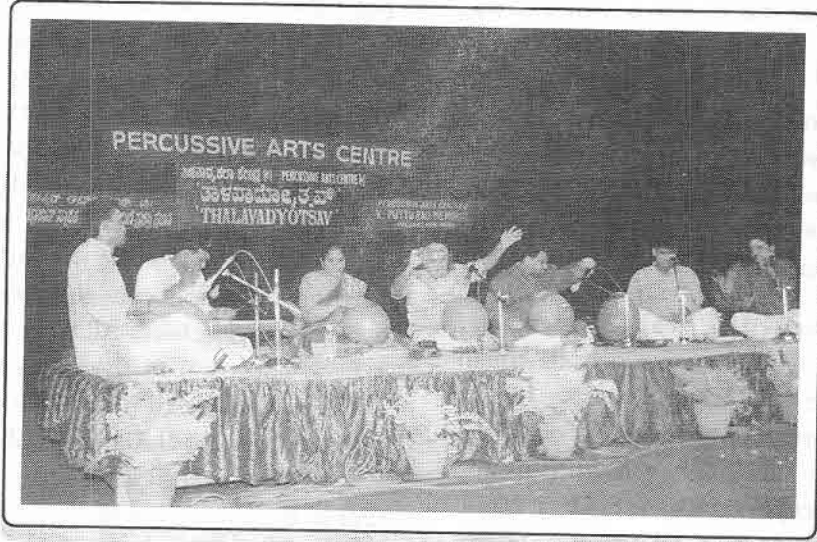
Col. H.S. Shankar releases publication. Dr. AHR and V. Krishna are seen



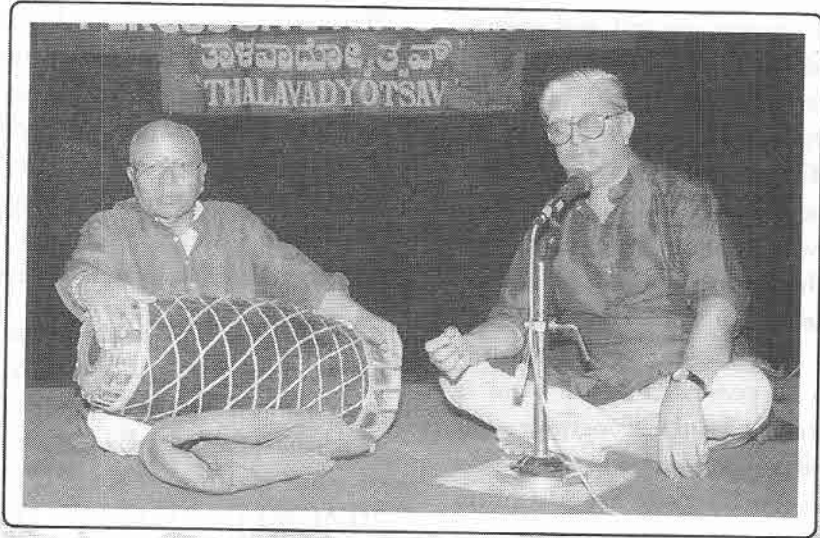
Hon'ble Smt. Rani Satish presents K. Puttu Rao Memorial Palghat Mani Iyer Award to T.H. Vinayakram, Dr. V.V. Srivatsa and Dr. A.H. Rama Rao



Bangalore K. Venkataram felicitating Smt. Rani Satish



Percussion Ensemble by T.H. Vinayakram and Party



Sangeetha Kalanidhi Dr. T.K. Murthy in a conversation with Sangeetha Sastra Kovida B.M. Sundaram

## **ABOUT OUR ACTIVITIES**

This Art Centre was founded with the twin objectives of (a) Perpetuating the haloed memory of maestro non-pareil of mridangam art, Palghat T.S. Mani Iyer and (b) Promotion of dissemination of greater awareness among laymen and scholars alike of the knowledge of finer aspects of Percussive Arts.

It was inaugurated as "Palghat Mani Iyer Memorial Art centre" on the Vijayadasami in 1981 by Late S.Y. Krishnaswamy, IAS, a devoted admirer, connoisseur, art critic and an authority on Palghat Mani's multi-dimensional eloquence. This is the First Music Centre established to commemorate the invaluable services of Palghat Mani Iyer to Music. In his inaugural address, S.Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understand what the Mrudangam Vidwan is doing, with greater interest and greater knowledge than everbefore, then this Centre would have served a very useful purpose". The necessity for forming an exclusive organisation for promotion of the interests in the intricacies of Laya and Taala had been long felt. It was thought fit to name this Centre after the maestro Palghat Mani Iyer, considering the contribution of this great artist in elevating the status of percussion accompanists in general. Palghat Mani is mostly responsible for the recognition and the present uniform remuneration of similarly graded artistes in mass-media like Akashvani and Doordarshan.

This Art Centre was registered in August 1985 as Percussive Arts Centre (Palghat Mani Iyer memorial Arts Centre) with a wider

perspective of achieving the objects set forth. GETHU VAADYA, the ancient stringed percussion instrument was introduced in a Percussion Ensemble for the first time. Several Temple and Folk- Stick-instruments like SAMMELA, CHANDE, CHOWDIKE were introduced, in addition to TABLA TARANG to provide melody besides Rhythm. New concepts and compositional forms are being tried. All these have paved a fresh approach to the concept of Laya. The international Mini Drum Festival organised with the Indian Council for Cultural Relations of Central Government for the first time in Bangalore provided a new dimension in the appreciation of Percussive Arts. Percussion Ensemble of the Art Centre has drawn appreciation for its fresh innovative concepts and new presentations.

The Centre has been organising "Thaalavaadyotsavas", the Percussive Arts Festival cum Conference as an annual feature. A project of Talent Promotion has been taken up. Youth Forum of the Art Centre has been doing some praise-worthy work in the promotion of awareness among young artists. Inter State Cultural Exchange of classical musicians has also been taken up.

We have been conferring annual awards to outstanding percussionists. An Award has been instituted by K.K. Murthy, President, Academy of Music, Bangalore in memory of his father, "K. PUTTU RAO MEMORIAL PALGHAT MANI IYER AWARD". The award includes a citation, a cash award, shawl and the title "MRUDANGA KALAA SHIROMANI". "PALANI SUBRAMANYA PILLAI

AWARD" is donated by Sudha Rao and Dr. A.H. Rama Rao of Ramasudha Charities from 1994 and the title "LAYA KALAA NIPUNA" is being conferred. Khanjari Kalaa Shiromani H.P. Ramachar has been donating for the H. PUTTACHAR MEMORIAL AWARD to be presented to a deserving talented artist in the mid-age group carrying the title "LAYA/SANGEETHA KALAA PRATHIBHA MANI". The Carnatic Music Association of North America (CMANA) have come forward to institute an Endowment for a Prize for an junior percussionist aged 30 or below. This is being effected from the year 2003.

Since the inception of the Centre, despite several financial constraints, the Centre has managed to bring out several publications.

Dr. Sreedevi and Dr. H.K. Chandrasekhar of USA, have created an endowment to organise the HCK Bhatta memorial Programmes, some of which have already been released as monographs. The Centre has conducted several Lecture-Demonstrations, Study Circles and Seminars on topics related to Laya, Thaala and Percussive Arts, by acknowledged scholars and outstanding exponents. These have been received well by the erudite and the laymen alike. Several concerts are also being organised to supplement these activities. The Centre has undertaken several projects and the SEMINARS on TALA VADYAS participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter (earlier PERCUSSIVE ART) "THAALAVADYA" is a medium through which our activities are published. Documenting the services of eminent artistes has been taken up and some artistes have

already been covered. Ramasudha Charities have been sponsoring this item.

The maintenance grant of the Govt. of Karnataka has infused a confidence in us to enlarge the academic contents of our activities and we have successfully conducted Study Circles, Seminars, Lecture Demonstrations etc. Govt. of India, Sangeet Natak Akademi, New Delhi have been very kind in assisting the Centre with their grants. The State Govt. have supported with their grants. We are deeply obliged to all these bodies. Our sponsors and advertisers have kept our spirits flying and have supported our efforts very nobly. We express our thanks to them all. Dr. Raja Ramanna is our Patron-in-Chief. Our thanks to M.R. Doraiswamy Iyengar, Chairman, Reception Committee for his whole hearted support. V. Krishnan, our Patron has been our perennial support in augmenting our finances. We have the guidance of our President Justice Nittoor Sreenivasa Rau in all our activities. Members of our various committees extend support in all our endeavours. Advertisers, Donors and Sponsors have been extending their co-operation. With the support of these connoisseurs, we hope to do better. We convey our gratitude to all our previous office-bearers for their invaluable help and support. We seek the continued patronage of all our benefactors in our future endeavours in a like manner to enable further contributing our mite in future years as well.

We thank all those who have directly and indirectly been associated with us and have helped us in our efforts in the cause of promotion of Percussive Arts.

**V. Krishna**  
Executive Director

## PERCUSSION ENSEMBLE OF THE PERCUSSIVE ARTS CENTRE

This is a non-theatric group involving percussion instruments. Till recently, percussions were considered only for their supportive role, and only recently, it is recognised that percussions have an independent identity of their own, as in western Ensembles.

Percussion Ensemble of the Percussive Arts Centre has so far presented several innovative attempts. "Laya Vrushti" an audio cassette had attempted to reveal the potentialities of the different instruments & stimulate exploration of new dimensions in percussion music. This innovation attempted to establish a step towards the identification of the independent personality of the different instruments. This had been released by "Sangeetha" Master Recording Company, Madras.

The present attempt is to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble" with Karnatak Classical Music. Whenever a Varna or Krithi is rendered (in vocal or instrumental recitals), the percussionists support them individually and collectively playing free-hand extempore depending on their individual manodharma. When two or more percussionists play together, especially in an Ensemble, while the different percussionists play to their own manodharma, there can not be a uniform content in their play. When the audio aspect of this is examined, there is a lot of overlapping in their combined effort. To avoid this and to produce a combined concerted out-put of all the different percussions, an attempt has not now been made for the first time, to plan and notate the percussion themes to suit and support the "Kalpitha Sangeetha" (Composed music).

The established classical masterpiece thye Atta Thala Bhairavi Varna, the Navaraagamalika Varna and the noted Krithi "Gam Ganapathi" in Hamsadhwani set to thisra nadai Adi have been selected for this novel experimentation. A Pallavi in Bhairavi in Misra Triputa, a Pallavi in Janaranjani in Adi- 2 Kalai with ¼ eduppu, have been planned. Notated themes have been directed and rehearsed individually & collectively by all the percussionists. Then they are rehearsed with the vocals and a "harmony of these melodic patterns of kalpitha Sangeetha (composed music) is attempted with the planned-rehearsed-rhythmic structures."

### Some of the Extracts of observations of noted scholars and musicians : -

#### 1. Music Education Trust - Delhi (Madras Chapter)

The participants in the Ensemble are all highly accomplished performers in their own right, but the perfect co-ordination with which they presented the programme was something unique and exemplary. It was not a mere Tani but a percussion performance of absorbing interest. The quality of the programme can be judged by the fact that many listeners have asked for a repeat of the performance. We will surely arrange the programme again not only at Madras but also at Delhi and other Centres. May Lord Almighty bless you with long life and good health and enable you continue you are laudable service in the cause of music.

Regards

*Prof. T.R. SUBRAMANYAM*



2. **Ganakala Bhushana**  
**M.R. Doraswamy**

"Harmony with Melodic & Rhythmic structures" - As observed rightly by the veteran percussionist Vidwan Guruvayur Dore, this is a novel attempt and has to be presented all over India. The Plan of a notation system of "Sols" drawn to match the varnam and the Chitta Swaras of "Gam Ganapathe" for percussionists in an ensemble is worth emulating. While the individuality of each artist will appear curtailed, when several such Thaalavadyaas are played in tandem together, such an artistic restriction is very welcome to present a uniform planned Rhythmic structure to match the melodic patterns of the presentation. The ensemble included Vocals, Mrudangas, Ghata, Khanjari, Konagolu and Rhythm Pad. I wish the attempt all success and congratulate all the participants and especially, Shivu, the guide. The Art Centre has achieved one more, out of its several goals.

With best wishes

*M. R. DORASWAMY*

3. **Prof. & Head of Dept. of Music,**  
**Madras University,**

I was struck by your proposed attempt to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble". It is a very good venture. I have always felt bad about the very informal and ad-hoc way of presenting songs in a concert with the laya-vadya performers not quite determined about

how they are going to accompany. In most cases what is going to be played is the outcome of an on-the-spot decision or something impulsive, which many would describe as being 'spontaneous and inspired'. Only a very senior and experienced vidwan or a prodigy is able to come up with a great performance rendered spontaneously. In greater number of occasions it is cacophony than symphony. Since concert presentation with active participation by laya-vadya-s has come to stay (unlike as in Hindustani where in the Khayala and instrumental tradition, the tabla is giving only theka of the tala during melodic structuring; and as in the case of Narayanasami Appa we hear about his having played only sarvalaghu on the mridangam irrespective of the gator rhythmic pattern of the melodic structure), your attempt is really laudable. I am sure a day will come when our vageyakara-s, like Beethoven and Mozart, will be able to write the notation of their songs for all the parts, melodic and rhythmic in a manner they conceive of their presentation in a concert.

*Dr. N. RAMANATHAN*

4. **Laya Kalaa Nipuna Prof**  
**T.R.Subramanyam of Delhi Music**  
**Education Trust**

Rhythm, that is, Layam is a great component of the greatest system of music in the World, ie, Karnatak music. I enquired in the various parts of their world whenever I happened to visit those countries and I found out that

there is only one organisation in the world that is dedicated itself to Laya, this rhythm, that is the Percussive Arts Centre of Bangalore. The Percussive Arts Centre of Bangalore has produced this Ensemble which is so educative and entertaining and at a time when there is a wide spread complaint that people go to the canteens, when there is Thani. Here, it is not at all so. It started with Thani: here, people came for Thani and every year Sangeetha Sevaniratha Bangalore Venkataram (who is the proud father of this mrudanga vidwan and that Vocalist) is running this Organisation.

5. **Sangeetha Kalacharya S. Rajam**  
(Translated from remarks made in Tamil)

Fusion, Fusion they say. This is fusion. In this, at first Bhairavi varnam – this is a known varnam. A combination in the known varnam. All the instruments with their individual level without exceeding, as our Venkataram said, played sustained, Very much all were very happy. Very good Kaala pramaanam. As Sanjay stated, it was well spread over 3, 5, 7 & 9, along with this, mixing with melody, in the second item sung and played, very high class. One melody mathra along with rhythm patterns of 3, 4, 5, 7 & 9 in small phrases – one of our existing great violin genius is reminded. Lalgudi. He will do small bits like this. We have to definitely state this with great pride. They sang beautifully, the Voice well

controlled and sustained. Anoor Ananthakrishna Sharma has done this beautifully. Swara patterns are very good. I must congratulate. They should present programmes like this often, varshaa varsham (every year) with different motifs.

6. **Mrudanga Kalaashiromani Vocal maestro Te. Ve. Gopalkrishnan of Academy of Indian Music & Arts**

(Translated from remarks made in Tamil)

What can I say after this exhilarating performance? Basically, supposed to be Laya oriented, but so much of intellectual and aesthetic activity has gone on the stage this evening that I don't have enough words to explain. Beauty in every thing. That is important. Whether it is Vocal, whether it is Thaalavadya, Layavaadya, sollu, way of handling the vaadyaas, all Beauty. This is a very important aspect in Shiva. Today, that is not being found. What a beauty in Laya alone? Today, from the beginning, from the Varnam, till this Thillana, to what extent concentration of mind and feeling. Concentration only is not sufficient. What is done will not be In that, bhava will not be there. When you concentrate, bhava will not be there. Here, it was very different. Unarchyode, Unarvode, and a ellaa unarvode, ragabhavathode, layabhavathode, Odaame, izhukkaame, aana adule adirchi padaame romba

nanna azhaga inda isai nigazhhi  
engalukku amainthu kodutthirukkaanga.

These programmes have been  
presented before invited audiences at  
different cities & venues.

#### **PARTICIPANTS OF THE ENSEMBLE 2003-2004 :**

Vidushi N.R. Harini - Vocal, Vidushi  
N. R. Sharada - Vocal, Vidwan  
V. Krishna - Mrudanga, Vidwan  
G. Guruprasanna - Khanjari (Kanjira),  
Vidwan Anoor Ananthakrishna Sharma  
- Dolu (Thavil) and Direction, Vidwan  
B. S. Arun Kumar - Drums and Rhythm  
Pad, Vidwan B. C. Manjunath -  
Konagolu (Konnakkol- Oral  
Mnemonics), Vidwan Udayaraj Karpur  
- Tabla.

The artistes conditioned mainly to  
classical music are attempting to look  
beyond into new rhythmic areas and  
innovations-adventures. This earnestness  
has to match with proper thought and  
planning and also create an awareness  
into the potentialities and also limitations  
of the different instruments.

Future attempts include innovations into  
electronic instruments and computerised  
music etc.

#### **CASSETTES RELEASED LAYA VRUSHTI**

'Laya Vrushti', which means a shower of  
rhythm, is the first in a series of Audio  
Cassettes planned to present exclusively some  
of the innovative thoughts mentioned earlier.  
In three parts, Laya Vrushti presents an  
innovatory item LAYA SAMMILAN,  
followed by a classical rendition,  
MRIDANGAM SYMPHONY, and the  
conventional percussion round with a blend  
of different Instruments named  
PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the  
potentialities of the related instruments and  
stimulate exploration of new dimensions in  
music. The interesting feature of this  
presentation is the individual contribution  
made by each member to produce an overall  
enjoyable performance. The variety in the  
items presented and the innovations attempted  
establish a step towards the identification of  
the independent personality of each  
instrument. This was released by "Sangeetha"  
Master recording Co, Madras.

#### **LAYA VINYASA**

Percussion Ensemble produced under the  
Scheme of Professional Groups in the year  
1999-2000 is an experimental and innovative  
recital with eight instruments. In addition to  
the conventional Karnatak percussions  
Mrudanga, Khanjari, Ghata, Morching and  
Konagolu, Hindustani Percussion Pakhwaj,  
Open-air instrument Dolu and Rhythm Pad  
are used to highlight the infrequent eleven -  
counts time gait and Khanda Chapu. Cassette  
released in 2000.

## ABOUT THE ART CENTRE AND PUBLICATIONS

".....I appreciate the excellent work done in the field of Taala - by you. I am proud to have friends like you and it is my earnest desire that you may succeed in all the ventures that you undertake in the field of music." ...  
*Pandit Nikhil Ghosh, Bombay*

"...The Percussive Arts Centre, Bangalore, under the able direction of Sri Bangalore K. Venkataram deserves all compliments, for having undertaken to print and publish Taala Sangraha ..I am sure that this will be a very valuable contribution to the field of music..."  
*Padmabhushan Dr. V. Doreswamy Iyengar*

".....The Percussive Arts Centre formed some years back to make people better informed about this area of music. .... This Centre through a series of programmes including papers, demonstrations etc has highlighted the manifold aspects of Tala and Laya as to inform even lay people. Some of them have been published in the form of monographs. But the major event is **Annual Taalavaadyothsava where emphasis is on Thala and Laya. Perhaps, this is the only such Festival held in the country.....**"

*Justice E.S. Venkataramiah*

"..... As I see from Delhi "This conference has a significance and a validity beyond what has been discussed" here. I can say so with some authority as I am here, presently chairing a Committee in UNESCO which is having very "knowledgeable" discussions on cultural dimensions of development. .... It would also be appropriate to me that **"the establishment of the Percussive Arts Centre itself has been an important event."** The development of the Centre within a short time to the present status, we owe to Venkataram. Bangalore and Venkataram have become inseparable. .... "Institutions like the Percussive

Arts Centre, Seminars and conferences such as of today, I am sure contribute a great deal towards these objectives. ....

*J. Veeraraghavan, Delhi*

"..I am happy that the Percussive Art Centre of Bangalore has undertaken Publishing this work (Taala Sangraha, a compendium of Taalas in Karnatak music). I welcome and appreciate their gesture. It is noticed that the Percussive Art Centre has been striving to enlighten the general public on the proper appreciation of the art of laya to the Laya and Thala which are so essential in perception, preservation and propagation of music....."

*H. Kamalanath, President, Bangalore Gayana Samaja*

"...We have every reason to be proud of this Centre, and to me it is a matter of deep appreciation to associate myself with the centre..." ".... The Percussive Arts Centre has been doing Yeomen services in the promotion and dissemination of greater awareness and the knowledge of various aspects of percussive arts and instruments among musicians, scholars and rasikas alike.

Valedictory address of Taalavaadya Seminar - 1.... The Percussive Art Centre is striving hard to promote the interests of Percussive arts and to highlight the role of rhythm and taala in our music ....

Key Note address for the Taalavaadya Seminar No. 2

*Sangeetha Kalanidhi R.K. Srikantan*

"... Sri Bangalore K. Venkataram, our popular percussionist and the Director of the Percussive Arts Centre, deserves compliments for his persuasive encouragement to Sri Sundaram to work out this unique volume (Taala Sangraha), for publication by the Percussive Art Centre.

The Centre, although still in its tender years, has already done well in the cause of Percussive art and its research. My best wishes to the Art Centre, with fond hope that its progress would be better and higher still with march of time..."

*Ganakala Bhushana A. Subba Rao*

"..... The object of the Percussive Art Centre is to highlight these distinct characters and the fascinating world opened up by these instruments and make the people really conscious of the vast potentialities of these instruments and the beauty they reveal. Through numerous programmes, the Centre has highlighted interesting features and landmarks of this fascinating rhythmic world during these past several years...." ".... even the range and quantum of the present collections itself is an achievement which is certainly a valuable contribution in the realm of rhythm in Indian music." Seminars where different Talavadyas are taken up as the main subjects, is a grey area not only to music enthusiasts but also musicians themselves. The instruments are studied from different angles like the Historical, Technical, Scientific, Aesthetic etc. ... These seminars, not only enlighten the public but also enrich knowledge available about these instruments and this leads to further improvements.

Preface to proceedings of Talavaadya Seminar - 2

*Sangeetha Kalarathna B.V.K Sastry*

".....Quarterly Newsletter of the Percussive Arts Centre. ....is really good and fine that such a newsletter comes out from Percussive Arts Centre, Bangalore ....

*Sangeetha Kalanidhi, Padmabbushan  
Umayalpuram K. Sivaraman*

"... All in all, Thaalavaadyothsav was a very useful festival, one which has made the need and presence of an institution devoted to "Talavadya" felt emphatically. There is no doubt that it has attracted the attention of fresh

blood which should augur well both for our classical music and the Centre in particular, which means the purpose of the festival has been served ...." The musical tree in India has two basic divisions - Raaga and Taala, while raaga governs its melodic element, taala helps to maintain the balance... Yet taala has not received as much attention on the academic level. It is to fill this lacunae that the Percussive Arts Centre was founded. In a short span, the Centre which is only one of its kind in the country, has done pioneering work in creating awareness on the various aspects of the system as also the characteristics of the different percussion instruments or Taalavaadyas.... Preface to proceedings of Talavaadya Seminar - 1.

*Karnataka Kalaatbilaka S.N.  
Chandrasekhar*

"... Percussive Arts Centre who have been organising planned programmes to highlight the role of laya in music have been doing remarkable service in this direction and I wish the centre an unprecedented success in their efforts...." ... I hereby record my deep sense of appreciation of your venture of promoting the cause of performing arts and artistes ....  
*Dr. K.N. Bhowmick, Prof. Dept of Applied Mathematics, Institute of Technology, B.H.U., Varanasi*

The cause you are trying to promote is admirable. I have the greatest regard for the art of rhythm ... **Yours is the only institution of its kind in the country; at best there is no parallel of it in North India. ....**

*Prof. S.K. Saxena, Roopnagar, Delhi - 7*

Services rendered by the Percussive Arts Centre, to the fulfilment of the percussive arts of India is unparalleled in India. During these years the Centre has placed the Meestros of the Mridangam in equal status with the Vocalist, honoured their art and dedication with

awards and public acclaim. Along with the practice of the art, the Science of the art and the synthesiser of laya and tala have been the topics of Lec-dems, helping deeper understanding and appreciation of this art. The Centre remains very active through the year, - as one can see from the number of programmes organised in a year. It covers a wide span of artistic and education oriented events.

*Prof. R.C. Mehta, Indian Musicological Society, Baroda*

Your Centre for percussion arts has been doing yeoman service to the appreciation of music for several years. It is clear from the dedication of hard working people like you in Bangalore that the Centre is recognized as a premier institution for tala vadya. The list of publications from the Centre and the galaxy of worthy awardees who have been recognized by the Centre are very impressive indeed ....

*A. Madhav, Pittsburgh, USA*

I observed that the whole team of PAC is fully devoted for up-keep of Indian Percussive art with disciplined zeal, positive spirit, modesty and creative mind ..... **to the best of my knowledge PAC, Bangalore is the only institution to think and work in support of Percussive arts and Percussionists of**

**Indian music.... Pandit L.D. Dixit**, Former Director of Programmes (Music), *All India Radio, New Delhi*

K. Venkataram through the PAC has been doing a great contribution to the understanding and propagation of the Percussive Arts, Instruments, and concepts relating to tala and laya. I am all admiration for the activities of the centre and am only too happy to associate myself with its academic projects.

Preface to publication "Essays on Tala and Laya"

*Prof. Dr. N. Ramanathan, Head, Dept of Music, University of Madras*

... I am astounded at your energy and drive. Your day appears to have 48 hours. By concentrating on one subject viz. Percussion, you have placed it on the musical map of the world. **To my knowledge there is no intitution like the Percussive Arts Centre anywhere in the world, not a periodical exclusively devoted to percussion.** You have beaten hollow Buddy Rich, the American 'percussion king' who collected 400 different kinds of drum from all over the world.

*Sangita Kala Acharya T.S. Parthasarathy, Fellow - Sangeet Natak Akademi, Emeritus Fellow - Dept. of Culture - Govt of India*

## ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)

### PERCUSSIVE ARTS CENTRE (R.)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore-560011.

“ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)”..... “ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ)” ಸಂಸ್ಥೆಯು ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ತಾಳ - ಲಯಗಳ ಬಗ್ಗೆ ಹೆಚ್ಚು ಮಾಹಿತಿ ನೀಡಿ ಈ ಬಗ್ಗೆ ಸಾಕಷ್ಟು ಪರಿಚಯ ಒದಗಿಸುತ್ತಿರುವ ಒಂದು ಕಲಾಕೇಂದ್ರ.

ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಅವಶ್ಯಕತೆ, ಪ್ರಾಮುಖ್ಯತೆಗಳ ಬಗ್ಗೆ ತಿಳುವಳಿಕೆ ನೀಡಿ ಈ ವಾದ್ಯಗಳಿಗೆ ಸೂಕ್ತ ಪ್ರಸಾರ, ಪ್ರಚಾರ ಸಿಗಲು ಪ್ರಯತ್ನಿಸುತ್ತಿದೆ. ತಾಳವಾದ್ಯದ ನೆರವಿಲ್ಲದ ಸಂಗೀತ ಶೋಕ ಸಂಗೀತ (Mourning Music) ವಾಗುತ್ತದೆಂಬುದನ್ನು ಎಲ್ಲರೂ ಬಲ್ಲವರಾದರೂ, ಈ ವಾದ್ಯಗಳ ಬಗ್ಗೆ ಈ ಕಲಾವಿದರಿಗೆ ಸಿಗುತ್ತಿರುವ ಮಾನ್ಯತೆ, ಪುರಸ್ಕಾರ, ಉತ್ತೇಜನಗಳು ಸಾಲದು. ನಮ್ಮ ಕಲಾಕೇಂದ್ರ ಈ ಬಗ್ಗೆ ಸೂಕ್ತ ಕ್ರಮಗಳನ್ನು ತೆಗೆದುಕೊಂಡು ಈ ಕಲೆಗಳ ಪುರೋಭಿವೃದ್ಧಿಗೆ, ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ. ಪ್ರತಿ ತಿಂಗಳೂ, ಇಡೀ ವರ್ಷ, ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ತಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೋದಾಹರಣ ಭಾಷಣಗಳು, ವಿಚಾರ ಸಂಕರಣ, ವಿಶೇಷ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ಉಪನ್ಯಾಸಗಳನ್ನೇರ್ಪಡಿಸುತ್ತಿದೆ. ಸಭಾಂಗಣ ಬಾಡಿಗೆ, ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ಖರ್ಚುಗಳಿದ್ದಾಗ್ಯೂ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳೂ ಸಾರ್ವಜನಿಕರಲ್ಲ ರಿಗೂ ಉಚಿತ ಪ್ರವೇಶ ಎಂಬುದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅಪೂರ್ವ ವರ್ಣಗಳು, ಕನಕದಾಸರ ಕೃತಿಗಳು, ವಾದಿರಾಜರ ಕೃತಿಗಳು - ಇತ್ಯಾದಿಗಳ ಅಧ್ಯಯನ ಗೋಷ್ಠಿಗಳು ನಡೆದು ಅನೇಕ ವಿದ್ವಾಂಸ ವಿದುಷಿಯರು, ಸಂಗೀತ ವಿದ್ಯಾರ್ಥಿಗಳೂ, ಅಭಿಮಾನಿಗಳೂ ಇವುಗಳ ಪ್ರಯೋಜನ ಪಡೆದಿದ್ದಾರೆ. ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯೋತ್ಸವಗಳನ್ನೇರ್ಪಡಿಸಿ ಲಯ ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲದೇ, ತಾಳ-ಲಯ ವಿದ್ವಾಂಸರಿಗೆ ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿದೆ. ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾ ಪೋಷಣೆ (Talent Promotion) ಗಳ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಹಮ್ಮಿಕೊಂಡಿದೆ. ಅಂತರ ರಾಜ್ಯ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ

ಕಲಾವಿದರ ವಿನಿಮಯ ಯೋಜನೆಯಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರಿಗೆ ನೆರೆ ರಾಜ್ಯಗಳಲ್ಲಿ ಪ್ರತಿಭಾ ಪ್ರದರ್ಶನದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಕೈಗೊಂಡಿದೆ.

ಎಲ್ಲಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ತಾಳಲಯಗಳ ಬಗ್ಗೆ ಅಖಿಲ ಭಾರತ ಲಯವಿದ್ವಾಂಸರುಗಳಿಂದ ವಿಶೇಷ ವಿದ್ವತ್ ತಾಂತ್ರಿಕ (Academic Technical) ವಿಷಯಗಳ ಬಗ್ಗೆ ಭಾಷಣಗಳನ್ನೇರ್ಪಡಿಸಿ ಅವುಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ. ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಉಲ್ಲೇಖ, ಛಂದಸ್ಸಿನಲ್ಲಿ ತಾಳ ಲಯಗಳು, Psychology of Laya, ತಾಳ ಸಂಗ್ರಹ, ತಾಳವಾದ್ಯ ವಿಚಾರ ಗೋಷ್ಠಿಗಳ ನಡವಳಿಗಳು, ಪಲ್ಲವಿಗಳು ಹೀಗೆ 40 ಪ್ರಕಟಣೆಗಳು ಹೊರಬಂದಿವೆ. ಈ ರೀತಿಯ ತಾಳ-ಲಯಗಳ ಪ್ರಕಟಣೆಗಳು ರಾಷ್ಟ್ರದಲ್ಲೇ ಮೊದಲು. ರಾಜ್ಯದ ವಿದ್ವಾಂಸರ ಹಾಗೂ ನಿಷ್ಣಾತರ ವಿಡಿಯೋ ಚಿತ್ರೀಕರಣ ಮಾಡಿ ದಾಖಲಿಸಿದೆ. ಈ ರೀತಿಯ ವಿಶೇಷ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿರುವ ಸಂಸ್ಥೆ ಇಡೀ ರಾಷ್ಟ್ರದಲ್ಲೇ ಇದೊಂದೇ ಎಂಬುದು ಅನೇಕ ತಜ್ಞರ ಅಭಿಪ್ರಾಯ.

ಅನೇಕ ಅಪರೂಪ ತಾಳವಾದ್ಯಗಳನ್ನೂ ಪ್ರದರ್ಶಿಸಿ ಮೊದಲ ಬಾರಿ ಪ್ರಚಾರ ನೀಡಿದೆ. ಚಂಡೆ, ಸಮ್ಮೇಳ, ಪಂಚವಾದ್ಯ, ತಾಳ, ಚೌಡಿಕೆ ಮುಂತಾದ ಚಾನಪದ ತಾಳವಾದ್ಯಗಳು, ಗೆತ್ತುವಾದ್ಯದಂತಹಾ ಪ್ರಾಚೀನ ತಂತೀ ತಾಳವಾದ್ಯ, ಅನೇಕ “ಲಯವಿನ್ಯಾಸ” ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲಾ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು. ಭಾರತದ ಇತರ ಭಾಗಗಳ ತಾಳಲಯಗಳು - ರಾಜಸ್ಥಾನದ ವಾದ್ಯಗಳು, ಮಣೀಪುರೀ ತಾಳಗಳು ಇತ್ಯಾದಿಗಳು ಮೊದಲ ಬಾರಿಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆದಿವೆ. ‘ಲಯ ವ್ಯಷ್ಟಿ’, ‘ಲಯ ವಿನ್ಯಾಸ’ ಧ್ವನಿ ಸುರುಳಿಗಳು ಬಿಡುಗಡೆಯಾಗಿವೆ. ಕೇಂದ್ರದ ಲಯ ವಾದ್ಯ ವೃಂದದ (Percussion Ensemble of Percussive Art Centre) ವಿಶೇಷ ಕೊಡುಗೆ. ಈ ಲಯವಾದ್ಯ ವೃಂದ ಹಲವಾರು ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರಾಜ್ಯದಲ್ಲೂ, ದೆಹಲಿ, ಮುಂಬೈ, ಚೆನ್ನೈ ಮುಂತಾದ ರಾಜ್ಯೇತರ ಕೇಂದ್ರಗಳಲ್ಲೂ ನೀಡಿ ಮೆಚ್ಚುಗೆ ಪಡೆದಿದೆ.

## ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ. ಮೈಸೂರು

ಮೈಸೂರು ಜಿಲ್ಲೆಯ ಇತಿಹಾಸ ಪ್ರಸಿದ್ಧವಾದ ಶ್ರೀ ಸುತ್ತೂರು ಮಠವು ಸಾವಿರ ವರ್ಷಗಳಿಂದ ಭಕ್ತರ ಉದ್ಧಾರಕ್ಕಾಗಿ ನಾನಾರೀತಿಯ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಾ ಬಂದಿರುವ ಸಂಸ್ಥೆ. ಶ್ರೀಮಠದ ಜಗದ್ಗುರುಗಳಲ್ಲಿ ಕೆಲವರು ಸ್ವತಃ ವಿದ್ವಾಂಸರಾಗಿದ್ದು ಕಾವ್ಯಗಳನ್ನು ವಚನಗಳನ್ನು ರಚಿಸಿ ಪ್ರಖ್ಯಾತರಾಗಿದ್ದಾರೆ. ಶ್ರೀಮಠವು ಮೊದಲಿನಿಂದಲೂ ವಿದ್ಯಾದಾನ, ಅನ್ನದಾನಗಳಷ್ಟೇ ಅಲ್ಲದೇ ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಗೀತ, ಸಂಸ್ಕೃತಿಗಳಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಾ ಬಂದಿದೆ.

ಶ್ರೀಮಠದ 23ನೇ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀಮನ್ ಮಹಾರಾಜ ರಾಜಗುರುತಿಲಕ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ನಾಡಿಗೆ ನಾನಾ ಮುಖರಾದ ಸೇವೆಸಲ್ಲಿಸಿದ ಮಹಾನುಭಾವರು. ಸ್ವತಃ ಕಲಾಭಿಮಾನಿಗಳೂ, ಸಂಸ್ಕೃತಸಾಹಿತ್ಯದಲ್ಲಿ ವಿದ್ವತ್ ಪಡೆದವರೂ ಆದ ಜಗದ್ಗುರುಗಳವರು ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಗಳನ್ನೂ, ನೂರಾರೂ ವಿದ್ಯಾ ಸಂಸ್ಥೆಗಳನ್ನು ಸ್ಥಾಪಿಸಿದ್ದೇ ಅಲ್ಲದೆ, ತಾವೇ ವಿದ್ಯಾರ್ಥಿಜೀವನದಲ್ಲಿ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕೆ ಪ್ರಯತ್ನಿಸಿದ್ದರು. ಸಂಗೀತರತ್ನ ಟಿ.ಚೌಡಯ್ಯ, ಗಾನವಿಶಾರದ ಡಾ|| ದೇವೇಂದ್ರಪ್ಪ, ಆಸ್ಥಾನವಿದ್ವಾನ್ ಎ.ಎಸ್.ಶಿವರುದ್ರಪ್ಪ, ಎಸ್.ಎನ್. ಮರಿಯಪ್ಪ, ಶಿವಣ್ಣ ಮುಂತಾದವರ ನಿಕಟಸಂಪರ್ಕವಿದ್ದು ಅನೇಕ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕಾಗಿ ಆಶ್ರಯನೀಡಿ ಪ್ರೋತ್ಸಾಹಿಸಿದ್ದರು. ಪೌಢಶಾಲೆಗಳಲ್ಲಿ ಸಂಗೀತ ಶಿಕ್ಷಣ ವ್ಯವಸ್ಥೆಯನ್ನೂ ಮಾಡಿದ್ದರು.

ಒಂದು ಕಾಲಕ್ಕೆ ಮೈಸೂರಿನಲ್ಲಿ ರಾಜಮನೆತನದವರು ಸಂಗೀತದ ಕಲೆಗೆ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದರು. ಸ್ವಾತಂತ್ರ್ಯಾನಂತರ ರಾಜರಆಳ್ವಿಕೆ ಕೊನೆಗೊಂಡಮೇಲೆ ಸಂಗೀತಾಭಿಮಾನಿಗಳು ತಾವೇ ಸಂಸ್ಥೆಗಳನ್ನು ರಚಿಸಿಕೊಂಡು ಕಲೆಯನ್ನು ಬೆಳೆಸಲು ಶ್ರಮಿಸುತ್ತಿರುವುದನ್ನು ಗಮನಿಸಿದ ಜಗದ್ಗುರುಗಳವರು ಸಂಗೀತಾಸಕ್ತರ ಸಹಕಾರದಿಂದ ಜಗದ್ಗುರು ಶ್ರೀ ಶಿವರಾತ್ರಿಶ್ವರ ಸಂಗೀತ ಸಭೆಯನ್ನು ಸ್ಥಾಪಿಸಲು ಸಂಕಲ್ಪಿಸಿದರು. ಅದರಂತೆ 21.2.1983ರಲ್ಲಿ ಮೈಸೂರು ಜಿಲ್ಲಾ ರಿಜಿಸ್ಟ್ರಾರ್ ರವರ ಕಛೇರಿಯಲ್ಲಿ 187/82-83ರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಸಭೆಯನ್ನು ನೋಂದಾಯಿಸಲಾಯಿತು.

ದಿನಾಂಕ 13.6.1983ರಂದು ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ ಯನ್ನು ಪೂಜ್ಯ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿ ಗಳವರು ಉದ್ಘಾಟಿಸಿದರು. ಹಿರಿಯ ಸಂಗೀತ ವಿದ್ವಾನ್ ಡಾ|| ಬಿ. ದೇವೇಂದ್ರಪ್ಪ ನವರು ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ ಸಭೆಯ ಅಗತ್ಯವನ್ನು ಮುಕ್ತಕಂಠದಿಂದ ಪ್ರಶಂಸಿಸಿ ಉದ್ಘಾಟನಾ ಸಂಗೀತ ಕಛೇರಿಯನ್ನು ನಡೆಸಿಕೊಟ್ಟರು. ಅಂದಿನಿಂದ ಇಂದಿನವರೆಗೂ ತಪ್ಪದೇ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಿಕೊಡುತ್ತಾ ಬಂದಿರುವ ಈ ಸಭೆಯ ವೇದಿಕೆಯಲ್ಲಿ ಸ್ಥಳೀಯ ಕಲಾವಿದರಿಗೂ, ಪರಸ್ಥಳದ ಖ್ಯಾತವಿದ್ವಾಂಸರಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡಿ ಸಂಗೀತಾಭಿಮಾನಿಗಳಿಗೆ ತನ್ನದೇ ಆದ ವಿಶಿಷ್ಟ ರೀತಿಯಲ್ಲಿ ಉಚಿತವಾಗಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನೀಡುತ್ತಾ ಬಂದಿದೆ. ರಾಷ್ಟ್ರೀಯ ಮತ್ತು ಅಂತರರಾಷ್ಟ್ರೀಯ ಖ್ಯಾತಿಯ ವಿದ್ವಾಂಸರುಗಳು, ವಿದುಷಿಯರಾದ ಟಿ.ವಿ.ಶಂಕರನಾರಾಯಣ್, ಬಾಂಬೆ ಸಹೋದರಿಯರು, ಟ್ರಿಚೂರ್ ವಿ.ರಾಮಚಂದ್ರನ್, ಚಿಟ್ಟಿಬಾಬು, ಡಾ|| ಎಸ್. ಬಾಲಚಂದರ್, ಎನ್.ರಮಣಿ, ಪಾಲಘಾಟ್ ಕೆ.ವಿ.ನಾರಾಯಣಸ್ವಾಮಿ, ಕೆ.ಎಸ್.ಗೋಪಾಲ ಕೃಷ್ಣನ್, ಸಿಕ್ಕಿಲ್ ಸಹೋದರಿಯರು, ಮ್ಯಾಂಡೊಲಿನ್ ಯು.ಶ್ರೀನಿವಾಸ್, ರವಿಕಿರಣ್, ಎಂ. ಚಂದ್ರಶೇಖರನ್, ಡಾ|| ಎಂ.ಎಲ್.ವಸಂತಕುಮಾರಿ, ಒ.ಎಸ್. ತ್ಯಾಗರಾಜನ್, ವಿಜಯಶಿವ, ಹೈದ್ರಾಬಾದ್ ಸಹೋದರರು, ಡಾ|| ದೇವೇಂದ್ರಪ್ಪನವರು, ಟಿ.ಎನ್. ಶೇಷಗೋಪಾಲನ್, ತಿಟ್ಟಿ ಕೃಷ್ಣ ಅಯ್ಯಂಗಾರ್ ಡಾ|| ವಿ.ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್, ಕಲ್ಯಾಣರಾಮನ್, ಎಲ್.ಸುಬ್ರಮಣ್ಯಂ, ಮೈಸೂರು ಎಂ.ನಾಗರಾಜ್, ಡಾ|| ಎಂ.ಮಂಜುನಾಥ್, ವಿದ್ಯಾಭೂಷಣರು, ಬಾಲಾಜಿ ಶಂಕರ್, ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್, ಎಂ.ಎಸ್. ಶೀಲ, ನಾಗವಲ್ಲಿ ನಾಗರಾಜ್, ಸುಕನ್ಯಾ ಪ್ರಭಾಕರ್, ವೆಂಕಟೇಶ ಕುಮಾರ್, ಸೋಮನಾಥ ಮರ್ಡೂರ್, ಮುಂತಾದವರನ್ನು ಸಭೆಗೆ ಕರೆಸಿ ಅವರ ಕಲಾಸೇವೆಯಿಂದ ಕಲಾಭಿಮಾನಿಗಳನ್ನು ತಣಿಸಿದೆ.

ಸಂಗೀತ ಸಭೆಯ ಆಶ್ರಯದಲ್ಲಿ ಹಲವು ವಿಶಿಷ್ಟ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿದ್ದು ಪ್ರತಿವರ್ಷವೂ



ಸಂಗೀತ ತ್ರಿಮೂರ್ತಿಗಳ ಆರಾಧನ ಮಹೋತ್ಸವ, ಪುರಂದರ ತ್ಯಾಗರಾಜರ ಸಂಗೀತೋತ್ಸವ, ನಿಜಗುಣರು, ಕನಕದಾಸರು ಇತ್ಯಾದಿ ಮಹಾನುಭಾವರ ಸಂಸ್ಕರಣೋತ್ಸವಗಳನ್ನು ವ್ಯವಸ್ಥೆ ಮಾಡುವುದೇ ಅಲ್ಲದೇ ಪ್ರತಿವರ್ಷದ ವಾರ್ಷಿಕೋತ್ಸವದ ಸಂದರ್ಭದಲ್ಲಿ ಕೂಸೂರಿನ ಶ್ರೀ ಜಿ.ವಿ.ಚಂದ್ರಶೇಖರ್‌ರವರು ಇಟ್ಟಿರುವ ಪ್ರದುವಟ್ಟಿನ ನೆರವಿನಿಂದ ವಚನಗಾಯನ ಸ್ಪರ್ಧೆ ಏರ್ಪಡಿಸಿ ಬಸವಜಯಂತಿ ಕಾರ್ಯಕ್ರಮವನ್ನು ಅದ್ವೈತಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ.

ಜಿ.ಎಸ್.ಎಸ್.ಸಂಗೀತ ಸಭೆಯ ಸಂಸ್ಥಾಪಕ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು 1986ರ ಡಿಸೆಂಬರ್ 6ರಂದು ಲಿಂಗೈಕ್ಯರಾದ ಮೇಲೆ, ಈಗಿನ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀ ಶ್ರೀ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ಸಭೆಯ ಗೌರವಾಧ್ಯಕ್ಷರಾಗಿ ಸಭೆಯ ಕಾರ್ಯ ಚಟುವಟಿಕೆಗಳಿಗೆ ಹೆಚ್ಚಿನ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದಾರೆ. 1987 ರಿಂದ ಪ್ರತಿವರ್ಷ ಡಿಸೆಂಬರ್‌ನಲ್ಲಿ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತೋತ್ಸವವನ್ನು ಏರ್ಪಡಿಸುತ್ತಿದ್ದು 1994ರ ಡಿಸೆಂಬರ್‌ನಿಂದ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತ ಸಮ್ಮೇಳನವನ್ನು ಯಶಸ್ವಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ. ಈ ಹಿಂದೆ ಯಾವುದೇ ಸಂಗೀತಸಮ್ಮೇಳನಗಳಲ್ಲಿ ಅಧ್ಯಕ್ಷರಾಗಿದ್ದ ವಿಧ್ವಾಂಸರುಗಳಿಗೆ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗುವ ಗೌರವ ನೀಡಿ ಸನ್ಮಾನಿಸಲಾಗುತ್ತಿದೆ. "ಸಂಗೀತ ವಿದ್ಯಾನಿಧಿ" ಬಿರುದನ್ನು ಪ್ರದಾನ ಮಾಡಲಾಗುತ್ತಿದೆ. ಕಳೆದ ಆರು ವರ್ಷಗಳಲ್ಲಿ ಸರ್ವ ಶ್ರೀ ವಿದ್ಯಾಭೂಷಣ ತೀರ್ಥ ಸ್ವಾಮಿಗಳು, ಶ್ರೀ ಶ್ರೀ ಗಣಪತಿ ಸಚ್ಚಿದಾನಂದ ಸ್ವಾಮಿಗಳು, ವಿದ್ವಾನ್ ಬಳ್ಳಾರಿ ಎಂ.ವೆಂಕಟೇಶಾಚಾರ್, ಪ್ರೊ|| ಬಿ. ಕೃಷ್ಣಪ್ಪ, ವಿದ್ವಾನ್ ಎಸ್. ಮಹದೇವಪ್ಪ, ಡಾ|| ಪದ್ಮಾಮೂರ್ತಿಯವರು, ಡಾ|| ವಿ. ಎಸ್. ಸಂಪತ್ ಕುಮಾರಾಚಾರ್ಯ ರವರು ಸಂಗೀತ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗಿ ಕಾರ್ಯ ನಿರ್ವಹಿಸಿರುತ್ತಾರೆ. ಐದು ದಿನಗಳ ಕಾಲ ನಡೆಯುವ ಈ ಉತ್ಸವದಲ್ಲಿ ಬೆಳಗಿನ ವೇಳೆ

ಚರ್ಚಾಗೋಷ್ಠಿ, ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ವಿಚಾರಸಂಕರಣ ಮತ್ತು ಯುವಪ್ರತಿಭೆಯವರ ಕಛೇರಿ ಗಳಿದ್ದರೆ, ಸಾಯಂಕಾಲ ಅತ್ಯುತ್ತಮ ಮಟ್ಟದ ಕಛೇರಿಗಳ ವ್ಯವಸ್ಥೆ ಆಗುತ್ತಿದೆ. ಮೈಸೂರು ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಗಳನ್ನು ಏರ್ಪಡಿಸುತ್ತಿರುವುದೇ ಅಲ್ಲದೆ, ಅಭಿಮಾನಿಗಳ ಒತ್ತಾಯದ ಮೇರೆಗೆ ನಂಜನಗೂಡಿನಲ್ಲಿ ಒಂದು ಶಾಖೆಯನ್ನು ತೆರೆದು ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲಾಗುತ್ತಿದೆ. ಸಭೆಯ ವತಿಯಿಂದ ಊಟಿಯಲ್ಲೂ ಸಹ ಒಂದು ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿತ್ತು. ಗ್ರಾಮೀಣ ಪ್ರದೇಶದಲ್ಲೂ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದ ಬಗ್ಗೆ ಒಲವು ಮೂಡಿಸಲು ಸುತ್ತೂರಿನಲ್ಲೂ ಕಛೇರಿಗಳನ್ನು ಏರ್ಪಡಿಸಲಾಗಿತ್ತು.

ಈ ಸಭೆಯ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಪ್ರೋತ್ಸಾಹಿಸುತ್ತಾ ಬಂದಿರುವ ಜಗದ್ಗುರುಗಳವರಿಗೂ ಶ್ರೀ ಸುತ್ತೂರು ಮಠದ ಅಭಿಮಾನಿಗಳಿಗೂ, ಸಂಗೀತ ವಿದ್ವಾಂಸರುಗಳಿಗೂ ಕಲಾಭಿಮಾನಿಗಳಿಗೂ, ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿರುವ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಗೂ, ಮಹಾಜನತೆಗೂ ಸಂಗೀತ ಸಭೆ ಅಭಾರಿಯಾಗಿದೆ. ಇನ್ನು ಮುಂದೆಯೂ ಈ ಸಭೆಯು ಎಲ್ಲರ ನೆರವಿನಿಂದ ಕಲಾಪ್ರಪಂಚಕ್ಕೆ ಹೆಚ್ಚಿನ ಸೇವೆಯನ್ನು ಸಲ್ಲಿಸಲು ಶಕ್ತಿ, ಸಾಮರ್ಥ್ಯ, ಸೌಲಭ್ಯಗಳನ್ನು ಒದಗಿಸುವಂತೆ ಭಗವಂತನನ್ನು ಪ್ರಾರ್ಥಿಸುತ್ತದೆ.

18 ರಿಂದ 22ನೆ ಐದು ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವಗಳನ್ನು ತಾಳವಾದ್ಯ ಕಲಾ ಕೇಂದ್ರ (ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್) ದೊಂದಿಗೆ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಸಲು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀಗಳ ಸಮ್ಮತಿ, ಅನುಗ್ರಹದಿಂದ ಬೆಂಗಳೂರಿನ ಜಿ.ಎಸ್.ಎಸ್. ಮಹಾವಿದ್ಯಾಪೀಠದ ಶಿವರಾತ್ರಿಶ್ವರ ಕೇಂದ್ರದಲ್ಲಿ ನಡೆಸಿದ್ದು ಸರ್ವವಿದಿತ. ಶ್ರೀ ಶ್ರೀಗಳ ಪ್ರೋತ್ಸಾಹ ಮತ್ತು ಅನುಗ್ರಹದಿಂದ ಈ ವರ್ಷ 23ನೇಯ ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವವೂ ಇದ್ದೇರಿತೆ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಯುತ್ತಿರುವುದು ಗಮನಾರ್ಹ.

## **PERCUSSIVE ARTS CENTRE (R)**

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, INDIA

### **REPORT FOR THE PERIOD 2003-2004**

Palghat Mani Iyer Memorial Arts Centre was founded in 1981, to promote the interests of Percussive Arts and highlight the Role of Laya in Music. This was registered as "Percussive Arts Centre" in Aug 1985, as a purely non-commercial, non-profit, cultural organisation. Members of the Arts Centre include the Founder Members, members of the Reception and other Sub-committees. Programmes are being organised to emphasise the 'Role of Laya and Thala' in Concerts, intended to educate intelligent listeners on better appreciation of these aspects. The Focus of all these activities culminate in the annual THAALAVAADYOTHSAV (Percussive Arts Festival cum Conference). K. PUTTU RAO MEMORIAL PALGHAT MANI IYER AWARD created by Sri K.K.Murthy, President, Academy of Music, Bangalore and PALANI SUBRAMANYA PILLAI AWARD donated by Smt. Sudha Rao & Dr. A.H.Rama Rao of Ramasudha Charitable Trust, are the two important contents of this Festival-cum-conference. Veteran percussionist H.P.Ramachar has been donating for the H. PUTTACHAR MEMORIAL PRE-PAARANGATH AWARD presented to a versatile middle-aged artist in recognition of the merit and provide recognition to that group of artists.

The 22nd Annual THAALAVAADYOTHSAV was celebrated as 125th Birth Anniversary Celebrations of Bangalore Nagarathamma, Dr. L. Muthiah Bhagavathar and Birth Centenaries of C.S. Sankarasivam, B.K. Padmanabha Rao and D. Subbaramaiah. K. PUTTU RAO MEMORIAL PALGHAT MANI IYER AWARD was presented to Sangeetha Kalacharya T.H. Vinayakaram by Hon'ble Smt. Rani Satish, former Minister for Kannada and Culture. Dr. V.V. Srivatsa, Vaggeyakara Awardee and Secretary of Music Academy Chennai, delivered the Valedictory address of the Festival and presented the prizes of the Amruthur Janaki Ammal music competition for Percussions (donated by M.R.Doraiswamy Iyengar). He lauded the efforts of the Arts Centre in promoting Percussion Art & Artists and strongly emphasised the need for the Govt. to support such efforts. PALANI SUBRAMANYA PILLAI AWARD was presented to Vidwan Madurai T.N. Seshagopalan by Mathur Krishnamurthy, Executive Director Bharatiya Vidya Bhavan. Sri H.S. Shankar, Former Director R&D, BEL, presided and released the publications 'Pallavi Seminar & Transliteration of Composition of Mysore T. Chowdaiah in Tamil'. V. Krishnan released the souvenir and an audio cassette 'Mela Manjari' of G.R. Jaya. H.PUTTACHAR MEMORIAL PRE-PAARANGATH AWARD was presented to

Vidwan Tirumale Srinivas. Papers were presented to mark the 125th Birth Year of Bangalore Nagarathnamma, Dr. L. Muthiah Bhagavathar and Birth Centenaries of C.S. Sankarasivam, B.K. Padmanabha Rao, D. Subbaramaiah. Several dignitaries participated.

Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange for Classical musicians. Monthly programmes were organised at Suchitra Kala Kendra. The YOUTH FORUM of the Arts Centre organised listening Sessions - with Veena Pani Centre for Arts. Study circles, Krishnothsava, Children's Day programmes, including the Amruthur Janaki Ammal Memorial Competition for Percussions (donated by M.R.Doraiswamy Iyengar, Chairman, Reception Committee) were conducted.

Details of all the programmes conducted during the Year are furnished separately.

The special projects undertaken this year included (1) Percussion Ensemble of the Arts Centre - Harmony with Melodic and Rhythmic Structures" and "Rhythmic innovations for Percussion Ensembles" presented at various places. (2) National Festival of Percussions under assistance of Department of Kannada & Culture, G O K (3) Thaalavadhya Seminar-9 on ' PANCHA VADHYAM & THAYAMBAKA - temple art forms of Kerala under the assistance of Sangeet Natak Akademi, New Delhi.

Video Documentaries of eminent artists have already been on our anvil. Veterans Thitte

Krishna Iyengar, R.K.Srikantan, Dr. V. Doreswamy Iyengar, Anoor S. Ramakrishna and veteran violin maestro R.R.Keshavamurthy have so far been covered. This scheme was processed further last year by recording A.V.Anand and will be further pursued now. The Arts Centre has also been publishing a newsletter PERCUSSIVE ART quarterly for the last 12 years. Due to certain administrative and technical difficulties, this had to be discontinued. Instead, a new newsletter THAALAVADYA is being published from April 2002 and the Certificate of Registration has been accorded by the Registrar of Newspapers in India, New Delhi. After the untimely demise of Founder Director Bangalore K. Venkataram who was the Chief Editor of the Newsletter we requested Sri N.S. Krishnamurthy, former Director of All India Radio, to write the Editorial. He has kindly consented and already two newsletters have been brought out and has been received well. Sangeet Natak Akademi, New Delhi, Dept. of Culture - Govt. of India, Directorate of Kannada & Culture -Govt. of Karnataka, have helped us with their grants-in-aid. We are particularly indebted to Director of Dept. of Kannada & Culture, Hon'ble Rani Satish, Minister, Kannada & Culture. Dr. Sridevi & Dr. H.K.Chandrasekhar of USA have helped with their Endowment for the "H.C.K. Bhatta Memorial" programmes, some of which have already been brought as Monographs. Dr. Anasuya Kulkarni & Sri N.R.Kulkarni have been assisting in meeting the printing expenses of some of our publications. Proceedings of the Thaalavadya Seminars

5,6 & 7 have already been published and documented for preservation. Proceedings of Seminars 8 & 9 will be brought about in the next year.

Endowments instituted earlier so far, are Ghatam K.S.Manjunathan Memorial Endt. (M.Vishnu), Thailambal G. Krishnaswamy Endt (G.R.Jaya), Usha Char Endowment (since enhanced to Rs. 22,000, this year), M.S.Sheela & B.K.Ramaswamy Endt., B.S.Somanath Endt, Meena Nagarajan Memorial Endt (Dr. N. Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt - Rukmini Charities (since enhanced to Rs. 20,000), Morching L. Bhimachar Endt (B.Dhruvaraj & B.Rajashekhar), Nagamma & A. Venkobachar Memorial Endt.(A.V.Anand), R.K.Srikantan Endt (for an Academic event in the Thaalavaadyothsav). Bangalore K.Venkataram Shashtipoorthy Endt, Anoor S. Ramakrishna.Shashtipoorthy Endt & C. Narasinga Rao Memorial Endt (N.Gurudutt & family) are the other endowments. Salem Vijayaraghavachariar Endt (V.Krishnan), M.Krishnaswamy memorial Endt (Parvathy Krishnaswamy), Ganakala Bhushana Anoor S. Ramakrishna Memorial Endt (Anoor R. Ananthakrishna Sharma), G.V. Rangaswamy Memorial Endt (P.S.Seethamma), are the Endowments for Krishnothsava. Ramadevi Ramanujam has donated a further amount of Ra. 5,000 this Year for the Masti Venkatesha Iyengar & Pankajamma memorial Endt for Krishnothsava. Rukmini Charities and Sangeetha Kalaa Sevamani, Ganakala Bhushana R.K.Padmanabha have been donating for programmes in this Series.

We remember with gratitude the support Late Sri U.D.N. Rao, our Patron-in-chief who was actively associating himself with all our activities. Nalini Rao and family have created an Endt with U.D.N.Rao's sister R.N.Yamuna Devi (daughter of U.D.Narayana Murthy, retired Sessions Judge and himself a connoisseur and a conservative music critic).

Carnatic Music Association of North America (CMANA) came out with a proposal to give a Prize for a Percussionist in age group of 30 years and below. A sum of Rs. 25,000 has already been received from them for this purpose. The prize was initiated last year and is being continued.

A major financial problem has arisen with certain establishments like Karnataka Power Corporation (KPC) deciding not to renew the Fixed Deposits and having returned the Deposit amounts for not being able to the give Annual Interests stipulated earlier. Our investments at UTI underwent heavy setbacks in the dividend-incomes. Other Establishments like HDFC have been reducing their rates of interests to around 6% which is likely to go down further. Under these circumstances, we would be compelled to request the Endowment Donors to increase their Endowment amounts, failing which we would be constrained to club 2, 3 or more Endowments together to meet the expenses which are steadily going up. Auditorium rentals, conveyance, boarding & lodging, printing & postage and the resultant increase in our small Honoraria to artists, are causing anxiety.

Gokhale Institute of Public Affairs-N.R.Colony, Ananya GML Cultural Academy, Indian Institute of World Culture, Ayyanar College of Music, Veena Pani Centre for Arts, Malleswaram Sangeetha Sabha, Bangalore Gayana Samaja, Samaja Seva Sangha - Jayanagar, have been helping us in co-sponsoring our programmes. Suchitra Kala Kendra have come out with the Ramasudha Sangeetha Vani series with the support of our Vice President Dr. A.H.Rama Rao and thus, our monthly programmes are being regularly held in their neat compact auditorium. Several organisations like MICO and connoisseurs like V.Krishnan, D.R.Srikantiah, P.S.Ramesh, have assisted us through their valuable contributions and donations. We wish to convey our gratitude to all of them. Justice Nittoor Sreenivasa Rau has been kind to associate himself actively as President. Dr.Raja Ramanna has been kind to be our Patron-in-chief. Dr. A.H.Rama Rao has consented to be our Vice President. M.R.Doraisamy Iyengar is the Chairman of the Reception Committee, while Sangeetha Kalanidhi R.K. Srikantan is the Chairman of our Advisory Council. We are grateful to all of them and all our Patrons, Organisations who have helped us in organising these events. We convey our gratitude to the Chairman, Convenors and Members of the various Committees, who have extended their support. We hope their support and co-operation will continue in all our future endeavours in the cause of promotion of percussive arts.

A Website has been created for the Art Centre and may be accessed at [www.percussiveartscentre.org](http://www.percussiveartscentre.org). The Newsletter of the Arts Centre is also uploaded on to the website for global access. We have received critical acclaim from our friends in other countries and this has really given us a shot in the arm to seek higher goals.

The sudden and shocking demise of Founder Director Sangeetha Kalarathna Bangalore K. Venkataram has left a void that is irreplaceable. His energy and vision has brought the institution to a stage where it is recognised all over the country and abroad not only for the type of programmes conducted but also for the numerous publications it has brought, which possess priceless material which have been thus preserved for posterity. All the novel initiatives undertaken by Venkataram Sir will be continued and the Arts Centre, which has already carved a niche for itself, should scale greater heights and become an organisation where great souls are constantly involved and great music pervades all the time. Efforts will be continued to source and preserve all material with regard to percussion art forms across the world, for posterity.

for BOARD OF MANAGEMENT

**V. KRISHNA**

Executive Director

## PERCUSSIVE ARTS CENTRE (R)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, INDIA

### PROGRAMMES CONDUCTED DURING THE YEAR 2003 - 2004

- Saturday**  
26.04.2003 Under joint auspices with and at SUCHITRA KALA KENDRA, Ramasudha Sangeetha Vani - 27 at 6.15 p.m. Ganakala Sindhu B.K.Padmabha Rao Birth Centenary programme. Vocal recital of compositions of B.K.Pasdmanabha Rao by his disciple P.S.Kumaraswamy of Mysore, Violin - Jitendra Kishore, Mridanga - M. Vasudeva Rao
- Sunday**  
27.04.2003 TPS, Sharada Pravachana Mandiira, Pattabhirama Temple, 4th Block, Jayanagar, at 10 a.m. C.Narasinga Rao memorial programme (Courtesy: Sri N. Gurudut & family). 'Olaganna Naada Horahommige'. Vocal - Maruthi Prasad, violin - D,Suryaprabha & mridanga - H.S.Sudhindra
- Sunday**  
11.05.2003 Youth wing with and at Veenapani Centre for Arts, 217, 8F Main, 3rd Block, Jayanagar, Bangalore - 11 at 10 a.m. Listening/Viewing/discussion Session
- Wednesday**  
14.05.2003 7.30 p.m. PEPAC at Hotel Taj Westend during Mr. Robert Blackwill's (Ambssador of USA) visit to India.  
Percussion Ensemble of the Percussive Arts Centre - 1
- Saturday**  
24.05.2003 ISCES Under joint auspices with and at Suchitra Kala Kendra Ramasudha Sangeetha Vani-28 at 6.15 p.m. Ganakala Sindhu D. Subbaramiah birth centenary programme. Vocal recital by Uma Nagabhushan - Bombay, Violin - Savithri Srinivas, Mrudanga - M.R. Rangaswamy.
- Monday 27.05.2003 to Saturday 31.05.2003: 22nd Annual Thaalavadyothsava under Joint auspices with J.S.S. Sangeetha Sabha, Mysore at Shivarathreeshwara Centre, JSS Campus, 1st Main, 38th Cross, 8th Block, Jayanagar, Bangalore-82 and on 31-5-2003 at Chowdaiah Memoiral Hall.**
- Tuesday**  
27-5-03 5.30 p.m. : Nagaswaraa Swaagatha  
6.00 p.m.: Inauguration and Presentation of H.Puttachar Award(DonatedbyH.P.Ramachar) to Tirumale Srinivasa &

**CMANA Prize** (donated by Carnatic Music Association of North America) to **Vidwan B.S.Purushotham**. Release of Audio Cassette and Souvenir.

H.C.K. Bhatta Memorial programme (donated by Dr.Sridevi & Dr. H.K.Chandrashekar, USA): Classical Music Ensemble - lead and directed by Tirumale Srinivas

**Wednesday**  
**28-5-03**

**5.30 p.m.** : Nagaswara Swaagatha

**6.00 p.m.** : Presentation of **Palani Subramanya Pillai Award** (Donated by Smt. Sudha Rao and Dr. A.H. Rama Rao, Ramasudha Charitable Trust) to **Vidwan Madurai T.N.Seshagopalan** and Release of publication.

**125<sup>th</sup> Burth year of Dr. L. Muthiah Bhagavathar and Birth ccentenary of Ramanathapuram C.S.Sankarasivam**

Vocal recital by Madurai T.N.Seshagopalan, H.K.Venkataram - violin, A.V.Anand - mrudanga, B.S.Purushotham - khanjari

**Thursday**

**5.30 p.m** R.K. Srikantan Endt. and Nagamma & A.Venkobachar memorial Endt (donated by A.V.Anand) Programme : Lecture - **125<sup>th</sup> birth year of Bangalore Nagarathamma** . Speaker - S.N. Chandrasekhar

**29-5-03**

U.D.N. Rao Memorial Programme (Donated by Nalini Rao & family) & U.D.Narayanamurthy Memorial Programme (Donated by Yamunadevi & family): Vocal recital by V.Kalavathy Avadhoot, Nalina Mohan - violin, H.S.Sudhindra - mrudanga, Mysore G.S.Ramanujam - ghata

**30.5.2003**

**5.30 p.m. Birth centenary of B.K.Padmanabha Rao & D.Subbaramiah.**

Speaker - T.S. Vasanthamadhavi

**6.p.m.** Vocal duet by R.K.Padmanabha & D.V.Nagarajan  
T.S.Kriishnamurthy - vioiin, violin, Arjun Kumar - mrudanga, B.K. Chandramouli - khanjari

**31.5.2003**

**Saturday**

**5.30 p.m.** : Nagaswara Swaagatha

**6.00 p.m.** : At Chowdaiah Memorial Hall. Valedictory function. Presentation of **K. Puttu Rao Memorial Palghat Mani Award**, (Donated by K.K. Murthy, President, Academy of Music, Bangalore) to **Vidwan T. H. Vinayakram**. Distribution of prizes of Amruthur Janaki Ammal Percussion Competition (Courtesy - M.R.Doraiswamy Iyengar)

Thalavadya (Ghatam)Ensemble by T.H.Vinayakram & colleagues - (Courtesy - V. Krishnan, Parthasarathy swamy Sabha)

On **Sunday, 15.06.2003**, Youth wing with and Veenapani Centre for Arts 217, 8F Main, 3rd Block, Jayanagar, Bangalore - 11 at 10 a.m  
Listening/Viewing/discussion Session

On Saturday, **28.06.2003**, Under Joint auspices with and at Suchitra Kala Kendra, Ramasudha Sangeetha Vani - 29 at 6.15 p.m., Bidaram Krishnappa Memorial Programme, Ganasudhakara A. Subba Rao presents.

On Saturday, 26.07.2003 **at 6.15 p.m.** under joint auspices with and at SUCHITRA KALA KENDRA, Vocal recital by Vidwan C.V. Ramakrishna accompanied by A. R. Krishnamurthy - violin, B. S. Anand - mridanga

**Wednesday** 6.30 p.m. PEPAC at Sumukha Ganapathi Seva Mandali  
**11-6-2003** M.N. Jois Road, Mysore  
Percussion Ensemble of the Percussive Arts Centre - 2

**KRISHNOTHSAVA - Under the joint auspices with Suchitra Kala Kendra,**  
Ramasudha Sangeetha Vani -32

**Saturday** TPS, Anuradha Roy Chowdhry - vocal, B.Lakshmi - violin, Sudarshan  
**16-8-2003** Chakravarthy - Mridanga

**Sunday** TPS, H.S. Prashanth - Vocal, N. N. Ganesh Kumar - violin,  
**17-8-2003** K.U. Jayachandra Rao - Mrudanga

**Monday** TPS, Sahana Ramachandra - vocal, Sunitha Ramabhadran - Violin,  
**18-8-2003** Ranjini Venkatesh - Mridanga

**Wednesday** TPS, Chaitanya Kumar - Flute, A.P. Srinivas - Violin,  
**20-8-2003** Ashok - Mridanga.

**Thursday** TPS, Manjula Surendra - Veena, N.S. Mahesh - Mridanga,  
**21-8-2003** Sriram - Ghata

**Wednesday** 10.30 p.m. PEPAC at International Society for Krishna Consciousness  
**20-8-2003** Percussion Ensemble of the Percussive Arts Centre - 3



- Sunday**  
24-8-2003 6.00 a.m. PEPAC at Lalbagh, Bangalore  
Courtesy : Kannada and Culture Department  
Percussion Ensemble of the Percussive Arts Centre - 4
- Saturday**  
27.09.2003 Under joint auspices with and at Suchitra Kala Kendra, Ramasudha Sangeetha Vani - 33 at 6.15 p.m. - Vocal recital by M.T. Selvanarayana accompanied by H.K. Narasimhamurthy - violin, A.S.N. Swamy - Mridanga.
- Friday**  
3-10-2003 6.30 p.m. PEPAC at Government Arts College Grounds  
Gramshree Mela 2003 and National Folk Arts Festival  
Percussion Ensemble of the Percussive Arts Centre - 5
- Sunday**  
16.11.2003 YOUTH FORUM at Pattabhirama Seva Mandali, 13th Main, 4th 'T' block, Jayanagar, Bangalore-41 AMRUTHUR JANAKI AMMAL MEMORIAL PERCUSSION MUSIC COMPETITIONS (donated by M.R.Doraiswamy Iyengar) for Mridanga, Ghata, Khanjari, Morching, Konagolu, Dolu in three different Age groups – Group 1 (below 10 years), Group 2 ( 16 – 24 years) and Group 3 ( 25 years and above). Competitors need not have passed any examinations, but are expected to know and perform to the syllabi (Grp 1: Junior syllabus, Grp 2: Senior syllabus and Grp 3: Vidwath syllabus (prescribed by the State Govt or equivalent). Details of entry fee Application forms and further details can be had from the Arts Centre (Tel:26563079) or from H.S.Sudhindra, Convenor, Youth Forum, Tel: 26545655.

**Friday 14th to Sunday 16th November 2003 CHILDREN'S FESTIVAL**

- Friday**  
14.11.2003, TPS, Ramasudha Sangeetha Vani 35  
6.15 p.m.: Vocal by Swetha Keshav, Violin - H.M.Smitha, Mridanga-Phanindra Bhaskara  
7.00 p.m.: Mridanga solo by Kiran Pathakota  
7.15 p.m.: Violin solo by Adithi. Mridanga - Phanindra
- Saturday**  
15.11.2003 6.30 p.m.: TPS, Bharathanatya by Students of Smt. Suchitra

**Sunday**  
**16.11.2003** TPS, Ramasudha Sangeetha Vani - 36  
6.15 p.m.: Vocal by P. Nanditha, Violin-H.N.Sindhu, Mridanga - Nanjundamurthy  
7.00 p.m.: Percussion ensemble of Suswara Laya College of Music: Aswin Nayar, Vivek Kalyanaraman, Karthik Venkatesh, M.B.Krishna, Amruth Nagasundar, Avinash Krishna  
7.15 p.m.: Violin solo by Aneesh Vidyashankar, Mrudanga - Nanjundamurthy

**Sunday**  
**7.12.2003** 4.15 p.m. under joint auspices with Malleswaram Sangeetha Sabha at Sri Rama Mandiram, East Park Road, Malleswaram. Veena Venkatasubbiah Memorial programme. Veena recital by T.Sharada & M.R.Manjula. Mridanga -Ramanath Ramadas, Ghata- R.Ramesh

**Friday**  
**23.01.2004** 6.30 p.m. under joint auspices with Suchitra Kala Kendra, 36, 9th Main, BSK 2nd Stage, Bangalore - 560 070, Ramasudha Sangeetha Vani - 35. Music Concert by Laya Taranga Ensemble - Ravichandra Kuloor (flute), S. Yashasvi (Violin), K.U. Jayachandra Rao (Mridanga), U.N. Giridhar Udupa (Ghata), Arun Sukumar (Drums), Pramath Kiran (Morching), Madhusudan (Tabla), Dr. Vishnu Swaroop (Dholak).  
**6 pm**, Rukmini Sreeram Memorial Programme at the Indian Institute of World Culture - B.P. Wadia Road, Basavanagudi, Vocal recital by P. Rama, B. Raghuram - violin, B.C. Manjunath - Mrudanga.

**Saturday**  
**21.02.2004**

**Friday**  
**27.02.2004** 6.30 pm , under joint auspices and at Suchitra Kala Kendra, 36, 9th Main, BSK 2nd Stage, Bangalore - 560 070. Ramasudha Sangeetha Vani 36 - Veena Recital by Sudha Vadiraj, S. Prashanth - Mridanga, R. Ramesh - Ghata.

**13th & 14<sup>th</sup>**  
**March 2004** **NATIONAL FESTIVAL OF PERCUSSIONS**  
**SEMINAR 9 ON THALAVADHYAS**  
(Venue: Khincha Auditorium, Bharathiya Vidya Bhavan, Race Course Road, Bangalore- 560 001)

**SATURDAY, 13TH MARCH 2004: NATIONAL FESTIVAL OF PERCUSSIONS**

06.00 pm to **INAUGURAL SESSION for National Festival**  
07.00 pm: Inauguration by Dr. Raja Ramanna, Chief Guest Mysore V. Subramanya  
07.00 pm to Folk Ensemble

- 08.00 pm: Direction - *Laya Kala Prathibha Mani*  
**ANOOR ANANTHAKRISHNA SHARMA**
- 08.00 pm to Special Laya Vinyasa  
08.30 pm: *Laya Kala Prathibha Mani* **M. T. RAJAKESARI** - Mridanga  
*Laya Vadya Kala Bhushana* **B. N. CHANDRAMOULI** - Khanjari  
*Vidwan* **B. R. RAVIKUMAR** - Ghata  
*Karnataka Kala Shree* **B. K. CHANDRAMOULI** - Konagolu

**SUNDAY, 14TH MARCH 2004**

- 09.30 am to SEMINAR-9 ON THAALAVADYAS  
05.00 pm: PANCHA VADHYAM & THAYAMBAKA (temple art forms of  
Kerala) (Courtesy: Sangeet Natak Academy, New Delhi)
- 09.30 am to INAUGURAL SESSION  
10.30 am: Inauguration by Smt. Deepali Pal, Chief Guest  
N.S.Krishnamurthy,  
Keynote Address by Sangeetha Shastra Kovida Sri B. M.  
Sundaram read out by Dr. T.S. Sathyavathy
- 10.30 am to SESSION 1 ON PANCHA VADHYAM  
01.00 pm: Lecture by Kadammanitta Reghu  
Demonstration by K. Padmanabha Das & party (Trivandrum)  
CHAIRPERSON FOR SESSION: Dr. Vijayaraghavan, regional  
Director, Song and Drama division GOI, Chennai.
- 01.00 pm to Lunch Break  
02.00 pm:
- 02.00 pm to SESSION 2 ON THAYAMBAKA  
04.00 pm: Lecture by Kadammanitta Reghu  
Demonstration by K. Padmanabha Das & party (Trivandrum)  
CHAIRPERSON FOR SESSION: V.G.Nair, Mg. Dr. Karnataka  
Chemsyn Ltd.
- 04.00 pm to  
04.30 pm: Tea Break
- 04.30 pm to **VALEDICTORY SESSION**  
05.30 pm: Valedictory Address by  
***Mahamahopadhyaya* Dr. R. Sathyanarayana**  
Chief Guest: Dr. M. Suryaprasad

**SUNDAY, 14TH MARCH 2004: NATIONAL FESTIVAL OF PERCUSSIONS**

- 06.00 pm to 06.45 pm: Thalavadhya Jugalbandhi  
*Laya Kala Prathibha Mani*  
**ANOOR ANANTHAKRISHNA SHARMA** - Thavil  
*Rajyothsava Awardee* **RAVINDRA YAVGAL** - Tabla
- 06.45 pm to 07.30 pm: ISCES, Special Laya Vinyasam  
*Kalaimamani*  
**THIRUVAARUR BAKTHAVATHSALAM** - mrudangam  
*Nada-Oli* **V. SURESH** - ghatam
- 07.30 pm to 09.00 pm: **ISCES, TARANG:** Percussion Ensemble  
**ABHIJIT BANERJEE, SOMANATH ROY,**  
**BANGALORE B. RAJASHEKAR, SNEHASHISH MOZUMDAR**
- Saturday**  
**20.03.2004** **6.30 p.m.** PEPAC at Sri Ayyanar College of Music  
No. 17, 11th Main, 4th Block East, Jayanagar, Bangalore - 560 011.  
Percussion Ensemble of the Percussive Arts Centre - 6
- Friday**  
**26.03.2004** **6.30 p.m.** under joint auspices and at Suchitra Kala Kendra 36,  
9th Main, BSK 2nd Stage, Bangalore - 560 070. Ghatam K. S.  
Manjunathan Memorial Endt. (courtesy : M. Vishnu), Ramasudha  
Sangeetha Vani - 37, Vocal recital by D.N. Gurudutt, Charulatha  
Ramanujam - Violin, N.G. Ravi- Mrudanga.
- Monday**  
**29.03.2004** **6.30 p.m.** PEPAC at Ananya Sabhangana,  
91/2, 4th Main, Malleswaram, Bangalore - 560 003.  
Percussion Ensemble of the Percussive Arts Centre - 7

**MUSIC LOVERS AND CONNOISSEURS WERE ALL CORDIALLY INVITED**

***Abbreviations used :***

ISCES : Inter State Cultural Exchange Scheme

TPS : Talent Promotion Scheme

PEPAC : Percussion Ensemble of Percussive Arts Centre

JSS : Jagadguru Sri Shivarathreeshwara Centre

# ANGKLUNG

- Karnataka Kalashree  
Dr. H.S. Anasuya Kulkarni

## a. History

Angklung is a diatonic bamboo rattling musical instrument of Java and Bali. It is also called Grantang and also "Shake Angklung" in Bali.

Angklung has become part of community life in West Java. In all the events like sowing operations, harvest festival, singing and dancing, express joy, Angklung plays a notable part. This simple and ancient instrument has long tradition, in West Java, it has a popular status and position. Since 1968, Angklung has become part of the national cultural instrument due to the efforts put in by Daeng Sutigna and in recognition of his services, this instrument is called "Angklung Paedeng".

The primitive bamboo instruments were neglected when the shiny foreign instruments entered the country during the colonial era. The Angklung consisted of only four pieces of different pitches during 1920s and it was used as a toy by children. It was a crude type of instrument used by beggars during 1930s. Daeng Sutigna who was a teacher in a Dutch school had the knowledge of Western music. He remembered and thought of introducing this folk instrument Angklung to school children about which he was familiar during his childhood days.

He wanted to tune the Angklung to Western scale, so that he could use it in his school. Daeng met an old man who knew the technique of making this instrument and learnt from him. The Angklung became a very popular instrument after he introduced this in the music ensemble of school Boy Scouts. Since then, many teachers and craftsmen learnt the art of making this instrument. In

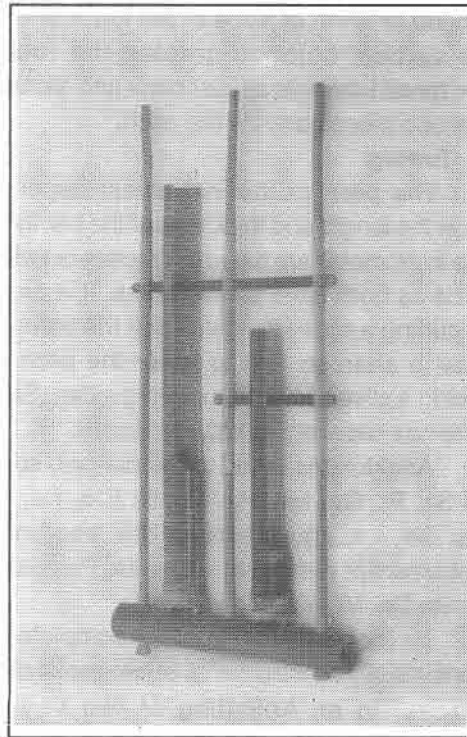
Bali, four vertical bamboo rattles are used and in other regions it is generally two and three piece rattles can be seen.

## B. Construction

Material Used: Cane and bamboo.

The bamboo used in making of Angklung has to be cut before sunrise.<sup>1</sup> and well seasoned for at least two years.

Construction of Angklung is same whether there are two, three or four horizontal tubes. Angklung frame made of cane sticks, looks like two rectangles placed on a hollow bamboo base placed horizontally. One of the two rectangle is further subdivided to hold the smaller tube. The lower portion is larger than the upper. In this two horizontal sticks one below the other in different lengths with a



small groove in which the tuned bamboo with a hole is looped and rests on it. The tuned bamboos are dosed at the base with a node through which two teeth or tongues are cut at the opposite sides just sufficient to move freely inside a groove which is made on the upper edge of the hollow bamboo base. About two-thirds length of the bamboo from top is cut vertically in to half while about the one-third of the length of the bamboo from top is cut vertically in to half while about the one-third of the bamboo remains in tact. Same procedure is followed for the three piece Angklung and in case of four piece instrument, two bamboos each are of the same height and pitch are hung on the frame on either side of the divider. Each bamboo piece is placed in a trough in the horizontattly placed resonator to strike. The base pitch Angklung could be as high as three feet. The function of each of the three units of the Angklung are:

Tongue or teeth or node at the lower end of the vertical bamboo creates the found Horizontal tube acts as resonator and Vertical bamboo piece controls the pitch.

#### c. Tuning

The pitch of the instrument depends upon the length and thickness of the bamboo. The instruments are tuned to Western or Indian scale as both have similar notes. It is tuned by cutting a slice from the top of the bamboo tube to sharpen and to lower the pitch by slicing a sliver from the opening sides. Each note has separate tuned instrument.

Angklung is tuned to the diatonic scale as Sa, Ri, Ga, Ma, Pa, Da, Ni (Do, Re, Mi, Fa, So, La, ti). Whereas the traditional instrument of West Java is tuned to Pentatonic scale: Da, Mi, Na, Ti.

La (Sa, Ga, Ma, Pa, Ni). A complete set consists of 74 instruments of two ranks of 37 pieces. In an Angklung of two vertical bamboos, they have special functions, with

the big one for basic pitch and the other for higher octave of the same pitch for strengthening the sound. In case of three vertical piece bamboo, all the three octaves of the same Swara are sounded to enhance the quality or effect of the sound. Similarly, in case of four vertical piece bamboos, two long bamboos are of the same length to produce same Swara and pitch and the two smaller bamboos produce same sound in higher octave.

#### d. Playing Technique

To play a song of a particular melody of say six notes, six Angklungs are held in order of the notes and pitch by individual players and shake the instrument in quick succession according to the melody. To get rich sound all the three octave pitch instruments of the same melody can be played. Each person can play two instruments by holding one in hand and another one sliding up on forearm. To achieve best results, the players should have basic knowledge of music and rhythm. And also they should be alert and anticipate **their turn to rattle the instrument to avoid break in the continuity of sound.** Traditionally, Angklung of West Java is normally played by four persons to the accompaniment of drum.

#### e. Adaptation to Indian Music

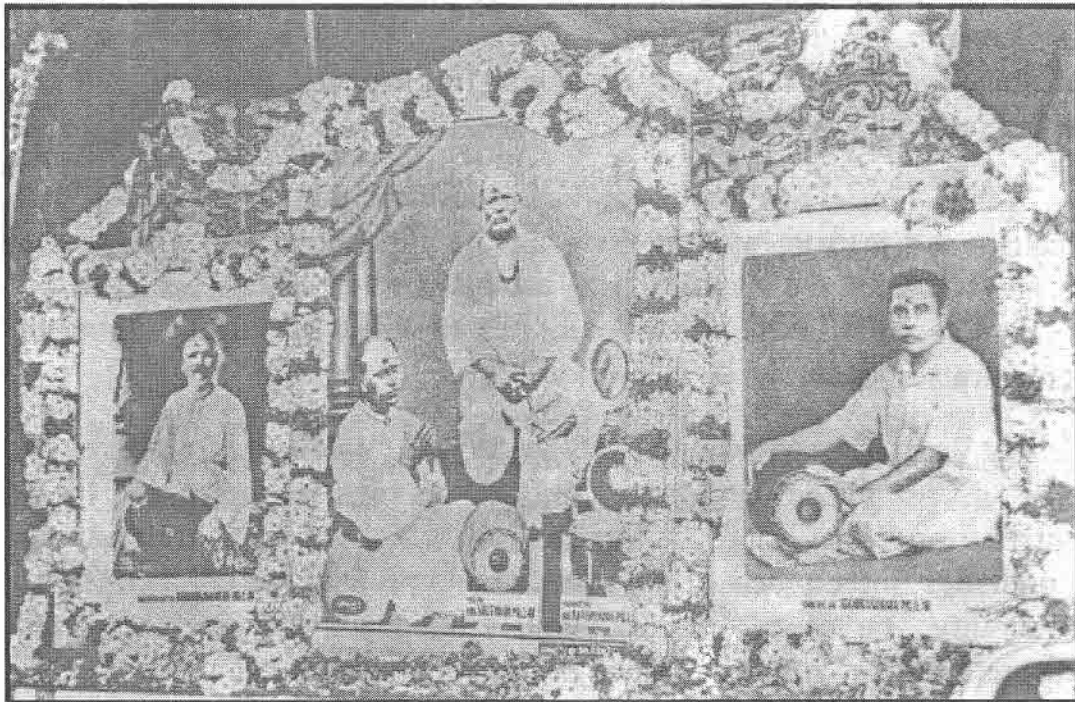
The Writer was most fascinted when she heard the rich and melodious sound of Angklung on a TV. programme in Jakarta, and she made up her mind to adopt this instrument to the Karnatak music. Bearing in mind the imparatives of playing this instrument in the Indian context, where the artist squats on floor along with the accompanying artists on both sides and that too for an extended period, she had to experiment devices of various sizes and shapes so that she sits on floor and does not have to handle too many of the Angklung units. In order to overcome all the problems, only one octave instruments

consisting of 13 pieces were taken and hung on a small wooden stand with hooks to suspend, it was then observed that suspending all the pieces was making the stand too unwieldy and restricted easy hand movement on one hand and on the other wrong keys were struck unwittingly. To overcome this problem, only required number of Swaras (notes) in that particular melody is played are hung and played resulting in uninterrupted hand movement resulting in producing good melody. The Angklung pieces are hung in ascending order from left to right while playing.

As all know that Indian music is full of Gamakas (graces), which can not be brought on this instrument. Only those melodies with plain Swaras are selected and played. Due to

the peculiar construction of the instrument, that too a simple bamboo producing such good sound has caught the eye and ear of the masses and is received very well when played in concerts with the accompaniment of violin, Mridanga and Kanjira. The purpose of using violin as accompaniment is to supplement the graces which the Angklung can not produce.

She has also played Hindustani melodies to the accompaniment of Sitar and Tabla. This Angklung music has been recorded by the Central Sangeeta Natak Academy, New Delhi for their archives.



**Laya Vidwans of the Pudukkottai School**  
**L to R Dakshinamurthy Pillai, Muthiah Pillai, Manpoondia Pillai, Subramanya Pillai**

**JAGADGURU SRI SHIVARATHRI DESHIKENDRA MAHASWAMIGALU**

JAGADGURU SRI VEERASIMHASANA MATH, SUTTUR SRIKSHETHRA, MYSORE DISTRICT 571 159

*SRI SUTTUR MATH, (MYSORE BRANCH) MYSORE 570 004*

**MESSAGE**

We are extremely happy that the Percussive Arts Centre has organized the birth centenary celebrations of great artists, as part of its 23rd Annual Thaalavaadyothesava at Bangalore during May 27 - 31, 2004, The Centre has been rendering yeomen service for the last 22 years under the dynamic leadership of Sri Bangalore K. Venkataram.

As an exclusive organization for the promotion of percussive arts, the Centre has indeed achieved a distinctive status in its objective of dissemination of greater awareness among laymen and scholars to promote the interests in Laya and Taala.

Indian music has a long and glorious tradition. Our artists, both vocalists and instrumentalists, have always thought of music as one of the pathways for the realisation of the self and of God. The efforts of the Percussive Arts Centre to keep this tradition beautifully alive are highly praise-worthy.

As Virgil Thompson succinctly expressed, "Intellectual autonomy is the ideal state for any profession, both for its own wellbeing and for its contribution to culture." A profession which is not intellectually autonomous, merely becomes a trade and its product merely a consumer commodity. The artists should cautiously safeguard their interests in this delicate situation and prove their professional sophistication.

We wish the Annual Festival every success.



**SRI SRI AVANI SRINGERI JAGADGURU SHANKARACHARYA MAHA SAMSTHANAM  
SHARADA PEETHAM  
AVANI, MULBAGAL TALUK. KOLAR DIST, KARNATAKA**

**MESSAGE**

We have received your invitation on 18<sup>th</sup> May 2004.

In this connection Sri Sri Sri Mahaswamiji is very much pleased that Percussive Arts Centre is organising its annual Thaalavaadyothsav from 27<sup>th</sup> to 31<sup>st</sup> May 2004.

It is a great pleasure to Sri Sri Sri Mahaswamiji that this utsav has been conducted since 22 years under the leadership of Late Sri Bangalore K. Venkataram. During the period of Bangalore K. Venkataram, many artists have been awarded and this institution has grown and developed in all respects. His Holiness sends his blessings and wishes for the Arts Centre to prosper and to develop further during the period of Sri V.Krishna as it was under the guidance of his father Bangalore K. Venkataram.

With the blessings of His Holiness we are sending herewith the mantrakshathe and prasadam of Sri Sri Sharadamba and pray god Chandramouleshwara for the grand success of the festival and this institution.

© : 26563079

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ)

183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ-11

ಮತ್ತು

ಜೆ. ಎಸ್. ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು

ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

**23ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2004**

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ ಹಾಗೂ

ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೈ ಪ್ರಶಸ್ತಿ, ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್

ಪ್ರಶಸ್ತಿ ಹಾಗೂ ಸಿಮಾನ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

27-5-2004ರಂದು ಗುರುವಾರ ಸಂಜೆ 6.00 ಘಂಟೆಗೆ

ಜೆ.ಎಸ್.ಎಸ್. ಸಮುಚ್ಚಯ ಸಭಾಂಗಣ,

1ನೇ ಮೈನ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,

ಬೆಂಗಳೂರು - 560 082.

ಪರಮ ಪೂಜ್ಯ ಶ್ರೀ ಶ್ರೀ ಆವನಿ ಶೃಂಗೇರಿ ಜಗದ್ಗುರು

ಅಭಿನವ ವಿದ್ಯಾಶಂಕರಭಾರತಿ ಮಹಾಸ್ವಾಮೀಜಿಗಳು

(ಶ್ರೀ ಆವನಿ ಶೃಂಗೇರಿ ಶಾರದ ಪೀಠ)

ಸಮಾರಂಭ ಉದ್ಘಾಟಿಸಿ

“ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೈ ಪ್ರಶಸ್ತಿ” ಯನ್ನು

(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ|| ಎ.ಹೆಚ್. ರಾಮರಾವ್,

ರಾಮಸುಧಾ ಚ್ಯಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಶ್ರೀ ಎಂ.ವಾಸುದೇವರಾವ್ ಅವರಿಗೆ ನೀಡಿ,

ವಿದುಷಿ ಕಲಾವತಿ ಅವಧೂತ್ ಹಾಡಿರುವ

‘ಪಾಹಿಮಾಂ ಅನ್ನಪೂರ್ಣೆ’

ಧ್ವನಿ ಸುರುಳಿಯನ್ನು ಬಿಡುಗಡೆ ಮಾಡುವರು.

ಡಾ|| ಎಂ.ಎಸ್.ತಿಮ್ಮಪ್ಪ ಅವರು

(ಉಪಕುಲಪತಿಗಳು, ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ)

“ಹೆಚ್.ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ”ಯನ್ನು

(ಲಯಕಲಾ ನಿಪುಣ ಖಂಜರಿ ಕಲಾಶಿರೋಮಣಿ

ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಆನೂರು ಆರ್. ದತ್ತಾತ್ರೇಯ ಶರ್ಮ

ಅವರಿಗೂ, ಹಾಗೂ ಸಿಮಾನ ಪ್ರಶಸ್ತಿಯನ್ನು

(ಕರ್ನಾಟಕ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್ ಆಫ್ ನಾರ್ತ್

ಅಮೇರಿಕ ಅವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಎನ್.ಅಮೃತ್ ಅವರಿಗೆ ನೀಡಿ ನೆನಪಿನ

ಸಂಚಿಕೆಯನ್ನು ಬಿಡುಗಡೆ ಮಾಡುವರು. ಸಮಾರಂಭದ ನಂತರ

ವಿದುಷಿ ಪದ್ಮಾ ಗುರುದತ್ ಅವರಿಂದ ಗಾಯನ ಕಾರ್ಯಕ್ರಮ

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು ಕಲಾಭಿಮಾನಿಗಳಿಗಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

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**PERCUSSIVE ARTS CENTRE(R)**

183, 8th Cross, 2nd Block, Jayanagar, B'lore-11.

UNDER JOINT AUSPICES WITH

**J. S. S. SANGEETHA SABHA, MYSORE**

**23rd THAALAVAADYOTHSAVA 2004**

Inaugural Function and Presentation of

**Palani Subramanya Pillai Award**

**H. Puttachar Memorial Award & CMANA**

**(USA) Prize**

His Holiness

**SHREE SHREE AVANI SRINGERI**

**JAGADGURU ABHINAVA VIDYA**

**SHANKARA BHARATHI MAHA SWAMIJI**

(Sri Avani Sringeri Sharada Peetham)

will inaugurate, present the

**PALANI SUBRAMANYA PILLAI AWARD**

(donated by **Smt. SUDHA RAO** and

**Dr. A.H. RAMA RAO**

of Ramasudha Charitable Trust)

to **Vidwan M. VASUDEVA RAO**

and release 'Pahimaam Annapoorne' audio cassette by Vidushi Kalavathy Avadhoot

**Dr. M. S. THIMMAPPA**

(Vice-Chancellor, Bangalore University)

will preside and present the

**H. PUTTACHAR MEMORIAL AWARD**

(donated by Laya Kalaa Nipuna, Khanjari Kalaa

Shiromani **H.P. RAMACHAR**)

to **Vidwan ANOOR R. DATHATREYA SHARMA**

**& CMANA (USA) PRIZE**

(donated by Camatic Music Association of North America)

to **Vidwan N. AMRIT**

and release the Souvenir

on Thursday, the 27th May, 2004 at 6

S. S. Campus, 1st Main, 8th Block,

Jayanagar, Bangalore -560 082.

Inaugural function is followed by vocal recital

by Vidushi Padma Gurudutt & Party

**MUSIC LOVERS AND CONNOISSEURS**

**ARE ALL CORDIALLY INVITED**

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ)  
183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ-11

ಮತ್ತು  
ಜಿ. ಎಸ್. ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು  
ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

**23ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2004**

ಸಮಾರೋಪ ಸಮಾರಂಭ ಹಾಗೂ  
ಕೆ.ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಗಾಟ್ ಮಣಿ  
ಅಯ್ಯರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

31-5-2004ರಂದು ಸೋಮವಾರ ಸಂಜೆ 6.00 ಘಂಟೆಗೆ  
ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಗೌರವಾನ್ವಿತ ಶ್ರೀ ಟಿ.ಎನ್. ಚತುರ್ವೇದಿ  
(ರಾಜ್ಯಪಾಲರು, ಕರ್ನಾಟಕ ರಾಜ್ಯ)

"ಕೆ.ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ

ಪಾಲ್ಗಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಪ್ರಶಸ್ತಿ" ಯನ್ನು  
(ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್ ನ ಅಧ್ಯಕ್ಷರು ಶ್ರೀ ಕೆ.ಕೆ.ಮೂರ್ತಿಯವರ ಕೊಡುಗೆ)

ಡಾ|| ಎಲ್.ಸುಬ್ರಮಣ್ಯಂ ಅವರಿಗೆ ನೀಡುತ್ತಾರೆ.

ಡಾ|| ಯು.ಆರ್.ಅನಂತಮೂರ್ತಿ ಯವರು  
(ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತರು)

ಪ್ರಶಸ್ತಿ ವಿಜೇತರನ್ನು ಅಭಿನಂದಿಸಿ,

ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ತಾಳವಾದ್ಯ

ಸ್ಪರ್ಧೆಯ ಬಹುಮಾನಗಳನ್ನು

(ಎಂ.ಆರ್.ದೊಡ್ಡಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರವರ ಕೊಡುಗೆ)

ನೀಡಿ ಸಮಾರೋಪ ಭಾಷಣ ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ ಡಾ||ಎಲ್.ಸುಬ್ರಮಣ್ಯಂ  
ರವರಿಂದ ಪಿಟೀಲು ಕಾರ್ಯಕ್ರಮ.

ಮೃದಂಗ - ವಿದ್ವಾನ್ ಟಿ.ಎ.ಎಸ್.ಮಣಿ,  
ಖಂಜರಿ - ವಿದ್ವಾನ್ ಹೆಚ್.ಪಿ. ರಾಮಾಚಾರ್  
ಘಟ - ವಿದ್ವಾನ್ ಗಿರಿಧರ್ ಉಡುಪ

ಮೋರ್ಚಿಂಗ್ - ವಿದ್ವಾನ್ ಎಸ್.ವಿ.ಬಾಲಕೃಷ್ಣ

(ಕೃಪೆ : ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆಯ ಶ್ರೀ ವಿ.ಕೃಷ್ಣನ್)

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು ಕಲಾಭಿಮಾನಿಗಳಿಗಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

☎ 26563079

**PERCUSSIVE ARTS CENTRE(R)**

183, 8th Cross, 2nd Block, Jayanagar,  
Bangalore-560011.

**23rd THAALAVAADYOTHSAVA 2004**

VALEDICTORY FUNCTION &  
PRESENTATION OF

K. PUTTU RAO MEMORIAL  
PALGHAT MANI IYER AWARD

His Excellency

**Sri T. N. CHATURVEDI**  
(Governor of Karnataka)

will present the

K. PUTTU RAO MEMORIAL  
PALGHAT MANI IYER AWARD

(donated by **Sri K. K. MURTHY**, President,  
Academy of Music, Bangalore) to

**Dr. L. SUBRAMANIAM**

**Dr. U. R. ANANTHAMURTHY**  
(Jnanapeeth Awardee)

will distribute prizes of

AMRUTHUR JANAKI AMMAL  
MEMORIAL COMPETITION FOR  
PERCUSSIONS

(donated by **M. R. DORAISWAMY IYENGAR**)

and deliver the Valedictory Address

on Monday, the 31st May 2004, at 6-00 p.m.  
at Chowdiah Memorial Hall, B'lore-3.

followed by Violin recital by

**Dr. L. SUBRAMANIAM**

Mridangam - Vidwan T.A.S. Mani

Khanjari - Vidwan H.P. Ramachar

Ghatam - Vidwan Giridhar Udupa

Morching - Vidwan S.V. Balakrishna

(Courtesy **V. KRISHNAN**,  
Parthasarathy Swamy Sabha)

Music Lovers and Connoisseurs are  
all cordially invited

# ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)

ಸಂಸ್ಥಾಪಕರು : ಸಂಗೀತ ಕಲಾರತ್ನ ಬೆಂಗಳೂರು ಕೆ.ವೆಂಕಟರಾಂ

183, 8ನೇ ಕ್ರಾಸ್, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು - 560 011.

## 23ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2004

ವೀಣೆ ಸುಬ್ಬಣ್ಣನವರ 150 ನೇ ಜನ್ಮೋತ್ಸವ, ಪಳನಿ ಮುತ್ತಯ್ಯ ಪಿಳ್ಳೆ ರವರ 125ನೇ ಜನ್ಮೋತ್ಸವ ಮತ್ತು ಮನ್ನಾರ್‌ಗುಡಿಯ ಮಧುರೈ ಶ್ರೀರಂಗಂ ಐಯ್ಯಂಗಾರ್ ರವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ.

27.05.04 ರಿಂದ 30.05.2004 ರ ವರೆಗೆ ಶಿವರಾತ್ರೀಶ್ವರ ಕೇಂದ್ರ, ಜಿ.ಎಸ್.ಎಸ್.ಶಿಕ್ಷಣ ಸಮುದಾಯ, 1ನೇ ಫ್ಲೋರ್, 38ನೇ ಕ್ರಾಸ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು - 82 (ದೂ: 26549394, 26644540) ರಲ್ಲಿ ಮೈಸೂರಿನ ಜಿ.ಎಸ್.ಎಸ್ ಸಂಗೀತ ಸಭೆಯ ಸಂಯುಕ್ತಾಶ್ರಯದಲ್ಲಿ ಮತ್ತು 31.05.2004 ರಂದು ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ.

### ಕಾರ್ಯಕ್ರಮಗಳು (ಬದಲಾವಣೆಗೊಳಪಟ್ಟು)

ಗುರುವಾರ 27.05.04 ಸಂಜೆ 5.30 ಕ್ಕೆ ನಾಗಸ್ವರ ಸ್ವಾಗತ 6 ಘಂಟೆಗೆ: ಉದ್ಘಾಟನೆ ಮತ್ತು "ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಪ್ರದಾನ (ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ|| ಎ. ಹೆಚ್. ರಾಮರಾವ್‌ರವರ ಕೊಡುಗೆ) ವಿದ್ವಾನ್ ಎಂ.ವಾಸುದೇವರಾವ್‌ರವರಿಗೆ; "ಎಚ್. ಪುಟ್ಟಾಚಾರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ" (ಖಂಜರಿ ಕಲಾ ಶಿರೋಮಣಿ ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್‌ರವರ ಕೊಡುಗೆ) ವಿದ್ವಾನ್ ಆನೂರು ದತ್ತಾತ್ರೇಯ ಶರ್ಮ ರವರಿಗೆ ಮತ್ತು ಸಿಮಾನ ಬಹುಮಾನ (ಕರ್ನಾಟಕ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್ ಆಫ್ ನಾರ್ಥ್ ಅಮೆರಿಕದ ರವರ ದತ್ತಿ) ವಿದ್ವಾನ್ ಎನ್.ಅಮೃತ್‌ರವರಿಗೆ, ಮತ್ತು ನೆನಪಿನ ಸಂಚಿಕೆ ಬಿಡುಗಡೆ. 7 ಘಂಟೆಗೆ ಹೆಚ್.ಸಿ.ಕೆ. ಭಟ್ಟಿ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ಡಾ|| ಶ್ರೀದೇವಿ ಮತ್ತು ಡಾ||ಹೆಚ್.ಕೆ. ಚಂದ್ರಶೇಖರ್, U.S.A.) ಪದ್ಮ ಗುರುದತ್ - ಗಾಯನ, ಡಾ|| ಜ್ಯೋತ್ಸ್ಮ ಶ್ರೀಕಾಂತ್ - ಪಿಟೀಲು, ಎಂ.ವಾಸುದೇವರಾವ್ - ಮೃದಂಗ, ಅರುಣ್ ಸುಕುಮಾರ್ - ಮೋರ್ಚಿಂಗ್

ಶುಕ್ರವಾರ 28.05.04 ಸಂಜೆ 6.30ಕ್ಕೆ ಟಿ.ಆರ್. ಶ್ರೀನಾಥ್ - ಕೊಳಲು, ಎಸ್.ಶೇಷಗಿರಿರಾವ್ - ಪಿಟೀಲು, ಆನೂರು ದತ್ತಾತ್ರೇಯ ಶರ್ಮ - ಮೃದಂಗ, ಎ.ಎಸ್.ಎನ್. ಸ್ವಾಮಿ - ಖಂಜರಿ

ಶನಿವಾರ 29.05.04 ಸಂಜೆ 6 ಘಂಟೆಗೆ ವೀಣೆ ಸುಬ್ಬಣ್ಣನವರ 150 ನೇ ಜನ್ಮೋತ್ಸವದ ಆಚರಣೆ. ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ ಉಪನ್ಯಾಸ - ವೀಣೆ ಸುಬ್ಬಣ್ಣನವರ ಜೀವನ ಮತ್ತು ರಚನೆಗಳು - ವಿದುಷಿ ಪಿ.ಶಾರದ 6.30 ಕ್ಕೆ : ಓ.ಎಸ್.ತ್ಯಾಗರಾಜನ್ - ಗಾಯನ, ಹೆಚ್.ಕೆ.ವೆಂಕಟರಾಂ - ಪಿಟೀಲು, ಎ.ವಿ.ಆನಂದ್ - ಮೃದಂಗ, ಎನ್.ಅಮೃತ್ - ಖಂಜರಿ

ಭಾನುವಾರ 30.05.04 ಸಂಜೆ 5.30ಕ್ಕೆ ಪಳನಿ ಮುತ್ತಯ್ಯ ಪಿಳ್ಳೆ ರವರ 125 ನೇ ಜನ್ಮೋತ್ಸವ ಹಾಗೂ ಮನ್ನಾರ್‌ಗುಡಿಯ ಮಧುರೈ ಶ್ರೀರಂಗಂ ಐಯ್ಯಂಗಾರ್ ರವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವದ ಆಚರಣೆ. ನಾಗಮ್ಮ ಮತ್ತು ಎ.ವೆಂಕೋಬಾಚಾರ್ ಸ್ಮಾರಕ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ಎ.ವಿ.ಆನಂದ್) ಉಪನ್ಯಾಸ-ಸಂಗೀತ ಶಾಸ್ತ್ರ ಕೋವಿದ ಬಿ.ಎಂ.ಸುಂದರಂ. 6.30ಕ್ಕೆ ಯು.ಡಿ.ಎನ್.ರಾವ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ನಳಿನಿ ರಾವ್ ಮತ್ತು ಕುಟುಂಬ) ಹಾಗೂ ಯು.ಡಿ.ನಾರಾಯಣರಾವ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ಯಮುನಾದೇವಿ ಮತ್ತು ಕುಟುಂಬ). ಯುಗಳ ಗಾಯನ: ಸಿ.ಸರೋಜ ಮತ್ತು ಸಿ.ಲಲಿತ (ಮುಂಬೈ ಸಮೋದರಿಯರು) ಮೈಸೂರು ಶ್ರೀಕಾಂತ್ - ಪಿಟೀಲು, ತುಮಕೂರು ಬಿ.ರವಿಶಂಕರ್ - ಮೃದಂಗ, ರಂಗನಾಥ ಚಕ್ರವರ್ತಿ - ಘಟ.

ಸೋಮವಾರ 31.05.04 ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ - ಸಮಾರೋಪ ಸಮಾರಂಭ. ಸಂಜೆ 5.30 ಕ್ಕೆ ನಾಗಸ್ವರ ಸ್ವಾಗತ 6 ಘಂಟೆಗೆ ಸಮಾರೋಪ ಸಮಾರಂಭ, ಕೆ.ಪುಟ್ಟೂರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಗಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ (ಬೆಂಗಳೂರು ಅಕೆಡಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್‌ನ ಅಧ್ಯಕ್ಷೆ: ಕೆ.ಕೆ.ಮೂರ್ತಿರವರ ಕೊಡುಗೆ) ವಿದ್ವಾನ್ ಎಲ್.ಸುಬ್ರಮಣ್ಯಂ ರವರಿಗೆ; ಅಮೃತೂರ್ ಚಾನಕಿ ಅಮ್ಮಾಳ್ ಸ್ಪರ್ಧೆಗಳ ತಾಳವಾದ್ಯ ಬಹುಮಾನ ವಿತರಣೆ. (ಕೃಪೆ: ಎಂ. ಆರ್. ದೊರೈಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್) 7.30 ಕ್ಕೆ ಎಲ್. ಸುಬ್ರಮಣ್ಯಂ - ಪಿಟೀಲು, ಟಿ.ಎ.ಎಸ್. ಮಣಿ - ಮೃದಂಗ, ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ - ಖಂಜರಿ, ಗಿರಿಧರ್ ಉಡುಪ - ಘಟ, ಎಸ್.ವಿ.ಬಾಲಕೃಷ್ಣ - ಮೋರ್ಚಿಂಗ್ (ಕೃಪೆ: ವಿ.ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆ)

ಕಲಾ ಪ್ರೋಫೆಸರು, ಕಲಾವಿದರು, ಕಲಾಭಿಮಾನಿಗಳಿಗಿಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

## PERCUSSIVE ARTS CENTRE (REGD.)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, INDIA

### 23rd THAALAVAADYOTHSAVA 2004

*150th Birth Anniversary Celebrations of Veena Subbanna*

*125th Birth anniversary of Palani Muthiah Pillai*

*Birth centenary of Madurai Srirangam Iyengar of Mannargudi*

From 27th to 30th May 2004 at Shivarathreeshwara Centre, J.S.S.Campus, 1st Main, 38th Cross, 8th Block, Jayanagar, Bangalore - 560 082. (Tel. 26549394, 26644540) under joint auspices with J.S.S. Sangeetha Sabha, Mysore and on 31st May 2004 at Chowdiah Memorial Hall, Bangalore.

### PROGRAMMES (SUBJECT TO ALTERATIONS)

**Thursday 27-05-04 5.30 p.m.** : Nagaswara Swaagatha **6.00 p.m.** : Inauguration and Presentation of **PALANI SUBRAMANYA PILLAI AWARD** (Donated by Smt. Sudha Rao and Dr. A.H. Rama Rao, Ramasudha Charitable Trust) to **Vidwan M. VASUDEVA RAO**; Presentation of **H.PUTTACHAR AWARD** (Donated by Vidwan H.P. Ramachar) to **Vidwan ANOOR DATTATREYA SHARMA**; Presentation of **CMANA Prize** (donated by Carnatic Music Association of North America) to **Vidwan N. AMRIT** and release of Souvenir.

**7.00 p.m.** : H.C.K. Bhatta Memorial programme (donated by Dr. Sridevi & Dr. H.K.Chandrashekar, USA): **Padma Gurudutt** - Vocal; **Dr. Jyotsna Srikanth** - violin; **M. Vasudeva Rao** - mridangam; **Arun Sukumar** - morching

**Friday, 28-05-04 6.30 p.m.** : **T.R.Srinath** - flute; **S.Seshagiri Rao** - violin; **Anoor Dattatreya Sharma** - mridangam; **A. S. N. Swamy** - khanjari

**Saturday, 29-05-04 6.00 p.m.** : 150th birth year celebrations of Veena Subbanna - Lecture on the life and compositions of Veena Subbanna by **Vidushi T. Sharada** (Sangeetha Kalanidhi R.K. Srikantan Endt. programme) **6.30 p.m.** : **O.S. Thyagarajan** - vocal; **H.K.Venkataram** - violin; **A.V.Anand** - mridangam; **N.Amrit** - khanjari

**Sunday, 30-05-04 5.30 p.m.** : 125th birth year celebrations of Palani Muthiah Pillai & Birth Centenary celebrations of Madurai Srirangam Iyengar of Mannargudi - Lecture by **Sangeetha Shastra Kovida B.M.Sundaram** (Nagamma & A.Venkobachar memorial Endt. - donated by Mridanga Kala Shiromani A.V.Anand) **6.30 p.m.** : **U.D.N. Rao** Memorial Programme (Donated by Smt. Nalini Rao & family) & **U.D.Narayanamurthy** Memorial Programme (Donated by Smt. Yamunadevi & family): **C. Saroja & C. Lalitha (Bombay Sisters)** - vocal; **Mysore Srikanth**- violin; **Tumkur B. Ravishankar** - Mridanga; **Ranganatha Chakravarthi** - ghatam

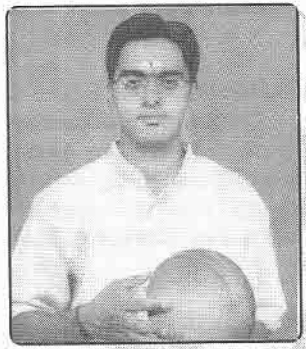
**Monday, 31-05-04 VALEDICTORY FUNCTION at CHOWDIAH MEMORIAL HALL 5.30 p.m.** : Nagaswara Swaagatha **6.00 p.m.** : Valedictory function; Presentation of **K. Puttu Rao Memorial Palghat Mani Iyer Award**, (Donated by **K.K.MURTHY**, President, Academy of Music, Bangalore) to **Vidwan L.SUBRAMANIAM**; Distribution of prizes of **Amruthur Janaki Ammal Percussion Competition** (Courtesy - M.R.Doraiswamy Iyengar) **7.30 p.m.** : **L.Subramaniam** - violin; **T.A.S.Mani** - mridangam, **H.P.Ramachar** - khanjari; **Giridhar Udupa** - ghatam **S.V.Balakrishna** - morching (Courtesy - V. Krishnan, Parthasarathy Swamy Sabha)

**MUSIC LOVERS AND CONNOISSEURS ARE ALL CORDIALLY INVITED**

**CMANA** is a non-profit, tax-exempt organization whose objective is to promote the learning, understanding and appreciation of Carnatic Music in the USA. CMANA was founded in 1976 and is run by elected volunteer trustees. Every year, CMANA sponsors concert tours of USA by eminent Carnatic musicians. CMANA also conducts music concerts, lecture demonstrations, and music contests for Children at NJ. They have endowed a Prize to be presented to an young Percussion Artist below the age of 30. N. Amrit receives this prize for the year 2004.

### **AMRIT N.**

Amrit N is the son of the renowned Basavanagudi Sri G. Nataraj (violinist). He was born on 14th December in the year 1977. He has completed his graduation (in the subjects P, C and M). He is today, a professional musician. He started learning Mridangam under the tutelage of Sri M. Vasudeva Rao in 1983 at the age of five. He is currently pursuing mridangam training under Mridanga Kala



Shiromani Sri A.V Anand. He had his khanjari training under "Khanjari Maestro " Late .Vidwan Sri G.Harishankar. He has also learnt violin under his father Vidwan Basavanagudi Sri G.Nataraj

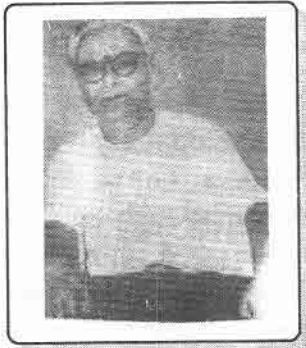
He has been performing since 1988 and has accompanied many renowned musicians and senior artists at prestigious Sangeetha Sabhas of Bangalore and other places in India. He has been giving performances in AIR and Doordarshan and has also featured in many percussion Ensembles, Fusion concerts and Audio cassettes. He is an 'A' grade artist in Khanjari and a 'B-High' grade artist for mridangam in AIR, Bangalore.

He has been a recipient of CCRT Scholarship for Khanjari from the ministry of Human Resource and development for 2 years and has also received the Karnataka State Scholarship for 3 consecutive years. He has bagged the 2nd prize in Mridanga in the year 1996-97 and secured the 1st place in khanjari in the year 1997-98 in AIR National level music competition. He has also secured the 1st prize in the national level competition conducted by the South Central Zone Cultural Centre (S.C.Z.C.C), Nagpur in the year 1997-98.

He has performed at all leading Sabhas all over the country and with all the top ranking artistes of today. Among the Awards and Honours he has received include 'KHANJIRA PRAVEENA' BY Sri Thyagaraja Aradhana Samithi of Sri Ranganatha Swamy Temple on the auspicious occasion of Thyagaraja Jayanthi (2003), instituted by Bangalore Sri V.Praveen (renowned mridanga artist); 'ANANYA YUVA PURASKARA' annual youth award for the year 2003 for excellence in the field of khanjari, by Ananya GML Cultural Academy. In recognition of his promising career N. Amrit is awarded the **CMANA** Prize instituted by the Carnatic Music Association of North America for a Junior Percussionist, in age group of 30 or less.

## **H. PUTTACHAR**

Born in 1898, Veteran mridangist late H. Puttachar was instrumental in popularising the mridanga and according a pride of place in the Karnatak concerts in Karnataka. He hailed from a family of Yakshagana artists. It was but natural that his initial training was in maddale



under the guidance of his father Honnachar. He learnt vocal, harmonium and violin from Chickanna. Then he learnt tabla from Puttacharya of Kanchi in Gurukula tradition. He accompanied on the mridanga various leading drama troupes. T. Chowdiah & B. Devendrappa's counsel prevailed upon him and he stuck to mridanga play.

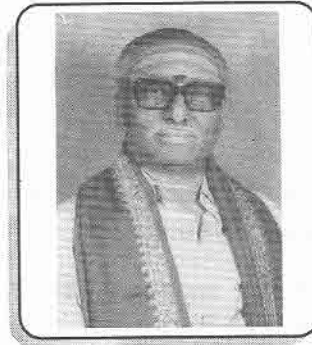
Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Karnataka Sangeetha Nataka Academy felicitated him with the award. He passed away on 11-12-1981.

An award is endowed under the banner of the Percussive Arts Centre in his

name by his reputed Khanjari player-son H.P. Ramachar. This award will be presented annually, to a young versatile musician in recognition of the contribution to the field of carnatic music. Vidwan Anoor R. Dathatreya Sharma gets this award for 2004.

## **H. P. RAMACHAR**

Vidwan H.P. Ramachar, the son of great mridanga maestro Late H. PUTTACHAR born on 9.7.1925 has been a byword for the Khanjira play. Hailing from a family of Yakshagana artists he started learning mridanga from his father. However, he was attracted towards Khanjira and become an adept player of the



instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sir Krishnaraja Wodeyar conferred upon him the title 'Master Bala Vidwan'. Ramachar has the credit of accompanying all the doyens of Karnatak Music of his time. Besides electronic media performances, his stint beyond the seas have won paens of praise from all quarters. he has also participated in the

percussion ensembles with Zakir Hussain and Vellore Ramabhadran. Ramachar has added new dimensions to the Khanjira - play with his innovative approach and creative imagination. His lecture demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was noteworthy.

Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble "Mahila Laya Madhuri" made a name within and outside the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts, has been profusely presented with titles and awards. Among them, the Kannada Rajyotsava Award, PAC's Palani Subramanya Pillai Award and the title 'Laya Kala Nipuna' and prestigious "K. Puttu Rao memorial Palghat Mani Award" and Sangeetha Kalarathna of Bangalore Gayana Samaja need special mention.

Ramachar has instituted "H. Puttchar Memorial Pre-Parangath Award" (an award in memory of his father H. Puttchar) to be awarded to an young versatile musician. This award is presented to Vidwan Anoor R. Dathatreya Sharma this year 2004.

#### **ANOO R. DATHATREYA SHARMA**

Anoor R. Dathatreya Sharma had his initial training in Mridangam from Late Sri C. Subbu. He had advanced training from Sangeetha Kala Rathna Late Bangalore K. Venkataram.



Anoor R. Dathatreya Sharma hails from a family of musicians. His Great Grand father Veena Subbaraya Shastry was a very well known Vainika. Grand father Veena Shamanna was also a very well known veena player and a good tutor. Shamanna's younger brother Anoor Suryanaryana was a very good vocalist and nattuvanar. Dathatreya Sharma's father Anoor S. Ramakrishna, was a versatile and famous violinist and a recipient of Karnataka Rajyothsava Award. He was the honorary Principal of Ayyanar College of Music, founded by Violin Maestro T. Chowdiah. His younger brother Anoor Anantha Krishna Sharma is a very versatile and renowned percussionist and wife Indira Sharma is a singer of repute.

Dathatreya Sharma started giving performances from 1975 and has given many concerts with his illustrious father Sri. Anoor S. Ramakrishna. He has performed all over the country and travelled extensively for music concerts to various countries such as USA, Malaysia, Singapore, Srilanka etc. He has been visiting USA regularly from past 6 years specially for 'Nada Tarangini' Music Festival, Washington. Dathatreya Sharma



has performed at the Rashtrapathi Bhavan in the presence of the then President of India, Giani Zail Singh. He leads 'LAYA LAHARI', the Percussion Ensemble of Ayyanar College of Music.

He is presently serving as the Principal of Ayyanar College of Music, Bangalore. He has been training a number of students in Mridangam in India as well as abroad. In recognition of his promising talents, he receives the H. Puttachar Memorial Award for the year 2004 and the title "Laya Kala Prathibhamani".

### **PALANI SUBRAMANYA PILLAI**

Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, belonged to a tribe of great giants in the field of Mrudangam and Kanjira. He represented all that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classicism and an intellectual approach. Palani had a unique bani or style, characterised by Sunaadam, the beautiful sycronization of the right and left sides (valanthalai and thoppi) of the instrument. He was the appointed Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamil Isai Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination

with Palghat Mani are cherished memories still. The great vidwan passed away on 27-5-1962.

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KALAA NIPUNA in the THAALAVAADYOTHSAVA organised by the Percussive Arts Centre. This award, donated by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charities, is presented to Vidwan M. Vasudeva Rao for the year 2004.

### **RAMASUDHA CHARITABLE TRUST**

RAMASUDHA CHARITABLE TRUST was started in 1992 with a simple theme SHARE YOUR JOY WITH OTHERS. It had a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila



**Smt. SUDHA RAO**



**Dr. A. H. RAMARAO**

Samruddhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further, they are also involved in helping the Government Higher Primary School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

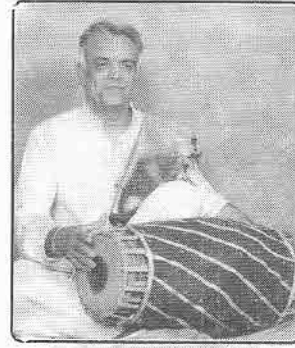
Ramasudha Charitable Trust is actively engaged in the development of primary education in a large number of villages in and around Annekal. It has conducted Chaithinya Shibiraas to educated Women Panchayat Members and Women Members of Mahila Mandalies to know their duties and responsibilities, the literary programmes, the differents aspects of Women class.

Its trustees have contributed financially to the well known educational and cultural institutions in a big way. They have donated to recent earthquake relief; houses for the aged, institutions run for the disabled and the like.

The Trustees have kindly donated the PALANI SUBRAMANYA PILLAI AWARD to be presented to Vidwan M. Vasudeva Rao for the year 2004.

### **M. VASUDEVA RAO**

Born on 13th October 1943 to Sri Mannaji Rao and Laksmi Bai Vasudeva Rao comes



from a highly cultured family. His father and elder brother were Hindustani musicians of repute.

Vasudeva Rao had mridangam training from Mridanga Rathnakara H. Puttachar for over a period of 18 years from 1954 onwards.

His services to the field of percussion music are manifold. He has been associated as a mridangam tutor by the erstwhile Valley School of the J.K. Foundation from 1981. He has also been a mridanga tutor at the Jnanodhaya School at Shankarapuram, Bangalore from 1991. He has authored many articles and lessons in the Music Magazine 'Gayana Ganga'. He has been associated very actively with preparation of text books for the DSERT, Govt. of Karnataka. He is the Founder Director of Laya Surabhi started in 1992 which has been training students and giving Thalavadhya concerts all over the country and abroad. He has traveled to Germany and Netherlands in 1995 on performing and teaching assignments. From 1976 he has served as an examiner in the Music Examinations of State Board.

He has been honoured with many titles and awards. Prominent among them are:- First Rank in Vidwath Exams in 1966 of the State Board; 'Mridanga Vadana Chatura' in 1974 by His Holiness Jagadguru of the Parakala Mutt; 'Laya Vadya Chatura' in 1988 by His Holiness the Vyasaraja Mataadheesha for the Guru Raghavendra Seva Samithi, Magadi road, Bangalore; 'Laya Vadya Kalavathamsa' in 1997 by Sri Mookambika College of Percussion, Bangalore; 'Laya Vadhya Kala Bhushana' in 1999 by Sri Thyagaraja Gana Sabha Trust, Bangalore; 'Artiste of the year' in 2000 by Bangalore Gayana Samaja; 'Karnataka Kalashree' in 2001 by Karnataka Sangeetha Nruthya Academy

He has trained many disciples who have made a mark for the field of music. Prominent among them are Sriyuths Dayanada Mohithe, S. V. Giridhar, H.S. Sudheendra, N. Amrit, P. Sreenivasa Murthy, S.V. Balakrishna, R. Ramesh, Ravi Sharma and others.

### **PALGHAT MANI IYER**

Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilmalai R. Sessa Bhagavatar, a well-known musician, at Pazhayalur, Mani Iyer had his first lessons in Mridangam, when he was nine years old, from Sathapuram Subbier and later under Sri Viswanath Iyer; he started first accompanying

Harikatha performances for his father when he was only ten years of age, and later Palghat Rama Bhagavatar, Ennappadam Venkatarama Bhagavatar and for Chembai Vaidyanatha Bhagavatar. With the last, he had a successful all-India tour. His debut was in the Music Academy when he was only 14 years of age. He came into contact with Mridangam Vidwan Tanjore Vaidyanatha Iyer with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurthi Pillai; there has hardly been a musician who did not covet having him accompany on Mridangam; Mani Iyer trained a large number of pupils and became the foremost Mrudangist of the time. He received Presidential Award for Karnatak Instrument in 1956. He was invited in 1965 to participate in the Common Wealth Music Festival in London and in the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam, the very art of playing which, the vadya evolved into a new technique in his hands. Music Academy, Madras conferred on him the Sangeetha Kalanidhi award in 1966-67. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer. Sri K.K. Murthy, President, Academy of Music, Bangalore

has Instituted the K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD. Versatile Violinist and Composer Dr. L. Subramaniam gets this Award for the year 2004.

### **K. PUTTU RAO**



Sri K. PUTTU RAO, one of the leading advocates of Mysore was a great connoisseur of music and admirer of the great Violin maestro Mysore T. Chowdiah. He was the President of the prestigious Bidaram Krishnappa Rama Mandiram with T. Chowdiah as Secretary for a number of years. He was on the Board of National Institute of Engineering and served on various Co-operative institutions as President, Vice President, Director, etc.

In his fond memory, his son K.K. Murthy has been donating the prestigious Palghat Mani Award to an eminent artist. Versatile Violinist and Composer Dr. L. Subramaniam gets this Award for the year 2004.



### **K. K. MURTHY**

Born in 1933, son of K. Puttu Rao, K.K. Murthy a Science graduate is a Congress-I activist since 1970. Murthy served as Managing Director of Karnataka Film Industry Development Board between 1972 and 1975, as Chairman of the Dasara Cultural Committee of the Govt of Karnataka in 1972-74, as Chairman of the Bangalore Development Authority in 1981-83. Murthy was the Chairman of the Karnataka Journal Publications, Pvt Ltd running four (2 Dailies and 2 Weeklies) publications-Times of Deccan, Munjane, Prajaprabhutva and Chitramanjari. He served on various Boards in Karnataka as Director, Member etc. K.K. MURTHY is the brain behind building the inter-nationally known monumental Chowdiah Memorial Hall, the only one of its kind, the violin shaped A.C. Auditorium.

Murthy has been donating the prestigious K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD to an eminent artist.



**Dr. L. SUBRAMANIAM**

Born on July 23rd 1947 to Smt. Seethalakshmi and Professor V. Lakshminarayana, Dr. L. Subramaniam was a child prodigy who gave his first performance at the age of six at Jaffna, Sri Lanka. Professor V. Lakshminarayana was the inspiration and driving force behind his son, and indeed the primary reason Dr. Subramaniam decided to dedicate his life to music. At a very young age, he was honoured with the title “Violin Chakravarthy” (emperor of the violin).

He has performed and recorded with some of the greatest Indian musicians of all times including Chembai Vaidyanatha Bhagavathar, Semmangudi Srinivasa Iyer, Alathur Srinivasa Iyer, T.R. Mahalingam, Palghat Mani Iyer, Ustad Ali Akbar Khan, Ustad Bismillah Khan, Pandit Jasraj, Ustad Alla Rakha, Pandit Kishan Maharaj, and the list goes onl....

Dr. L. Subramaniam is the only musician who has performed/recorded both Karnatic classical Music, Western Classical Music, both Orchestral and

non-Orchestral, and also composed for and conducted major Orchestras, collaborated for and conducted major Orchestras, collaborated with a wide range of some of the greatest musicians, from different genres of music including jazz, occidental, jugalbandis with North Indian Musicians, world music and global fusion. He has established himself as a force that is strongly Indian, but universal in nature and approach.

Since 1973, Subramaniam has made historic collaborations and recordings with people like Stephane Grapelli, Yehudi Menuhin, Herbie Hancock, Jean-Pierre Rampal, Joe Sample, Stanley Clarke, George Duke, Larry Corryel, Tony Williams and Maynard Ferguson.

Besides being an outstanding Indian classical violinist, Dr. Subramaniam is also an exceptional composer who has established himself as the foremost Indian Composer in the realm of East - West orchestral compositions.

To increase understanding of the concepts of South Indian Classical music, he has released a four -CD set, called “An Anthology of South Indian Music” and wirtten a book “Euphony”, which was co-authored with his late wife Vijayashree Subramaniam.

Today, he is the founder / director of the Lakshminarayana Global Music Festival, the biggest global music festival in India, in which the spirit of the

encounter, which he has always enjoyed, is strongly expressed. The festival has brought some of the greatest artists from around the globe together on one stage. It is held annually, primarily in India, but has also been held in different parts of the world.

He has received several awards and honours, including the coveted Padma

Bhushan (2001) and Sangeet Natak Akademi Award for "The Most Creative Artist" from the President of India. He has been awarded the "Nada Chakravarti" (Emperor of Sound) from H.H.Sri Ganapati Sachchidananda Swamiji at Trinidad (West Indies). In recognition of his achievements, he receives the K. Puttu Rao Memorial Palghat Mani Iyer Award for the year 2004.

## 150th BIRTH YEAR CELEBRATIONS

### **VEENA SUBBANNA (1861-1939 A.D)**

*(Courtesy 'Musical Composers during Wodeyar Dynasty' by Dr. Meera Rajaram Pranesh)*

Normally a Musician or a Litterateur is born poor or will have financial problems in his life. But it is not true in the case of Veena Subbanna, who was born with a silver spoon in his mouth. It is believed that Subbanna was made to sleep on a Golden parâtha (a huge plate), immediately after his birth and slept in a cradle hung with golden chains.

#### **Early Life**

Subbanna hails from a family of great Musicians. Bakshi Veena Venkatasubbaih, the Court musician of Mummadi Krishna raja Wodeyar, had no children from both the wives. After his death, his second wife adopted Sheshappa who was later called Dodda Sheshanna. Dodda Sheshanna had two Sons – Subbanna and Ananth. But Ananth died at a

young age, which resulted Subbanna being declared as the only heir to ancestor's huge property. So he was brought up like a Prince. He had his general education at Royal School along with Chamaraja Wodeyar IX, and studied upto matriculation and knew English pretty well. He was appointed as a Court musician of Mysore in June 1888.

Subbanna along with Sheshanna learnt Veena from his father Dodda Sheshanna and Vocal from Mysore Sadashiva rao. Daily he practiced for hours together, with 6 Varnas, 25 Kritis, ghana raga Tanas and 2 Pallavis. His melodious voice reaching three octaves, with soft Veena mîtus made audience mesmerized. He was an expert in singing 16 kalai pallavis in his fine high pitched voice (4 katta sruti) which used to blend well with his gayaki style of Veena play.

### **As a Performer**

Subbanna and Sheshanna performed many Veena duets. Since Subbanna was very rich, he was not performing for a living, whereas it was not so in the case of others. When ever he visited the Courts of different Kings, he himself would carry many presents to the King. He patronized many musicians like a King, arranged their concerts in his residence, and would give them good remunerations and presents. When outstation musicians visited Mysore, they would stay for days together in Subbanna's residence enjoying his hospitality.

### **Personality**

Subbanna was a generous person and donated every thing in his life time which made him penniless in his last days. But he never repented for this. He was as cool as the same old rich Subbanna. Though he was getting salary from the palace, invariably it used to go to some poor person. Subbanna's was a unique personality among rich people. Infact he generously donated his wife's golden Dâbu or Voddiyânum (a waist jewel worn by ladies), to a poor man for his Son's wedding. Innumerable are the incidents pointing towards the generosity of Subbanna.

Subbanna was a great rasika. He loved gorgeous dress and perfumes as much as music. He would always carry in his pocket, jasmine knitted in

the thread dipped in perfume. People would sense his arrival by the fragrance of perfume. He had huge collection of slippers and perfumes. His favourite ragas were Begade, Kalyani, Khamaj, Kedaragowla, Kambhoji and the kriti 'Kanikaranunchi' in the raga Panchama composed by Tacchur Singaracharyulu and 'Râma nîyeda' in Dileepaka.

He was respected by all the great musicians of that time. Veena Sheshanna's disciple Shermadevi Subramanya Shastry has said that music stalwarts like Kalyana Krishna Bhagavatar of Trivendrum and his brother Ramachandra Bhagavatar, Sangameshwara Shastry of Peethapuram, Venkataramana Das of Vijayanagaram, Tirukkodikaval Krishna Iyer, Maha Vaidyanatha Iyer, Ramanathapuram Srinivasa Iyengar have all paid unstinted tributes to the excellence of Subbanna's mastery over the instrument which they heard when they visited him.

Once when Ramnad (Poochi) Srinivasa Iyengar visited Mysore, as usual he stayed at Subbanna's house. Subbanna requested Poochi to sing in the post dinner session. But the latter was not in a mood to sing and was very sad. When asked for the reason, Poochi said that he had lost the diamond ring presented to him by the King of Ramnad. Immediately Subbanna brought his box containing precious rings and requested

that he can select any ring he wanted but had to come out from his grief and sing for them. Later every thing went on as per the wishes of Subbanna.

### **His Kith and Kin**

Subbanna had two wives Venkatalakshamma and Namagiriamma. Unfortunately his only son Gururaja died at a very young age of three years. So he looked after his disciples as his own children. When his disciple Chikkaramarao's voice was split in teens, Subbanna and his wife Namagiriamma nursed him by giving Badam milk, ghee and other nourishing items and made his voice melodious. He would take his disciples to outstations for concerts, and created opportunities for them to listen the Stalwarts music. Subbanna would bless his disciples with the shawls and angavastras given to him in the concerts as an honour. He was broad minded and encouraged all the musicians and many a times would arrange the concerts of his disciples in Palace and other public functions. He had a good number of disciples who continued the Veena tradition of Mysore. Among them Chikkaramarao (Vocal), R.S.Keshava murthy, Belakawadi Srinivasa Iyengar (Sr.- Vocal), Swaramurthy.V.N.Rao, V.Srikanta Iyer, Subbamma (Akkammanni), Kumuda, Andal (sisters) and P.S.Krishnamacharya are prominent. Some of them like

H.P.Krishnarao, Justice Mahadevaih, Venkatagiriappa, T.Chowdaih, M.S.Chandrashekharaiah and R.K.Venkatarama Shastry used to visit him for clearing doubts.

When Subbanna decided to get a new Veena prepared, he strictly observed all the rules and regulations laid down in Shastra granthas for preparing a new Veena. He consulted the best known Shilpacharya of his times, for this work. A jack tree suited perfectly for the Veena (charectaristics according to the Shastra granthas) was selected, cut down on an auspicious day and time as advised by the astrologers. After carving and shaping of the log, it was allowed to cure for some time. Carvings and stoppings made out of Silver, images of Saraswati made of gold fixed on bridge, images of Saraswati and Mahishasuramardhini made of silver on the Yazli end and a ivory cobra head sporting rubies adorned the Veena. Before using the Veena, Subbanna performed sacrificial ceremonies, followed by a feast. Subbanna played on this Veena till his end and then gave it to his disciple R.S.Keshavamurthy. Subbanna composed Jati swaras, Varnas, Kritis, Ragamalika, Tillanas and Javalis.

### **Honours and Titles**

Many Kings and Jāmindars honoured Veena Subbanna, but astonishingly Subbanna was not accepting any remunerations for the

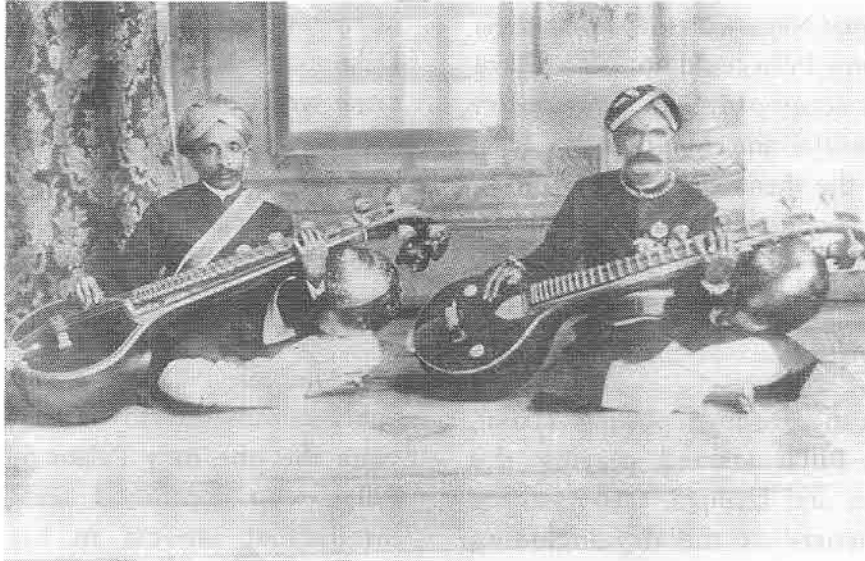


concerts. Nalwadi Krishnaraja Wodeyar the ruler of Mysore bestowed upon him the prestigious title **Vainika Praveena**; The Pandaru Sannidhi **Vainika Vara Choodamani** and Bhaskara Setupati of Ramnad **Vainika Kesari**.

Though Subbanna lived like a Prince, his last days were very

sorrowful. His too much of generosity forced him to loose all his possessions and his life became miserable. It is believed that he was aware of his death and passed away on 13<sup>th</sup> July 1939.

The Arts Centre now celebrates his 150th Birth Year.



**Veena Subbanna and Veena Seshanna performing Veena duet**

## **125th BIRTH YEAR CELEBRATIONS**

### **PALANI MUTHIAH PILLAI - A VERSATILE LAYA VIDWAN**

*- Sri K.S.Kalidas*

Along with Pudukkottai Dakshinamoorthy Pillai, Ramanathapuram Chitsabai Servai and Seithur Zamindar, Palani Muthiah Pillai belonged to the inner core of the large number of disciples of the 'adi guru' of

Pudukkottai School of percussion Sri Manpoondia Pillai. Chitsabai Servai better known as the father of Sankarasiva Bhagavathar and Ramanathapuram C.S.Murugabhoothy had also learnt for some years from Muthiah Pillai.

Palani Muthiah Pillai was originally a Thavil vidwan of repute accompanying leading Nagaswara artists when a difference of opinion with one of them made him give up playing Thavil altogether. This was the time when he was under the tutelage of Manpoondia Pillai, whose Guru was himself a Thavil vidwan named Mariappa Pillai. It is said that the great Nagaswara vidwan Madurai Ponnuswamy Pillai could not get a Thavil vidwan to accompany him in a concert in Pudukkottai and Manpoondia Pillai suggested the then very young Muthiah. Although Ponnuswamy Pillai was initially hesitant after the concert, he spoke to Manpoondia Pillai in glowing terms about young Muthiah.

After he stopped playing Thavil, Muthiah Pillai started playing the mridangam and khandjira, accompanying leading artists of the day including Kanchipuram Naina Pillai and Konerirajapuram Vaidyanatha Iyer. Towards the end of the 19th century and the beginning of the 20th, thavil mridangam, khandjira and ghatam enjoyed more or less the same prestige and many of the artists belonging to Pudukkottai School were equally adept in playing more than one laya instrument. Not many know that the legendary Dakshinamoorthy Pillai initially played on the ghatam changed over to the mridangam next at the instance of Narayanaswamy Appa and finally to khandjira.

About Muthiah Pillai's talent, old timers who are no longer with us like T.Sankaran (cousin of T.Brinda and T.Mukta), Tirugokarnam Ranganayaki Ammal (a disciple of Dakshinamoorthy Pillai and perhaps the first woman mridangam artist) and Ramanathapuram Kandaswamy Pillai have told me that he was perhaps the most brilliant among Manpoondia Pillai's disciples, including Dakshinamoorthy Pillai. Muthiah Pillai's major weakness, which stood in the way of achieving greater fame and glory, was his poor social skills. By nature, a taciturn and stern person, he did not suffer fools gladly and at times was quite sharp-tongued.

Muthiah Pillai's son and disciple, Subramaniam was to become, in later years the one only Palani Subramania Pillai, who combined aesthetic and intellectual aspects in his playing mridangam and khandjira as no one else did. In fact initially, Muthiah Pillai was reluctant to teach his son because the lad happened to be left handed. In those days, being left handed was looked down upon and was considered inauspicious. His friend and colleague, Dakshinamoorthy Pillai who had heard young Subramaniam practice on the mridangam in his father's absence, remonstrated with Muthiah Pillai and made him to relent. Muthiah Pillai was a strict disciplinarian who did not spare the rod even for minor errors committed

by his students. In fact, T. Ranganathan, brother of legendary T. Balasaraswathi was first, a disciple of Muthiah Pillai but switched over to son Subramania Pillai, whom he found to be more genial and patient.

Muthiah Pillai was greatly devoted to his guru, Manpoondia Pillai and was the latter's companion and attendant at all times, when he was free from concert engagements. When he knew that his end was near, Manpoondia Pillai took 'aapat sanyasam' and came to be known as Murugananda Swamigal, and as was the custom, his body was buried and a

samadhi built at the outskirts of Pudukottai. Muthiah Pillai wanted to erect a shrine over the samadhi which wish was fulfilled by his eminent son, Subramania Pillai during Muthiah Pillai's lifetime itself, in the year 1945.

The annual gurupooja for Manpoondia Pillai was performed by Palani Subramania Pillai till his demise in 1962 and thereafter by his disciples without a single year's break.

The Arts Centre now celebrates his 125th Birth Year.

## **BIRTH CENTENARY CELEBRATIONS**

### **MADURAI SRIRANGAM IYENGAR OF MANARGUDI**

MADURAI SRIRANGAM IYENGAR OF MANNARGUDI was born in 1904 as the third son of Sri. Rangaswamy Iyengar and Lakshmi Ammal. Srirangam Iyengar underwent gurukula vasa under the renowned musician Namakkal Pallavi Narasimha Iyengar. He made his debut at the age of 14 at the Srirangam Temple. He had a three decade long successful career giving concerts with his brother Srinivasa Iyengar as Madurai Brothers. The Shatkala Pallavi he rendered at Kalakshetra with Mani Iyer is recorded as a remarkable feat. The former justice of Madras, M. Ananthanarayan wrote "His mastery of Sruthi, Laya and Swara had a depth, an assurance and a rich and vibrant voice, "which were compelling. It was

impossible not to be deeply impressed; musical imagination of that quality is rare. A mere grammar of music does not suffice to distinguish Darbar and Nayaki".

His disciples include Sangeetha Kalanidhi R. Vedavalli who pays rich tribute to him. Among the various honors and titles MADURAI SRIRANGAM IYENGAR received are Tamilnadu Sangita Nataka Sangham Award, Central Sangeeth Natak Academy Award in 1966 and Sangeetha Kalanidhi by Music Academy, Madras in 1969.

The Arts Centre now celebrates his Birth Centenary.

**PERCUSSIVE ARTS CENTRE (Regd.)**  
(Palghat Mani Iyer Memorial Art Centre) BANGALORE

SOME OF THE PROGRAMMES ORGANISED SO FAR

**K. PUTTU RAO MEMORIAL PALGHAT MANI AWARDS**

30.5.83	1.	Palghat R. Raghu	Mrudanga Kalaa Shiromani
31.5.84	2.	Vellore Ramabhadran	"
31.5.85	3.	Late Ramanathapuram C.S.Murugabhoopathy	"
31.5.86	4.	M. S. Ramiah, Bangalore	"
31.5.87	5.	Thanjavur T. K. Murthy	"
31.5.88	6.	Umayalpuram K. Sivaraman	"
31.5.89	7.	V. Kamalakara Rao, Rajmahendry	"
31.5.90	8.	Prof. Trichy Sankaran, Canada	"
31.5.91	9.	Te. Ve. Gopalkrishnan	"
31.5.92	10.	Late K. M. Vaidyanathan, Pondicherry	"
31.5.93	11.	H. P. Ramachar, Bangalore	"
31.5.94	12.	Dandamudi Rammohan Rao, Vishakhapatnam	"
31.5.95	13.	Valayapatti A. R. Subramaniam	Thavil Kalaa Shiromani
31.5.96	14.	Guruvayur Dorai	Mrudanga Kalaa Shiromani
31.5.97	15.	A. V. Anand, Bangalore	"
31.5.98	16.	Haridwaramangalam A.K. Palanivel	Thavil Kalaa Shiromani
31.5.99	17.	Madras A. Kannan	Mrudanga Kalaa shiromani
31.5.00	18.	Prof. Yella Venkateshwara Rao	"
31.5.01	19.	T.A.S. Mani, Bangalore	"
31.5.02	20.	S. Rajam	Sangeetha Kalaa Shiromani
31.5.03	21.	T.H. Vinayakaram	Ghatam Kalaa Shiromani

**PALANI SUBRAMANYA PILLAI AWARDS**

27.5.90	1.	H. P. Ramachar	Laya Kalaa Nipuna
26.5.91	2.	R. R. Keshavamurthy	"
27.5.92	3.	R. K. Srikantan	"
27.5.93	4.	A. V. Anand	"
27.5.94	5.	Late Anoor S. Ramakrishna	"
27.5.95	6.	T.A.S. Mani	"
27.5.96	7.	Prof. R. Visweswaran	"
27.5.97	8.	Late V. Nagarajan	"
27.5.98	9.	K.N. Krishnamurthy	"
27.5.99	10.	V.V. Ranganathan	"
27.5.00	11.	P.G. Lakshminarayan	"
27.5.01	12.	T.R. Subramanyam, Delhi	"
28.5.02	13.	Lalgudi Jayaraman	"
28.5.03	14.	T.N. Seshagopalan	"

**H. PUTTACHAR MEMORIAL AWARDS**

28.5.95	1.	S. Shankar	Sanngeetha Kaalaa Prathibhaa Mani
28.5.96	2.	M. T. Rajakesari	Laya Kalaa Prathibhaa Mani
28.5.97	3.	D. Balakrishna	Sanngeetha Kaalaa Prathibhaa Mani
28.5.98	4.	T. S. Chandrasekhar	Laya Kalaa Prathibhaa Mani
28.5.99	5.	V. Praveen	"

28.5.00	6.	Anoor Ananthakrishna Sharma	“
27.5.01	7.	Sukanya Ramgopal	“
27.5.02	8.	B. Rajasekhar	“
27.5.03	9.	Tirumale Srinivas	“

#### H. C. K. BHATTA MEMORIAL PROGRAMMES

13.9.84	1.	“Role of Laya in Karnatak Music” by A. Subba Rao
05.9.85	2.	“Reference to Taala Vaadyaas in Kannada Literature” by B. V. K. Sastry (Monograph released) - Kannada.
22.9.86	3.	“Psychology of Laya” by Prof. S. K. Ramachandra Rao (Monograph released)
14.10.87	4.	“Mysore Veena Parampare” Lecture by Late Dr. V. Doreswamy Iyengar (Monograph released)-Kannada
05.9.88	5.	“Chandassinalli Taala Layagalu” by Late Prof. M. Rajagopalacharya, Udupi (Monograph released)-Kannada
19.9.89	6.	“Thaalaas in Yakshagana” by Hothota Manjunatha Bhatta(Monograph released) - Kannada
14.12.90	7.	“Contribution of Haridasas to Karnatak Taala System” by Tirumale Sisters.
25.09.91	8.	Lecture by R. R. Keshava Murthy
18.1.92	9.	“Music of Musical Trinity” by K. Padmanabhan (Monograph released)
13.10.93	10.	“World Music” by Prof. R. Visveswaran (Monograph released)
14.4.94	11.	“Contribution of Purandara Dasa to Karnatak Music” by Prof. S. K. Ramachandra Rao
07.3.96	12.	Study circle on Pallavis by Prof. T. R. Subramanyam
28.5.96	13.	Special feature on “Laya in Sugam sangeetha”
25.5.97	14.	“Essays on Tala and Laya” by Dr. N. Ramanathan (Book released)
30.5.98	15.	Thavil (Dolu) - Haridwaramangalam Palanivel
30.5.99	16.	Vocal recital of Sangeetha Kalanidhi R. K. Srikantan
30.5.00	17.	Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath
30.5.01	18.	Vocal duet by Rudrapatnam Bros – R.N.Thyagarajan & Dr. R.N.Tharanathan
30.5.02	19.	Violin duet by Lalgudi G.J.R.Krishnan & Vijayalakshmi
30.5.03	20.	Classical Music Ensemble lead and directed by Tirumale Srinivas

#### SPECIAL LECTURES, FEATURES Etc.,

30.5.82	“Pudukkottai and Tanjore Styles of Mrudangam Play” by Late. T. Sankaran, Director, Tamil Isai Kalloori, Madras, (Printed in Lecture Jewels Casket)
07.2.83	“References to Percussion Instruments in Sculpture” by B. V. K. Sastry
20.5.83	“What is Carnatic Music?” by Late Dr. V. K. Narayana Memon, Chairman, Sangeet Natak Akademi, New Delhi. (Printed in Lecture Jewels Casket)
10.7.83	“Comparative Study of Hindustani and Karnatak Taala Systems” by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyayala, Khairagarh.
27.9.83	“Drums of Karnataka” by Late S. Krishnaswamy
16.10.83	“References to Taala and Laya in Kannada Literature” by Padma Gurudatt
20.11.83	“Studies in Rhythm-Mrudangam” by A. V. Anand
11.12.83	“Chapu, Desaaadi-Madyaadi Taalas” by Dr. T. Sachidevi
27.5.84	“Music & Rhythms” by Prof. Ashok Ranade, Bombay, (Printed in Lecture Jewels Casket)
21.8.84	Palani Subramanya Pillai Memorial Lecture by T. Sankaran, Canada, “Art of Playing Mrudangam, Palani Style”
11.12.84	“Studies in Rhythm-Laya in Musical Compositions” by M. S. Sheela
02.12.84	“Laya in Harikatha” by Brahamashri T. S. Balakrishna Sastrigal
23.8.85	“Laya in Veda Mantraas” by Brahmashri Late. B. S. Shivaswamy

- 01.6.86 "Science & Art of Traditional Tabala Play" by Late Pandit Nikhil Ghosh, Bombay (Monograph released- Out of print)
- 02.6.86 "Great Laya Vaadyakaaraas of Karnatak Music". By B. M. Sundaram. Pondicherry (Monograph released)
- 18.7.86 Eka taala Sabha" by S. Seshagiri Rao on Violin
- 18.7.86 "Laya in Bharathanatya" by Lalitha Srinivasan
- 18.9.86 "Laya in Kirthis of Thyagraja" by S. Usha Char (U.S.A.)
- 25.2.87 "Laya in Stage Music" by R. Paramasivan
- 30.5.87 "Taala Dasapraana" by Prof. S. R. Janakiraman, Tirupathi (Monograph released)
- 31.7.87 "Innovations in Taala" by Dr. Balamurali Krishna
- 23.1.88 Electronic Tabla by G. Raj Narayan
- 21.5.88 "Laya in Neraval" by P. S. Vasantha
- 04.6.88 "Indian Tala Heritage & Folklore" by Padmashri Komal Kothari, Jodhpur
- 13.12.88 "Rhythm Composer" by Balasubramanyam
- 29.5.89 "Manipuri Taala Systems" By Late Guru Bipin Sinha, Calcutta, assisted by Dharshana Jhaveri, Calcutta (Monograph released)
- 25.8.90 "Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander
- 30.5.90 Lecture and Karnatak Music (Booklet released)
- 25 - 31.5.92 Birth Centenary of Panchakshari Gawai
- 30.3.93 "Laya in the Music of Musical Trinity" by Lalgudi G. Jayaraman.
- 30.5.93 Symposium on "Veda & Laya" by Prof. T. V. Kuppuswamy (New Delhi) & Prof S. K. Ramachandra Rao
- 23.10.93 Release of 'Asthothara Taala Thiruppagazhs' edited by T. Ekambaram, Madras by B. V. K. Sastry, Dr. V. Doreswamy Iyengar presided.
- 16 - 17.10.93 Birth Centenary Celebrations of Mayuram Viswanatha Sastry-1, at Bangalore
- 3.11.93 Birth Centenary Celebrations of Dwaram Venkataswamy Naidu, at Bangalore
- 17- 21.11.93 Birth Centenary Celebrations of Mayuram Viswanatha Sastry-2 with Bharatiya Vidya Bhavan, Madras Kendra
- 27 - 30.5.94 Birth Centenary of Mysore T. Chowdiah
- 23.12.94 Recital of Compositions of T. Chowdiah at Madras Fine Arts Society
- 14.4.94 Symposium on "Contribution of Purandaradasa to Karnatak Music
- 21.4.95 "Nowka Charita" of Thyagaraja by Dwaraki Krishnaswamy
- 27.5.94 Release of Audio Casette of compositions of Mysore T. Chowdiah
- 27.7.94 Release of Audio cassette of Veena Kinhal
- 29.1.95 Release of Audio cassette "Laya Vrushti" - Percussion Ensemble of Art Centre
- 29&30.5.95 Birth Centenaries of Tanjore Vaidyanatha Iyer & Needamangalam Meenakshisundaram Pillai
- 27.9.95 Birth Centenary of H. Yoganarasimham
- 29&30.5.96 Birth Centenaries of Chembai Vaidyanatha Bhagavathar Maharajapuram Vishwanatha Iyer
- 27-31.5.96 Display of select Photographs of Laya Vidwans by Late. N. Sundarraj.
- 16.11.96 Birth Centenary of N. Channakeshaviah
- 27 - 31.5.97 Birth Centenary of Mudicondan Venkatarama Iyer
- 27-30.5.98 Birth Centenary of T.N. Rajarathnam Pillai
- 21.3.98 Birth Centenary of Kumbakonam Rangu Iyengar
- 14.8.98 Birth Centenary of Kumbakonam Rajamanickam Pillai
- 15.8.98 Birth Centenary of Chittoor Subramanya Pillai
- 16.8.98 Birth Centenary of Flute T.N. Swaminatha Pillai
- 17.8.98 Birth Centenary of H. Puttachar
- 30.5.99 Birth Centenary of Musiri Subramanya Iyer, B. Devendrappa, Annaswamy Bhagavathar and Umayalpuram Kodandarama Iyer

- 12.11.99 Birth Centenary of Veena Venkatasubbiah.  
 24.3.0 Birth Centenary of Thiruvaalangu Sundaresha Iyer  
 27.5.01 Birth Centenary of Lalgudi Gopala Iyer  
 30.5.01 Birth Centenary of Prof. P.Sambamurthy  
 30.5.01 Birth Centenary of B.S.Raja Iyengar  
 30.5.01 Birth Centenary of Karaikkudi Muthu Iyer  
 30.5.01 Birth Centenary of T.S. Vilwadri Iyer  
 30.6.01 & 1.7.01 Birth Centenary of R. Rangaramanuja Iyengar  
 15 & 16.12.01 LECDEM on Mela Ragas by S. Rajam  
 27.5.02 Birth Centenary of Morching Mannargudi Natessa Pillai  
 29.5.02 Birth Centenary of Papa K.S.Venkataramiah & Varahoor Muthuswamy Iyer  
 24.11.02 Birth Centenary of Titte Krishna Iyengar  
 28.5.03 125th Birth Year of Dr. L. Muthiah Bhagavathar and Birth Centenary of C.S. Sankarasivam  
 29.5.03 125th Birth Year of Bangalore Nagarathnamma  
 30.5.03 Birth Centenary of B.K. Padmanabha Rao and D. Subbaramaiah

#### SEMINARS AND OTHER ITEMS

- 31.5.83 "Memories of a Mediocre man" by Late S. Y. Krishanaswamy, ICS (Book released)  
 30.5.85 "Reference to Laya in Kannada Literature" by Ramaa Bennur. Tala and Laya in Music" by T. R. Subramanyam, Delhi, (Printed in Lecture Jewels Casket)  
 26 - 27.2.85 International Mini Drum Festival with ICCR at Town Hall. Bangalore  
 31.5.87 Palani Krishna Iyer Commemoration day-Symposium on "Terracota Musical Art"  
 21- 23.1.88 Pallavi Seminar  
 30.5.89 Symposium on "Intricacies of Laya" - T. R. Subramanyam, A. V. Anand, Calcutta K. S. Krishnamurthy, Nagavalli Nagaraj, Chaired by R. K. Srikantan  
 27.5.90 Release of book "Ashothhara Thala Thriruppuazhs" edited by Late T. Ekambaram, released by B.V.K. Sastry.  
 29.5.90 Symposium on Pallavi-chaired by R. K. Srikantan & V. Doreswamy Iyengar, Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam.  
 29.9.91 "Future of Classical Music" : Late Dr. V. Doreswamy Iyengar & R. K. Srikantan  
 26 - 27.5.92 Seminar on "Problems of mutual appreciation of Karnatak & Hindustani Systems of Music".  
 23 - 24.2.92 Seminar - 1 on Talavadyas - Vibrations, Talavadyaas of different regions etc.  
 7 - 8.2.93 Seminar - 2 on Talavadyas - Khanjari & Ghata  
 30.5.93 Symposium on "Laya on Vedas"  
 18 - 20.11.93 Seminar - 3 on Talavadyas - Dolu, Morching & Gethu at Bharatiya Vidya Bhavan, Madras  
 14.4.94 Symposium on "Contribution of Purandaradas to Karnatak Music"  
 29.5.94 Symposium on "Art and Personality of Mysore T. Chowdiah"  
 11.2.98 Seminar - 4 on Talavadyas - Tabla, Pakhwaj, Naquara.  
 24-26.5-98 Achivements in the field of Percussive Arts over 50 years.  
 8.2.99 Seminar - 5 on Talavadyas - Chandes, Drums of Papua New Guinea  
 1999-2000 Percussion Ensemble of Percussive Arts Centre.  
 9 & 10 2001 Seminar - 6 on Talavadyas - Folk Drums of Karnataka  
 20.1.02 Seminar -7 on Talavadyas - Individual & Independent personality of Percussions  
 15.3.03 Seminar - 8 on Talaavadyas - Role of Mrudanga in Bhartanatya

- 13.3.04 National Festival of Percussions  
 14.3.04 Seminar - 9 on Talaavadyas - Panchavadyam & Thampayaka

### STUDY CIRCLES

- 22 - 23.12.88 Rare Varnas directed by B. M. Sundaram  
 13 - 23.3.89 Compositions of Kanaka Dasa directed by R. K. Srikantan  
 20 - 29.9.89 Compositions of Vadiraja directed by Late Anoor S. Ramakrishna  
 13-23.1.93 Abhayaamba Navaavarana Krithis directed by R. K. Srikantan  
 29 -2.6.93 Lalgudis' compositions directed by Lalgudi G. Jayaraman  
 28.5.94 Mysore T. Chowdiah's Compositions directed by Late Anoor S. Ramakrishna  
 18-19.10.95 Dikshithar's krithis directed by R. K. Padmanabha  
 06.3.96 Pallavis directed by Prof. T. R. Subramaniam  
 1 - 14.5.97 Select Thillanas of Dr. M. Balamuralikrishna directed by Nagavalli Nagaraj  
 12-17.10.98 Devi Krithis directed by M.S. Sheela  
 1 to 5.6.02: 72 Melas under the guidance of Sangeetha Kala Shiromni S. Rajam

### LIST OF PUBLICATIONS and details thereon:-

	Rupees
1. Great Laya Vaadyakaaraas of Karnatak Music by B. M. Sundaram (Talk on 2.6.1985), Released on 1.6.86	20/-
2. The Art & Science of Tabla by Pandit Nikhil Ghosh (Demo on 31.5.87, out of print)	-
3. Kannada Saahityadalli Taalavaadyagala Ullekha in Kannada by B. V. K. Sastry (Talk on 5.9.95), Released on 1.6.87	20/-
4. Taala Sangraha (Compliation of data for over 1200 Taalas) by B. M. Sundaram, Released on 31.7.87(out of print)	-
5. Psychology of Laya by Prof. S. K. Ramachandra Rao (lecture on 22.9.86), Released on 1.6.88	20/-
6. Taala Dasa Praanaas by S. R. Janakirman (lecture on 31.5.82) Released on 1.6.88	20/-
7. Lecture Jewel Casket, Vol 1 Edited by Bangalore K. Venkataram, Lectures by T. Sankaran (30.5.82), V. K. Narayana Menon (29.5.83), Ashok Ranade (27.5.84), Pandit Nikhil Ghosh (1.6.86), Released on 4.6.88	30/-
8. Chandassinalli Taala Layagalu in Kannada by Prof. M. Rajagopacharya, (Talk on 4.9.88) Released on 4.9.89	20/-
9. Devotional Music by Late P. V. Rao. Released on 30.5.89	10/-
10. Pallavigalu, Key-note address in Kannada by R. K. Srikantan on 1.1.88 - released on 31.5.89	20/-



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|-----|---|-------|
| 11. | Kanakadaasara Keerthanegalu, in Kannada<br>(Study Circle in 1989 by R. K. Srikantan,<br>8 krithis in notation. Released on 28.5.90.               | 20/-  |
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