



ಠಾ ವೊಂ ಥೊ ನಾ ಠೊರಾ  
in unison with cosmic rhythm

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)  
**PERCUSSIVE ARTS CENTRE (Regd)**  
(Palghat Mani Iyer Memorial Arts Centre)

*Silver Jubilee*

1981-2006

ರಜತ ಮಹೋತ್ಸವ

25ನೇ

ತಾಳವಾದ್ಯೋತ್ಸವ

25TH

THAALAVAADYOTSAV



PALGHAT T.S. MANI IYER  
(Memorial Award)



PALANI SUBRAMANYA PILLAI  
(Memorial Award)



BANGALORE K. VENKATARAM  
(Founder)

Joint  
Participation

BANGALORE  
GAYANA SAMAJA

&

ACADEMY OF MUSIC  
BANGALORE

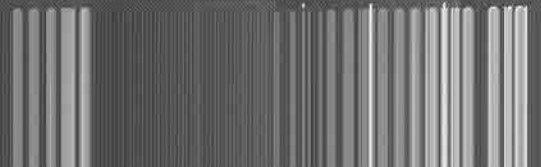
Festival  
Sponsored by

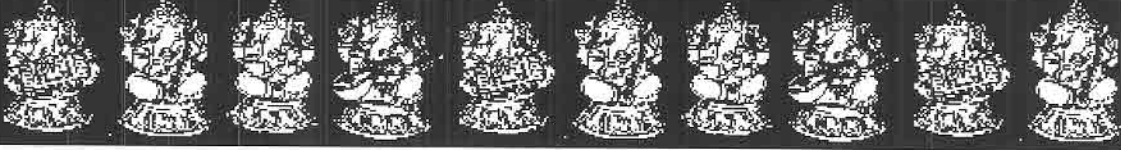


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www.percussiveartscentre.org

ESTD : 1981

☎: 26609100, 9448463079

ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (೦)

**PERCUSSIVE ARTS CENTRE (Regd.)**

Founder : *Sangeetha Kala Rathna* Bangalore K. Venkataram  
183, 8th Cross, 2nd Block, Jayanagar, Bangalore E-560011. INDIA

ರಜತ ವಾರ್ಷಿಕೋತ್ಸವ

**SILVER JUBILEE CELEBRATIONS**

Under joint auspices with  
BANGALORE GAYANA SAMAJA, BANGALORE



ಠಾ ಠಾ ಠಾ ಠಾ ಠಾ ಠಾ

*in unison with cosmic rhythm*

೨೫ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ೨೦೦೬

**25th THAALAVAADYOTHSAVA 2006**

**VENUE**

28, 29, 30 May

Bangalore Gayana Samaja, Bangalore - 560 004

31 May

Chowdiah Memorial Hall, Bangalore - 560 003

1, 2, 3, 4 June

Bangalore Gayana Samaja, Bangalore - 560 004

# **PERCUSSIVE ARTS CENTRE (REGD.)**

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

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**Dr. V. V. Srivatsa**

'Guru Guhanjali'  
25, 1st Cross Street,  
TTK Road,  
Chennai-600018 (044-24320533, 24351773)

## DIGNITARIES



**Sri K. JAIRAJ**  
*(Commissioner, Bangalore  
Mahanagara Palike)  
Inaugurates, Presents  
Palani Award and  
H. Puttachar Award*



**Sri V. SRINIVAS**  
*(Director, Directorate of  
Kannada & Culture)  
presents CMANA Prize and releases  
Souvenir*



**Hon'ble Sri H.D. KUMAARASWAMY**  
*(Chief Minister of Karnataka)  
Presents K. Puttu Rao  
Memorial Palghat Mani Iyer Award*

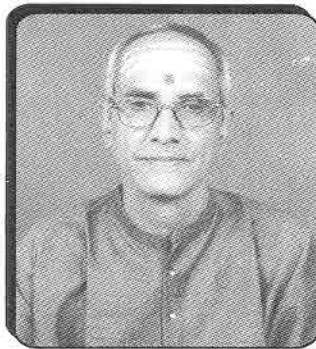


**Sri K. KASTURIRANGAN**  
*(Director, National Institute of  
Advanced Studies)  
Distributes Prizes for Amruthur  
Janaki Ammal Memorial Percussion  
Music Competition*

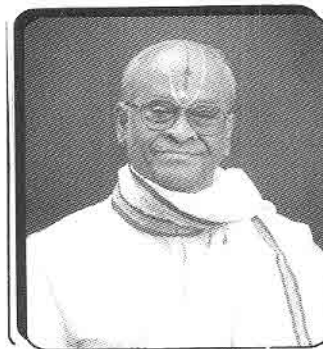
# AWARDEES - 2006



**Dr. R.K. SRIKANTAN**  
'Silver Jubilee Life Time Achievement Awardee'



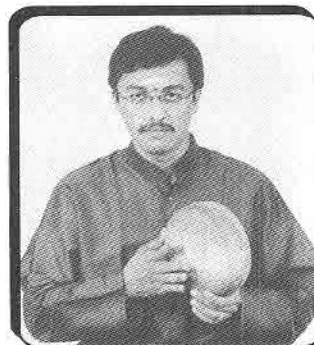
**Sri. MANNARGUDI A. EASWARAN**  
'Palghat Mani Iyer Memorial Awardee'



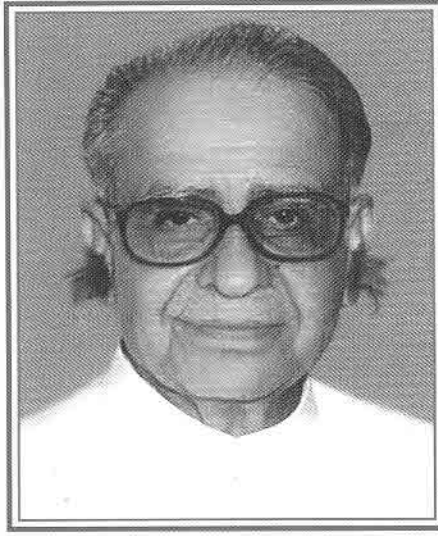
**Sri. CHINGLEPUT RANGANATHAN**  
'Palani Subramanya Pillai Memorial Awardee'



**Sri. G.S. RAMANUJAM**  
H.Puttachar Memorial Awardee



**Sri. G. GURUPRASANNA**  
CMANA Prize Winner



His Excellency  
**Sri. T.N. Chaturvedi**  
(Governor of Karnataka)



Raj Bhavan  
Bangalore  
May 19, 2006

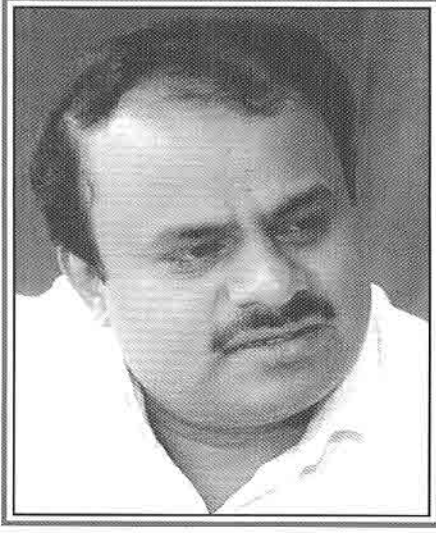
### MESSAGE

I am glad to know that Percussive Arts Centre, Bangalore is organising the 25th Thaalavaadyothsav - 2006 and the Silver Jubilee of the Centre during May-June, 2006.

The Centre has taken up a number of measures for disseminating and promoting better awareness of Indian classical music in general and the finer aspects of percussive arts in particular. These steps would undoubtedly help the cause of culture and values. It is indeed the true reflection of the contribution to music of Palghat Mani Iyer who is the inspiration behind such imaginative endeavour and whose name it bears. The Centre deserves our congratulation and thanks for steadfastly and sincerely promoting the interests of accompanists who seem always play second fiddle and do not get their well-deserved recognition.

I send my good wishes for the success of Thaalavaadyothsav - 2006

T. N. Chaturvedi  
(T.N. Chaturvedi)



“ಸುದರ್ಶನ ಕರ್ನಾಟಕ - ೨೦೦೬”



ಬೆಂಗಳೂರು - 560 001

ದಿನಾಂಕ : 24-05-06

ಶ್ರೀ ಹೆಚ್.ಡಿ. ಕುಮಾರಸ್ವಾಮಿ

ಮಾನ್ಯ ಮುಖ್ಯಮಂತ್ರಿಗಳು, ಕರ್ನಾಟಕ ಸರ್ಕಾರ

### ಸಂದೇಶ

ಪರ್ಕಿಸಿವ್‌ಆರ್ಟ್ಸ್ ಸೆಂಟರ್‌ನ ವತಿಯಿಂದ 25ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ಏರ್ಪಡಿಸಿರುವುದು ಸಂತೋಷದ ವಿಷಯ.

ಸಂಗೀತ ವಾದ್ಯ ಪ್ರಕಾರಗಳಲ್ಲಿ ಮೃದಂಗಂ, ತಬಲಾ, ಘಟಂ, ಮೋರ್ಚಿಂಗ್, ಖಂಜಿರ ಮುಂತಾದ ತಾಳವಾದ್ಯಗಳಿಗೆ ಪ್ರಾಮುಖ್ಯತೆಯಿದೆ. ಈ ವಾದ್ಯಗಳ ಸಾಂಗತ್ಯದಿಂದ ಸಂಗೀತ ಕಚೇರಿಗಳಿಗೆ ಕಳೆ ತುಂಬುತ್ತದೆ. ಪ್ರಸ್ತುತ, ತಾಳವಾದ್ಯೋತ್ಸವದ ಸಂದರ್ಭದಲ್ಲಿ ಮೃದಂಗದ ಘನ ವಿದ್ವಾಂಸರಾದ ವಿದ್ವಾನ್‌ಮನ್ನಾರ್‌ಗುಡಿ ಎ. ಈಶ್ವರನ್‌ಅವರಿಗೆ ಕೆ. ಪುಟ್ಟರಾವ್‌ಸ್ಮಾರಕ ಪಾಲ್ಕಾಟ್‌ಮಣಿ ಅಯ್ಯರ್‌ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿರುವುದೂ ಸಂತಸದ ವಿಷಯ.

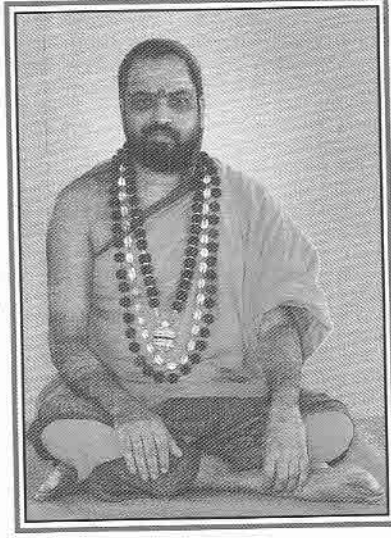
ಪರ್ಕಿಸಿವ್‌ಆರ್ಟ್ಸ್ ಸೆಂಟರ್‌ನ ಬೆಳ್ಳಿಹಬ್ಬದ ಸಂದರ್ಭದಲ್ಲಿ ಹೊರಬರುತ್ತಿರುವ ಸ್ಮರಣ ಸಂಚಿಕೆ ಸಂಗೀತಲೋಕದ ವಿಷಯಗಳ ಬಗ್ಗೆ ಉಪಯುಕ್ತ ಹಾಗೂ ಮೌಲ್ಯಿಕ ಲೇಖನಗಳನ್ನು ಹೊಂದಿರಲಿ ಎಂದು ಹಾರೈಸುತ್ತೇನೆ.

ಗೆ,

ಶ್ರೀ ಎಂ.ಆರ್. ದೊರೈಸ್ವಾಮಿ ಆಯ್ಕಂಗಾರ್,  
ಅಧ್ಯಕ್ಷರು, ಪರ್ಕಿಸಿವ್‌ಆರ್ಟ್ಸ್ ಸೆಂಟರ್, ಬೆಂಗಳೂರು.

(ಹೆಚ್.ಡಿ. ಕುಮಾರಸ್ವಾಮಿ)





ದಿನಾಂಕ : 24-05-06

ಶ್ರೀ ಶ್ರೀ ಅಭಿನವ ವಿದ್ಯಾಶಂಕರ ಭಾರತೀ ಮಹಾಸ್ವಾಮಿಗಳು

### ಸಂದೇಶ

ಶ್ರೀ ಶ್ರೀ ಆವನಿ ಶೃಂಗೇರಿ ಜಗದ್ಗುರು ಶಂಕರಾಚಾರ್ಯ ಮಹಾಸಂಸ್ಥಾನಂ,  
ಶಾರದಾ ಪೀಠಂ,  
ಪಶ್ಚಿಮ ಕಾರ್ಡ್ ರಸ್ತೆ, ಮಹಾಲಕ್ಷ್ಮಿಪುರಂ,  
ಬೆಂಗಳೂರು.

ಮಾನ್ಯರೇ,

ತಾವು ಭಕ್ತಿಪೂರ್ವಕವಾಗಿ ಶ್ರೀ ಶ್ರೀಗಳಿಗೆ ಕಳುಹಿಸಿದ ಆಹ್ವಾನ ಪತ್ರಿಕೆ ತಲುಪಿದೆ. ಪ್ರಸಿದ್ಧ ವಿದ್ವಾನ್‌ಬೆಂಗಳೂರು ಕೆ. ವೆಂಕಟರಾಂ ಅವರ ನೇತೃತ್ವದಲ್ಲಿ ದೇಶದಲ್ಲೇ ಪ್ರತಿಷ್ಠಿತ ಸಂಸ್ಥೆ ಎನಿಸಿರುವ ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರವು ತನ್ನ ಬೆಳ್ಳಿಹಬ್ಬವನ್ನು ಆಚರಿಸುತ್ತಿರುವುದು ಶ್ಲಾಘನೀಯ. 25ನೇ ತಾಳವಾದ್ಯೋತ್ಸವವು ಯಶಸ್ವಿಯಾಗಿ ನೆರವೇರಲಿ ಹಾಗೂ ಸಂಸ್ಥೆಯು ಉನ್ನತಮಟ್ಟಕ್ಕೇರಲಿ ಎಂದು ಶ್ರೀ ಶ್ರೀಗಳು ಆಶೀರ್ವಾದವನ್ನು ನೀಡಿ ಶ್ರೀ ಶಾರದಾ ಚಂದ್ರಮೌಳೀಶ್ವರ ಪ್ರಸಾದವನ್ನು ಅನುಗ್ರಹಿಸಿದ್ದಾರೆ.

ಇತಿ

ಡಿ. ಅವಧೂತ

ಆಪ್ತ ಕಾರ್ಯದರ್ಶಿ,

ಶ್ರೀ ಆವನಿ ಶೃಂಗೇರಿ ಶಂಕರ ಮಠ

## THAALVAADYOTHSAVA - 2005



**Sri K.P. Lakshmana Rao, Principal Accountant General, C & CA, Karnataka  
Inaugurates Thaalavaadyothsava - 2005 by lighting the Lamp.**



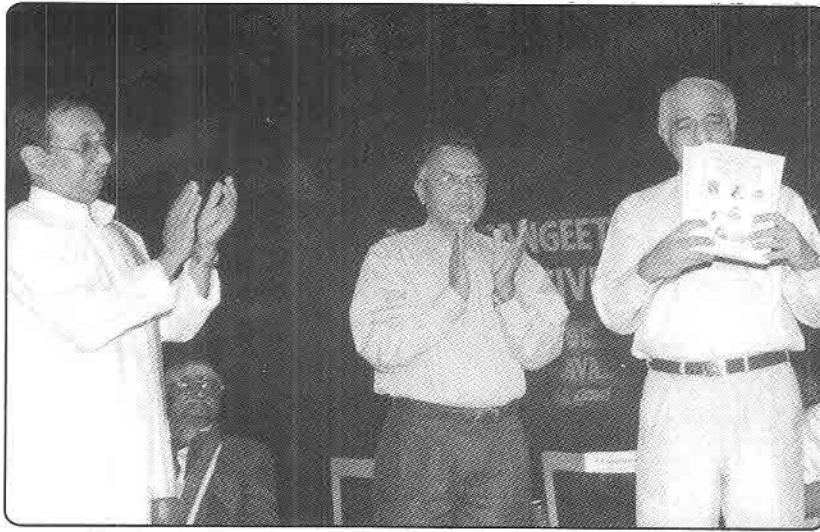
**Sri L. Bhimachar receives the Palani Subramanya Pillai award  
from Sri. K.P. Lakshmana Rao**



**Sri. H.S. Sudhindra receives H. Puttachar Memorial Award**



**Sri B.C. Manjunath receives the CMANA Prize**



Sri. K.P. Lakshmana Rao releases the Souvenir publication of the Arts Centre



His Excellency, Sri. T.N. Chaturvedi, Governor of Karnataka presents K. Puttu Rao memorial Palghat Mani Iyer Award to Dr. M. Balamuralikrishna  
Also seen from L to R. V. Krishna, M.R. Doraiswamy Iyengar, I.M. Vittala Murthy,  
Dr. A.H. Rama Rao



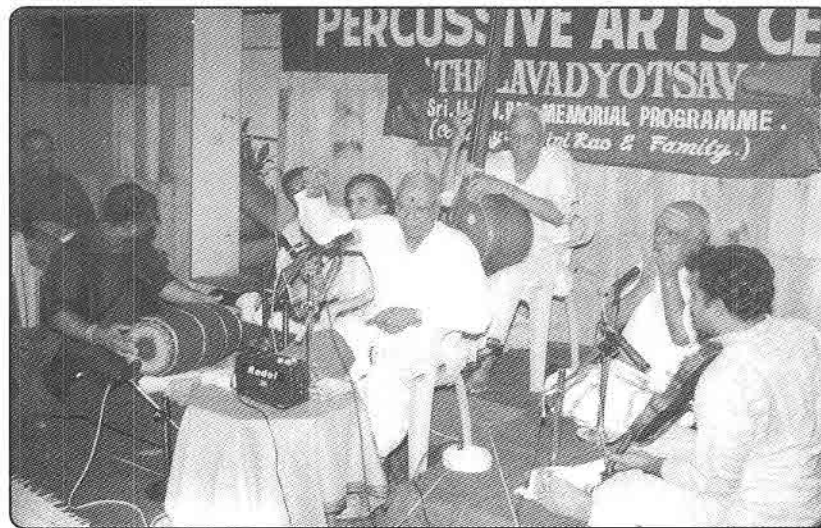
Inaugural concert by Vidwan T.V. Gopalakrishnan, Dr. M. Manjunath (Violin),  
T.V. Vasan (Mridangam), G. Guruprasanna (Khanjari)



Gottuvadyam concert by Vidwan Allam Durgaprasad  
H.K. Narasimha Murthy (Violin), B.C. Manjunath (Mridangam), G. Omkar (Ghatam)



Special Laya Vinyasa by Vidwan Anoor Ananthakrishna Sharma with  
B.C. Manjunath, G. Guruprasanna & Madhu



Vocal concert by Dr. R.K. Srikantan,  
R.S. Ramakanth (Vocal support), H.N. Bhaskar (Violin), H.S. Sudhindra (Mridangam),  
L. Bhimachar (Morching), Giridhar Udupa (Ghatam)

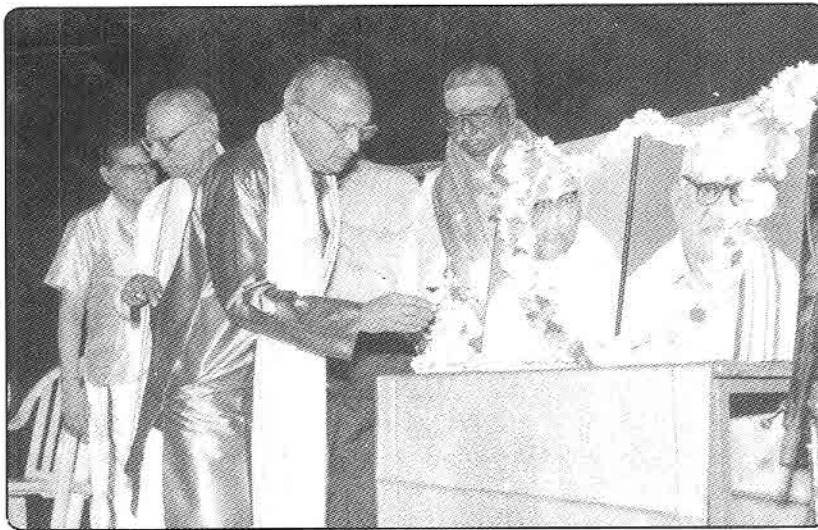


Vocal concert by Vidushi Kalavathy Avadhoot  
Charulatha Ramanujam (Violin), Ganapathiraman (Mridangam),  
C.P. Vyasa Vittala (Khanjari)



Vocal concert by Vidwan P. Unnikrishnan, H.K. Venkataram (Violin),  
B. Harikumar (Mridangam), N. Amrit (Khanjari)

## INAUGURATION OF SILVER JUBLIEE CELEBRATIONS



Sri. A.V. Anand lighting the lamp during inauguration  
Also seen are Dr. R.K. Srikantan, T.A.S. Mani & H.P. Ramachar



L to R - V.Krishna, M.R.Doreiswamy Iyengar, A.V.Anand,  
Dr. R.K.Srikantan, H.P.Ramachar, T.A.S.Mani, Dr.A.H.Rama Rao





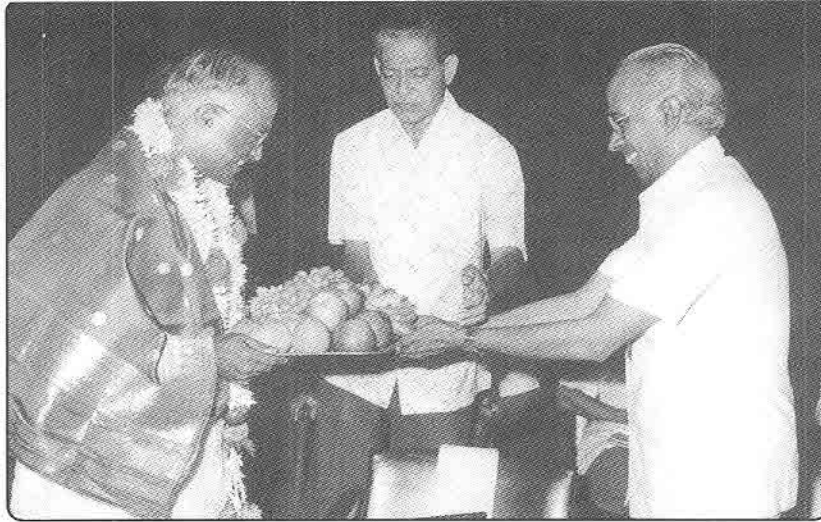
**PAC**

*Awardees*

..... **A Look Back**



## Palghat Mani Iyer Memorial Awardees

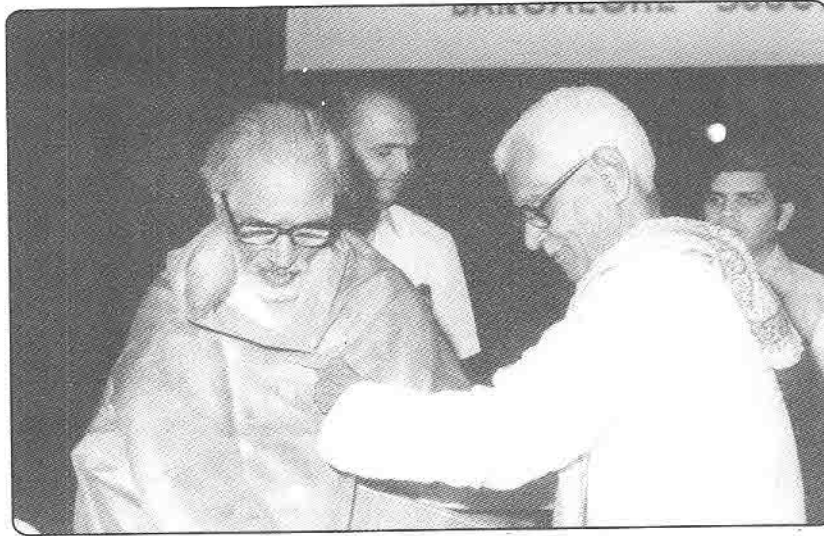


Dr.V.K.Narayana Menon presents the Award to Sri Palghat R. Raghu in 1983



Hon'ble Justice V.S.Malimath honouring Sri Vellore Ramabhadran in 1984

**Palghat Mani Iyer Memorial Awardees**



Justice Nittoor Sreenivasa Rau honouring Sri C.S.Muruga Bhoopathy in 1985



Hon'ble Justice Sri Rama Jois felicitates Sri M.S.Ramaiah in 1986

**Palghat Mani Iyer Memorial Awardees**



**Sri Sri Keshavananda Bharathi Swamiji of Edneer Mutt honouring  
Dr. T.K.Murthy in 1987**



**Veena Doraiswamy Iyengar felicitating  
Sri Umayalapuram K.Sivaraman in 1988**

**Palghat Mani Iyer Memorial Awardees**



Dr. D.N.Nanjundappa, Former Vice Chancellor of B'lore University presenting the Award to Sri V.Karunakara Rao in 1989

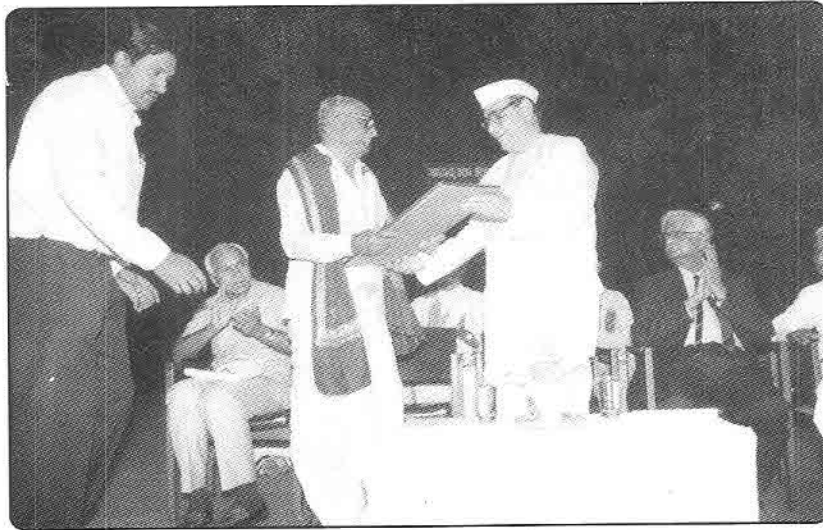


Former Chief Justice of Karnataka Sri S.Mohan honouring Prof. Trichy Sankaran in 1990

**Palghat Mani Iyer Memorial Awardees**



Former Minister Sri K.H.Patil honouring Sri T.V.Gopalakrishnan in 1991

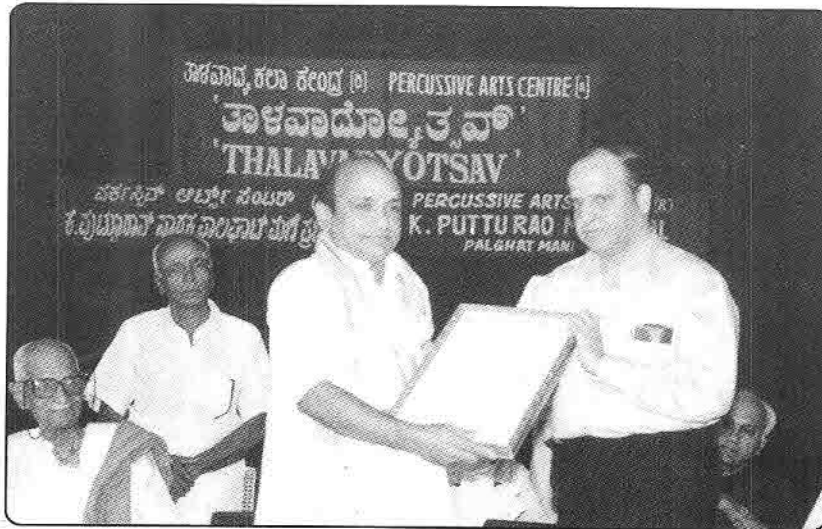


Sri Haranahalli Ramaswamy presents the Award to Sri H.P.Ramachar in 1993

**Palghat Mani Iyer Memorial Awardees**



Sri Dandamudi Rama Mohan Rao receives the award from Hon'ble Minister Smt. Nagamma Keshava Murthy in 1994



Sri Valayapatti Subramaniam receives the Award from Dr. K. Kasturirangan in 1995

## Palghat Mani Iyer Memorial Awardees



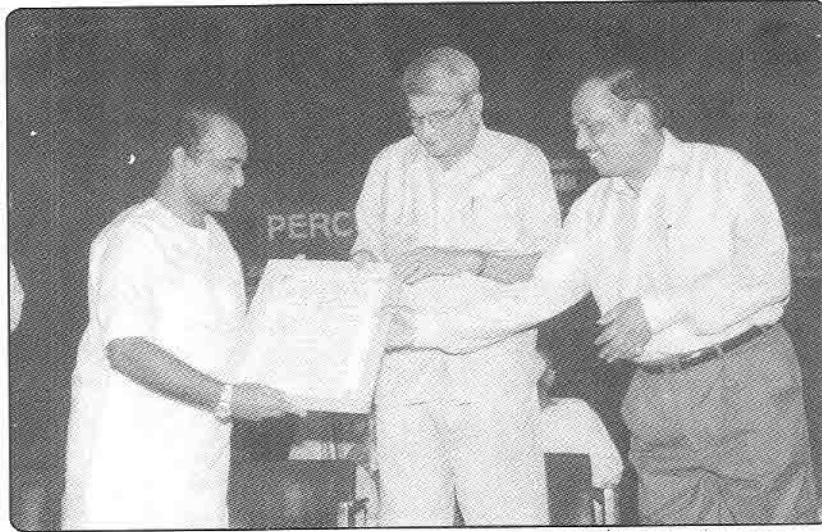
Sri Guruvayur Dorai during the felicitation ceremony in 1996



Sri A.V. Anand receiving the Award from Veena Doraiswamy Iyengar in 1997



### Palghat Mani Iyer Memorial Awardees

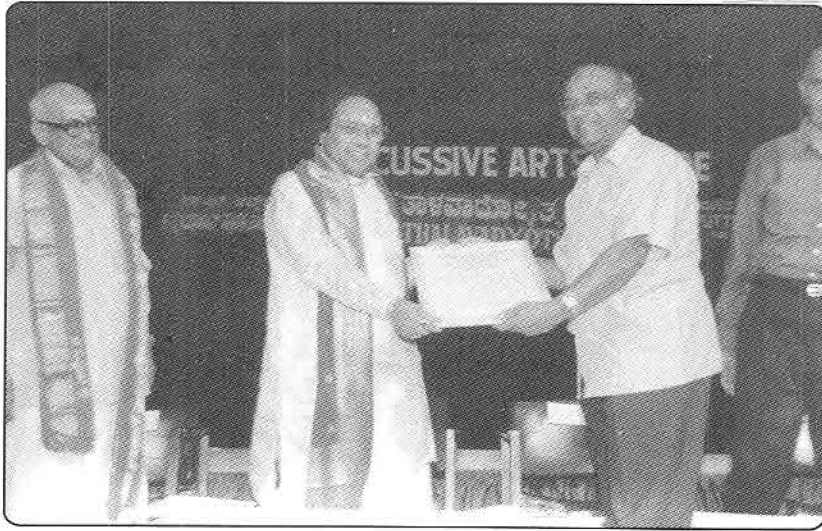


Haridwaramangalam Sri A.K.Palaniveil receiving the Award  
from Sri T.T.Vasu & Sri L.Revanna Siddiah in 1998



Former Chief Justice of Karntaka Sri Y.Bhaskar Rao presents the award to  
Sri Madras A.Kannan in 1999. Also seen Sri Ramanuja

## Palghat Mani Iyer Memorial Awardees

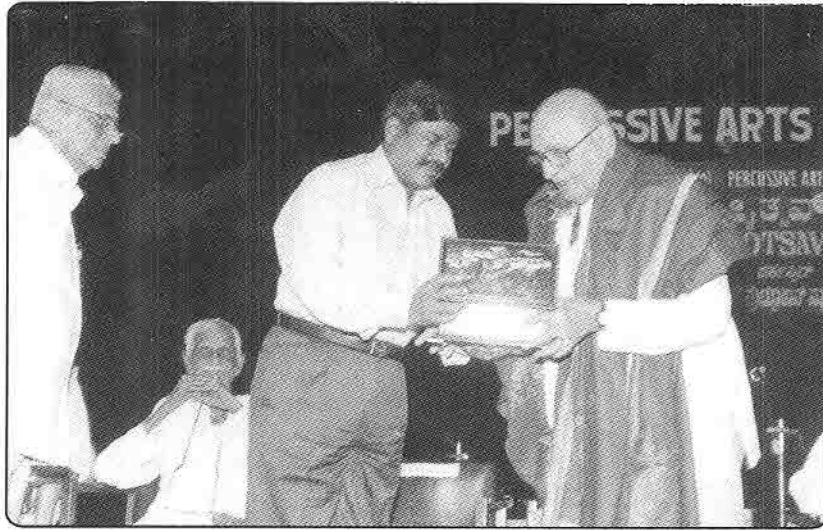


Sri G.M. Shirahatti presents the Award to Prof. Yella Ventakeswara Rao in 2000



Former Minister Sri K.H. Srinivasa presents the Award to Sri T.A.S. Mani in 2001

**Palghat Mani Iyer Memorial Awardees**



**Sri Subhas Bharani, IAS, presents the Award to Sri S.Rajam in 2002**



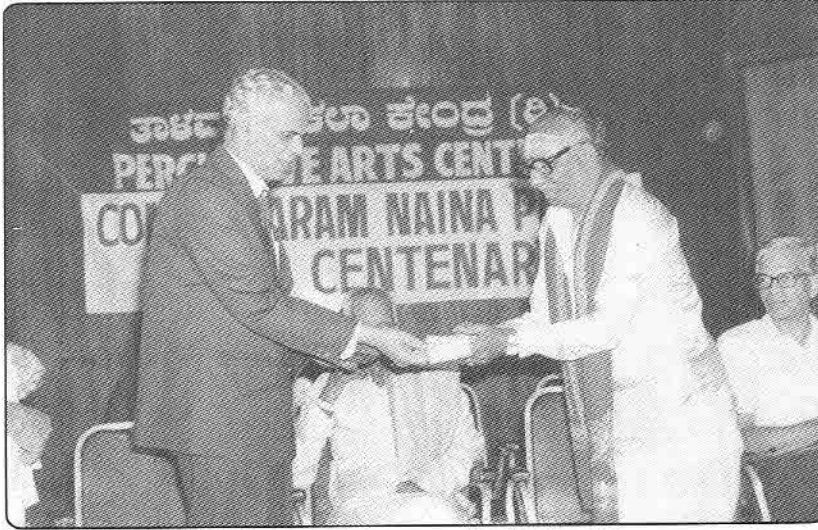
**Former Minister Smt. Rani Satish felicitates Sri T.H.Vinayakaram in 2003**

Also seen are V.Krishna, Dr.A.H.Rama Rao, Nittoor & U.R.Anantha Murthy



Governor of Karnataka Sri T.N.Chaturvedi presents the Award to  
Dr.Balamurali Krishna in 2005  
Also seen are M.R.Doraiswamy Iyengar & Sri I.M.Vittal Murthy, IAS

## PALANI SUBRAMANYA PILLAI MEMORIAL AWARDEES



Former Chief Justice of India Sri E.S.Venkataramaiah presents the Award to Sri H.P.Ramachar in 1990

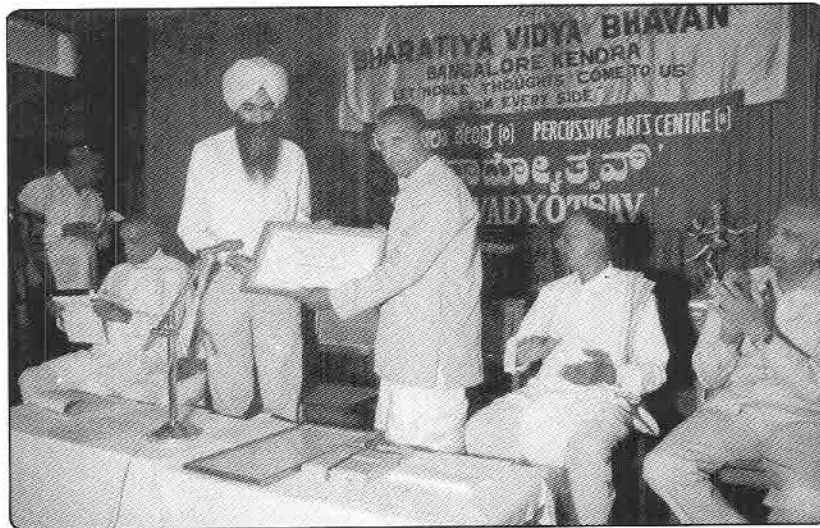


Dr. G.V.K.Rao presents the Award to Sri R.R.Keshava Murthy in 1991

**Palani Subramanya Pillai Memorial Awardees**



Sri T.N.Krishnan presenting the Award to Sri R.K.Srikantan in 1992



Sri A.V.Anand receiving the Award from Sri Chiranjiv Singh in 1993

**Palani Subramanya Pillai Memorial Awardees**



Prof. S.K.Ramachandra Rao presenting the Award to Sri Anoor S.Ramakrishna in 1994

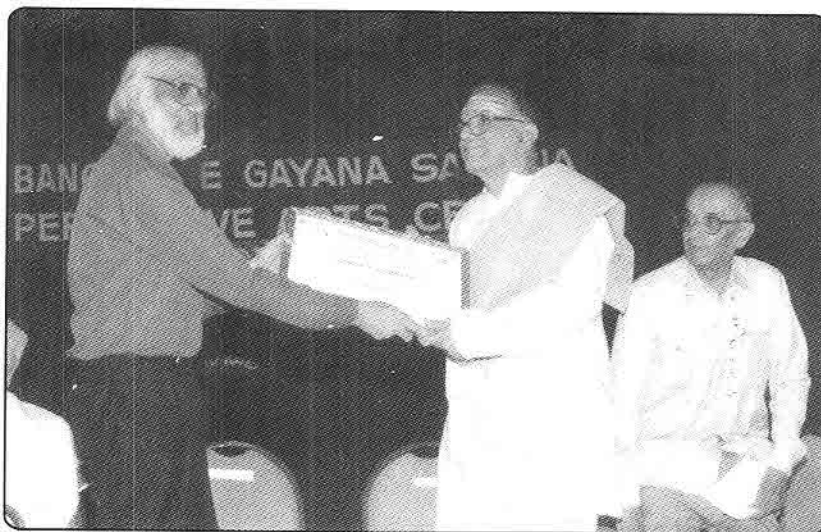


Dr. H.Narasimhaiah presenting the Award to Sri T.A.S.Mani in 1995

**Palani Subramanya Pillai Memorial Awardees**



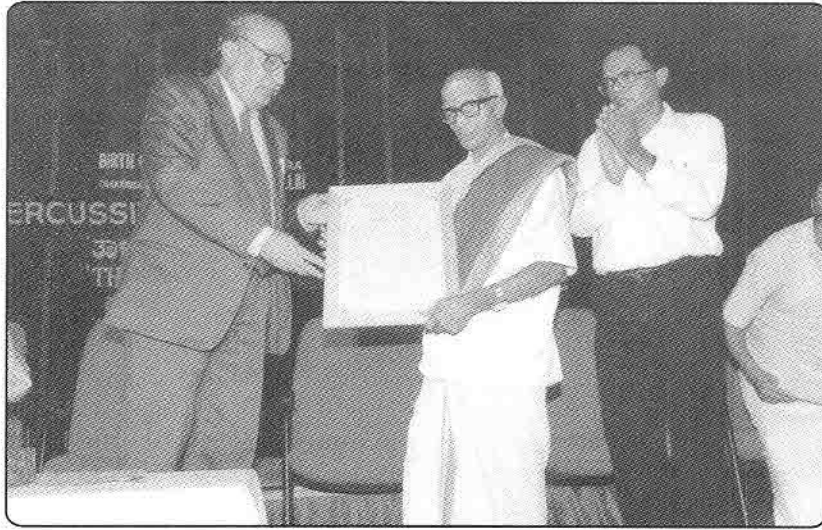
Prof. R.Visveswaran received the Award in 1996



Sri V.Nagarajan receives the Award from Sri G.Padmanabhan,  
Former Director I.I.Sc in 1997



**Palani Subramanya Pillai Memorial Awardees**



**Former Justice A.G.Sadashiva presents the Award to Sri K.N.Krishna Murthy in 1998**



**Sri Sri Deshikendra Mahaswamiji of Suttur Mutt presents the Award to Sri V.V.Ranganathan in 1999**

**Palani Subramanya Pillai Memorial Awardees**



**Former Chief Justice of India Sri M.N.Venkatachalaiah presents the Award to Sri P.G.Lakshmi Narayana in 2000**

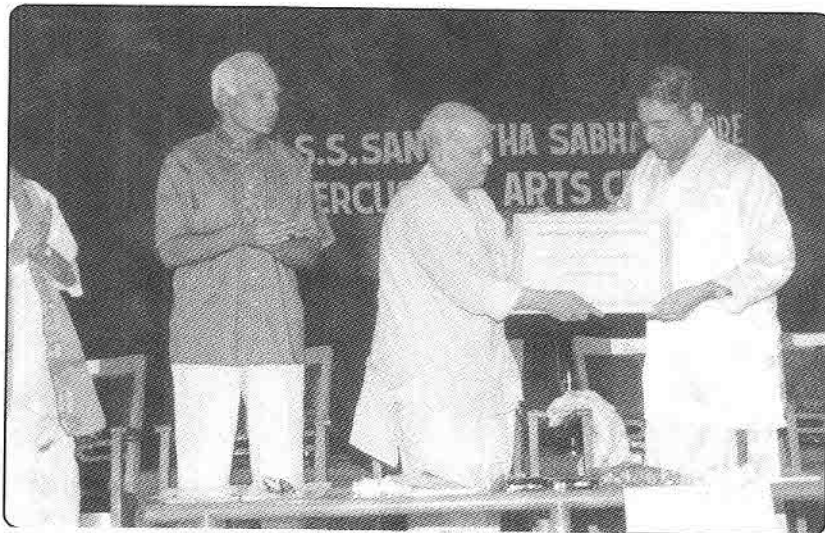


**Prof. Dr.S.Gopal Former Vice Chancellor of Mangalore University presents the Award to Prof. T.R.Subramanyam in 2001**

**Palani Subramanya Pillai Memorial Awardees**



Dr. H.Narasimhaiah presents the Award to Sri Lalgudi G.Jayaraman in 2002



Madurai Sri T.N.Seshagopalan receives the Award from Sri Mathur Krishnamurthy in 2003

**Palani Subramanya Pillai Memorial Awardees**



**Sri Sri Abhinava Vidya Shankara Bharathi Mahaswamiji of Avani Sringeri Mutt presents the Award to Sri M.Vasudeva Rao in 2004**

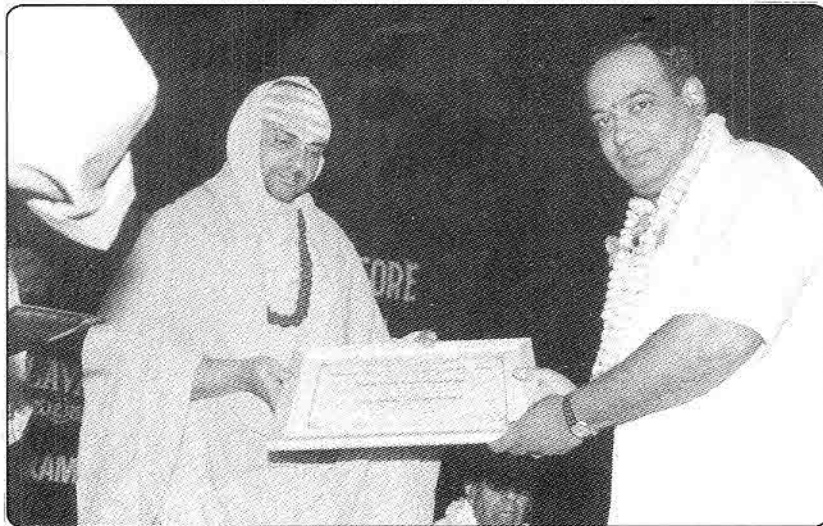


**Sri K.P.Lakshmana Rao, former PAG, presents the Award to Sri L.Bheemachar in 2005**

## H. Puttchar Memorial Awardees

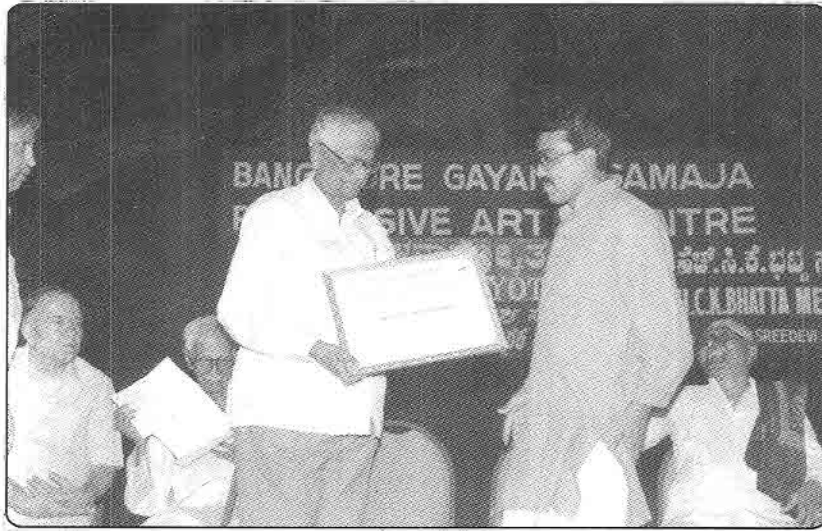


Sri S.Shankar receives the Award in 1995



Sri Sri Deshikendra Mahaswamiji of Suttur Mutt presents the Award to Sri. M.T. Rajakesari in 1996

## H. Puttachar Memorial Awardees



Dr. Rajaramanna presents the Award to Sri. D. Balakrishna in 1997

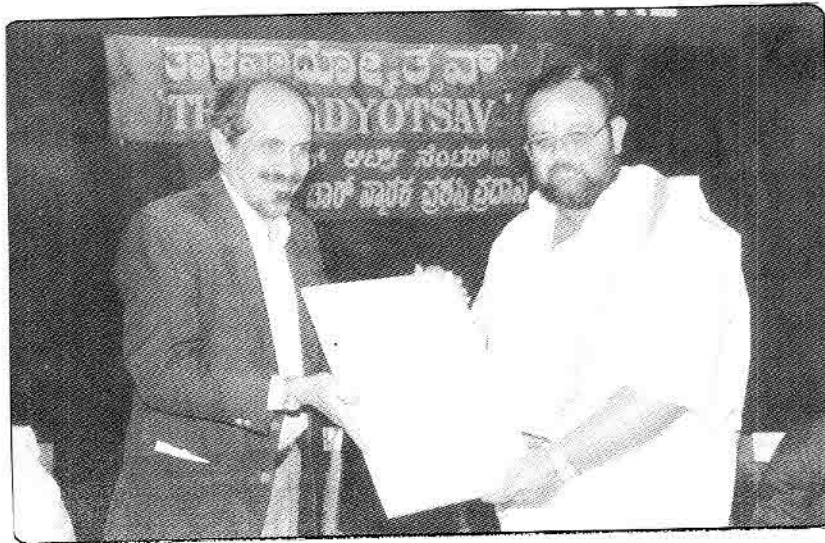


Dr. N.R. Shetty, Former Vice-Chancellor Bangalore University presents the Award to Sri T.S. Chandrashekar in 1998

## H. Puttachar Memorial Awardees



Sri A. Subba Rao presents the Award to Sri V. Praveen in 1999



Sri. Rodda Narasimha, Former Director NIAS presents the Award to Sri. Anoor Ananthakrishna Sharma in 2000



**Sri. Somashekar, Former Director, Directorate Kannada & Culture  
presents the Award to Sri B. Rajashekar in 2002**



## **H. Puttachar Memorial Awardees**



**Sri. Veerappa Moily, Former Chief Minister, Karnataka  
presents the Award to Sri. Tirumale S. Srinivas in 2003**



**Sri. Thimappa, Former Vice Chancellor, Bangalore University  
presents the Award to Sri. Anoor R. Dathatreya Sharma in 2004**

## H. Puttachar Memorial Awardees



Sri. K.P. Lakshmana Rao, Former PAG  
presents the Award to Sri. H.S. Sudhindra in 2005

## CMANA Endowment Prize Winners



Sri. Veerappa Moiley, Former Chief Minister, Karnataka  
presents the Award to Sri. B.S. Purushotham in 2003

**CMFRI Endowment Prize Winners**



**Sri. Thimappa, Former Vice Chancellor, Bangalore University  
presents the Award to Sri. N. Amrit in 2004**



**Sri. K.P. Lakshmana Rao, Former PAG, Karnataka  
presents the Award to Sri. B.C. Manjunath in 2005**

## "ಬೆಳ್ಳಿ ಬೆಡಗಿನ ರೂವಾರಿ"

... ವಿದುಷಿ ಪದ್ಮಾ ಗುರುದತ್

ಸಡಗರದಿಂದ ನಾವು ಈಗ ಆಚರಿಸುತ್ತಿರುವ ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್‌ನ "ಬೆಳ್ಳಿ ಹಬ್ಬದ" ಸಂಭ್ರಮಕ್ಕೆ ರೂವಾರಿ ಬೆಂ.ಕೆ.ವೆಂ.ರಾಂ ಅಂದರೆ ನಮ್ಮ ನಿಮ್ಮೆಲ್ಲರ ನೆಚ್ಚಿನ ಬೆಂಗಳೂರು ಕೆ. ವೆಂಕಟರಾಂ. ನನ್ನ ಗುರುಗಳಾದ ವೆಂಕಟರಾಂ ಅವರ ಕಲ್ಪನೆಯ ಕೂಸಾಗಿ 1981ರ ಆಶ್ವಯುಜ ಶುದ್ಧ ವಿಜಯ ದಶಮಿಯಂದು ಸಂಜೆ ನಗರದ ಕನ್ನಡ ಸಾಹಿತ್ಯ ಪರಿಷತ್ ಸಭಾಂಗಣದಲ್ಲಿ "ಪಾಲ್‌ಫಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಮೆಮೋರಿಯಲ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್" ಎಂಬ ಹೆಸರಿನಿಂದ ಜನ್ಮ ತಾಳಿದ ಈ ಸಂಸ್ಥೆ 5 ವರುಷಗಳ ನಂತರ "ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್" ಎಂದು ರೂಪಾಂತರಗೊಂಡು ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ದಿಟ್ಟ ಅಡಿ ಇಟ್ಟು ಇದೀಗ 25ನೇ ವರ್ಷದ ಬೆಳ್ಳಿಹಬ್ಬದ ಬೆಡಗಿನಿಂದ ಕಂಗೊಳಿಸುತ್ತಿದೆ. ನಾಡಿನ ಹಿರಿಯರ, ಗಣ್ಯರ, ಸಂಗೀತಕ್ಷೇತ್ರದ ಕಲಾಬಂಧುಗಳ ಶುಭಾಕಾಂಕ್ಷೆ, ಹೃತ್ಪೂರ್ವಕ ಹರಕೆ, ಸರ್ಕಾರದ ನೆರವು ಗಮನೀಯವಾಗಿ ಇದಕ್ಕೆ ಕಾರಣವಾಗಿದ್ದರೂ ಇದರ ಹಿಂದೆ ಇರುವ ವೆಂಕಟರಾಂ ಅವರ ಪರಿಶ್ರಮ ಸ್ಮರಣೀಯವಾದುದು.

ವೆಂಕಟರಾಂ ಅವರು ತಮ್ಮ ಗುರುಗಳಾದ ಮಂಜುನಾಥ್‌ರಲ್ಲಿ ಇಟ್ಟಿದ್ದ ಗೌರವ ಭಾವನೆಯನ್ನೇ ಪಾಲಫಾಟ್‌ಮಣಿ ಅಯ್ಯರ್ ಅವರಲ್ಲೂ ಹೊಂದಿದ್ದರು. ಮಣಿ ಅಯ್ಯರ್ ಅವರ ವಾದನ ಶೈಲಿಯ ಬಗ್ಗೆ ವಿಶೇಷ ಅಭಿಮಾನವಿಟ್ಟಿದ್ದರು. ಮಣಿ ಅಯ್ಯರ್ ಅವರೂ ಇವರಲ್ಲಿ ಅಷ್ಟೇ ಆತ್ಮೀಯತೆ, ವಿಶ್ವಾಸ ಹೊಂದಿದ್ದರು. ಮಣಿ ಅಯ್ಯರ್ ಅವರು ನಿಧನರಾದ ಕೆಲವೇ ದಿನಗಳ ನಂತರ ಒಂದು ದಿನ ತಾವು ಅಯ್ಯರ್ ಅವರ ಹೆಸರಿನಲ್ಲಿ ಒಂದು ಸಂಸ್ಥೆ ಸ್ಥಾಪಿಸಲಿರುವ ವಿಷಯವನ್ನು ಖಚಿತವಾಗಿ ವ್ಯಕ್ತಪಡಿಸಿದರು. ಅದನ್ನು ಕೇಳಿದ ನನಗೆ ಆಶ್ಚರ್ಯ, ದಿಗ್ಭ್ರಮೆ ಒಮ್ಮೆಲೆ ಉಂಟಾಗಿ ಈ ಬಗ್ಗೆ ಅವರನ್ನೇ ವಿವರ ಕೇಳಿದೆ. ಆಗ ಅವರು ತಾವು ಮಣಿ ಅಯ್ಯರ್ ಬಗ್ಗೆ ಇಟ್ಟಿದ್ದ ಗೌರವ, ತಾಳ ಲಯದ ಬಗ್ಗೆ ಜನ ಸಾಮಾನ್ಯರಲ್ಲಿ ಹೆಚ್ಚಿನ ಆಸಕ್ತಿ, ತಿಳುವಳಿಕೆ ಮೂಡಿಸಬೇಕಿರುವ ಅವಶ್ಯಕತೆ, ಈ ಕ್ಷೇತ್ರದಲ್ಲಿ

ನಡೆಸಬೇಕಿರುವ ಹೆಚ್ಚಿನ ಅರಿವು, ಸಂಶೋಧನೆ ಇವುಗಳಿಗಾಗಿ ಒಂದು ಪ್ರತ್ಯೇಕ ಸಂಸ್ಥೆಯ ಅನಿವಾರ್ಯತೆ ಬಗ್ಗೆ ತಿಳಿಸಿ ಹೇಳಿದರು. ಸಂಸ್ಥೆಯ ಆರಂಭೋತ್ಸವದ ಸಂಜೆ ಶಿಷ್ಯರಾದ ನಾನು, ಸತ್ಯವತಿ, ದತ್ತ, ಮೊದಲಾದವರುಗಳು ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ಸಾಕಷ್ಟು ಸಮಯ ಮುಂಚಿತವಾಗಿ, ನಮ್ಮ ಪೋಷಕರೊಡನೆ ಇದ್ದು ಸಕ್ರಿಯವಾಗಿ ತಮ್ಮ ಕೆಲಸದಲ್ಲಿ ನಮ್ಮನ್ನು ತೊಡಗಿಸಿ ಕ್ರಿಯಾಶೀಲರಾಗಲು ತಾಕೀತು ಮಾಡಿದ್ದರು.

ಸಂಸ್ಥೆಯ ಕಾರ್ಯ ವಿಧಾನ ರೂಪಿಸುವಲ್ಲಿ ನಾಡಿನ-ನೆರನಾಡಿನ ಮಿತ್ರರ, ವಿದ್ವಾಂಸರ, ತಜ್ಞರ, ಅಭಿಪ್ರಾಯ ಸಲಹೆಗಳನ್ನು ಪಡೆದು ಚರ್ಚಿಸಿ ಕಲೆಯ ಆರೋಗ್ಯಕರ ಬೆಳವಣಿಗೆಗೆ ಕಲಾವಿದರ ಅಭ್ಯುದಯಕ್ಕೆ ನೆರವಾಗುವ ಅನೇಕ ಯೋಜನೆಗಳನ್ನು ಕೈಗೊಂಡರು. ಸಂಸ್ಥೆಯ ಕಾರ್ಯನಿರ್ವಹಣೆಯಲ್ಲಿ ವೃತ್ತಿಕರ್ತವ್ಯ, ಸಂಸಾರಿಕ ಕರ್ತವ್ಯ, ಕಲಾವಿದನಾಗಿ ತಮ್ಮ ಕರ್ತವ್ಯಗಳನ್ನು ನಿರ್ಲಕ್ಷಿಸದೆ ಸಂಸಾರದ ಸದಸ್ಯರು, ಶಿಷ್ಯರು, ಮಿತ್ರರು, ಕಲಾಬಂಧುಗಳು, ಎಲ್ಲರೂ ಒಂದಲ್ಲ ಒಂದು ರೀತಿ ಸಂಸ್ಥೆಯ ಕಾರ್ಯ ಚಟುವಟಿಕೆಗಳಲ್ಲಿ ಯೋಗ್ಯತಾನುಸಾರ ಭಾಗವಹಿಸುವ ಅವಕಾಶಗಳನ್ನು ಕಲ್ಪಿಸುತ್ತಿದ್ದರು. ಸಂಸ್ಥೆಯಲ್ಲಿ 'ತಾಳ-ಲಯ' ಗಳ ವಿಷಯವೇ ಪ್ರಮುಖವಾದ ವಸ್ತುವಾದರೂ ಸಂಗೀತದ ಪ್ರಮುಖ ವಿಷಯಗಳಾದ ಸಂಗೀತ ಕಛೇರಿಗಳೂ ಲಕ್ಷ್ಯ ಲಕ್ಷಣಕ್ಕೆ ಸಂಬಂಧಿಸಿದ ಸೋದಾಹರಣ ಭಾಷಣಗಳು, ಹಿರಿಯ ಕಲಾವಿದರಿಂದ ಸಂಗೀತ ಕಾರ್ಯಾಗಾರಗಳು ಮೊದಲಾಗಿ ಅನೇಕ ಯಶಸ್ವೀ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಂಡರು. ತಾವು ಸಂಸ್ಥೆಯಿಂದ ನಡೆಸಿದ ಪ್ರತಿಯೊಂದು ಕಾರ್ಯಕ್ರಮದ ವಿವರವನ್ನು ಬರವಣಿಗೆಯಲ್ಲಿ, ದೃಶ್ಯ-ಶ್ರವ್ಯ ಮಾಧ್ಯಮ (audio video) ದ ಮೂಲಕ ದಾಖಲಿಸಿ ಇಟ್ಟರು. ಪ್ರಮುಖ ಪ್ರಚಾರ ಮಾಧ್ಯಮಗಳಲ್ಲೊಂದಾದ ಪತ್ರಿಕಾ ಮಾಧ್ಯಮದ ನೆರವನ್ನು ರಾಜ್ಯ ಕೇಂದ್ರ ಸರ್ಕಾರಗಳ ಅಕಾಡೆಮಿಗಳ ಯೋಜನೆಯಲ್ಲಿರಬಹುದಾದ ಸಂಗೀತ ಪರವಾದ ಯೋಜನೆಗಳ ಸಂಪೂರ್ಣವಿವರ, ಪ್ರಯೋಜನ

ಪಡೆಯುವಲ್ಲಿ ಸಾಕಷ್ಟು ಶ್ರಮಿಸಿ ಕೊಂಚ ಭಾಗ ಯಶಸ್ವಿಯಾಗಿ ಇತರರೂ ಅವುಗಳ ಪ್ರಯೋಜನ ಪಡೆಯುವಲ್ಲಿ ಮಾರ್ಗದರ್ಶಕರಾದರು. ಸಂಸ್ಥೆಯ ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯೋತ್ಸವದಲ್ಲಿ ಬಿಡುಗಡೆಯಾಗುತ್ತಿದ್ದ ಸ್ಮರಣ ಸಂಚಿಕೆಯಲ್ಲಿ ಪ್ರಕಟವಾಗುತ್ತಿದ್ದ ಕಲಾವಿದರ ಅಪರೂಪ ಭಾವಚಿತ್ರಗಳು, ಲೇಖನಗಳು ಕಲಾಸಕ್ತರನ್ನು ಆಕರ್ಷಿಸುತ್ತಿತ್ತು.

ವೈಯಕ್ತಿಕವಾಗಿ ನಾನು ಈ ನಿಟ್ಟಿನಲ್ಲಿ ಲೇಖನಗಳನ್ನು ಬರೆಯು ಬಗ್ಗೆ ಹಿರಿಯರಿಗೆ, ಸರ್ಕಾರಕ್ಕೆ, ಅಧಿಕಾರಿಗಳಿಗೆ, ಪತ್ರಗಳನ್ನು ಬರೆಯುವಾಗ ಗಮನಿಸಬೇಕಾದ ಅಂಶಗಳು, ಕರಡು ಪ್ರತಿಗಳನ್ನು ತಿದ್ದುವುದು (proof reading) ಕಲಿತೆ. ಒಂದು ಕಾರ್ಯಕ್ರಮ ಹಮ್ಮಿಕೊಂಡರೆ ಕಲಾವಿದರ ಆಯ್ಕೆ, ಕಾರ್ಯಕ್ರಮದ ವಸ್ತುವಿನ ಬಗ್ಗೆ ಸಂಪೂರ್ಣ ತಿಳುವಳಿಕೆ, ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ಮುಂಚೆ ಅನಂತರ ಪ್ರಚಾರಕ್ಕಾಗಿ ಬಳಸುವ ಪ್ರಚಾರ ಮಾಧ್ಯಮದ ಸೌಲಭ್ಯಗಳು, ವೇದಿಕೆಗಳಲ್ಲಿ ಅವಶ್ಯವಾಗಿ ಅನುಸರಿಸಬೇಕಾದ ಶಿಸ್ತು, ಮೊದಲಾದವುಗಳನ್ನು ಖುದ್ದಾಗಿ ಅವರಿಂದ ಅರಿಯುವ ಸದವಕಾಶ ನನ್ನದಾಯಿತು.

ಕಲಾ ಪ್ರಪಂಚದ ಹಿರಿಯ ಕಲಾವಿದರನ್ನು ಹತ್ತಿರದಿಂದ ನೋಡುವ, ಅವರುಗಳಿಂದ ವಿಚಾರಗಳನ್ನು ತಿಳಿಯುವ, ಅವರ ಪರಿಚಯ ಪಡೆವ ಭಾಗ್ಯ ಸಂಸ್ಥೆಯಿಂದ ಹಾಗೂ ನನ್ನ ಗುರುಗಳಿಂದ ನನಗೆ ಲಭ್ಯವಾಯಿತು. ನನಗೆ ಕೇಂದ್ರ ಸರ್ಕಾರದ ವಿದ್ಯಾರ್ಥಿವೇತನ ದೊರೆತು ಗುರುಗಳಿಂದ ಮಾರ್ಗದರ್ಶನ ಪಡೆಯುತ್ತಿದ್ದ ಸಂದರ್ಭದಲ್ಲಿ ನಡೆದ ತಪಾಸಣೆಯೊಂದರ ನಂತರ ಅಲ್ಲಿದ್ದ ತೀರ್ಪುಗಾರರಲ್ಲೊಬ್ಬರಾದ ವೈಣಿಕ ಚಿಟ್ಟಿಬಾಬುರವರು ಗುರುಗಳನ್ನು ಭೇಟಿಯಾದ ಸಂದರ್ಭದಲ್ಲಿ ಗುರುಗಳು ನನಗೆ ನೀಡಿರುವ ಮಾರ್ಗದರ್ಶನದ ಬಗ್ಗೆ ಮತ್ತು ಸರ್ಕಾರಕ್ಕೆ ಸಲ್ಲಿಸಿರುವ ನಿಖರವಾದ ಲೆಕ್ಕ ಪತ್ರಗಳ ಬಗ್ಗೆ ಮೆಚ್ಚುಗೆ ವ್ಯಕ್ತಪಡಿಸಿದುದನ್ನು ಒಂದೆರಡು ಬಾರಿ ನನ್ನೊಡನೆ ಸಂತೋಷದಿಂದ ಹಂಚಿಕೊಂಡರು. H.R.D. ಯಿಂದ ನನಗೆ ಸೀನಿಯರ್ ಫೆಲೋಷಿಪ್ ಬಂದಾಗ, ಈ ಬಗ್ಗೆ ಸರ್ಕಾರಕ್ಕೆ ಸಲ್ಲಿಸಬೇಕಾದ ಲೆಕ್ಕ ಪತ್ರಗಳನ್ನು ಚಾಚೂ ತಪ್ಪದೆ ನಿರ್ವಹಿಸುವಲ್ಲಿ ನನಗೆ ಬಹಳವಾಗಿ ಸಹಾಯ

ನೀಡಿದರು. ಇದರಿಂದಾಗಿ ಆ ಅವಧಿಯಲ್ಲಿ ನನ್ನ ಕಾರ್ಯ ಯೋಜನೆಗಳಿಗೆ ಅಡ್ಡಿಯಾಗದೆ ಕಾಲಕಾಲಕ್ಕೆ ಸರ್ಕಾರದಿಂದ ಹಣವೂ ಒದಗಿಬರುತ್ತಿದ್ದು ಯಶಸ್ವಿಯಾಗಿ, ಇಬ್ಬರು ಕಲಾವಿದರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವಗಳು, ಎರಡು ಪುಸ್ತಕಗಳ ಪ್ರಕಟಣೆ, ಹತ್ತಾರು ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲು ಸಾಧ್ಯವಾಯಿತು. "ಕೆಲವರಿಗೆ ಅವಧಿ ಮುಗಿದರೂ ಬರಬೇಕಾದ ಹಣ ಸಂದಾಯವಾಗದೆ ನಿಮಗೆ ಹಣ ಸರ್ಕಾರದಿಂದ ಬಂದಿತೇ" ಎಂದು ನನ್ನನ್ನು ಕೇಳಿದಾಗ ಆಶ್ಚರ್ಯ ಪಡುವಂತಾಯಿತು. ಒಂದು ಗುರುತರವಾದ ಕಾರ್ಯ ಆಗಬೇಕಾದರೆ ತಾವೂ ಸಾಕಷ್ಟು ಧಾವಂತ ಪಟ್ಟು, ಸಂಬಂಧಿಸಿದ ಇತರರನ್ನೇ ಆಗಾಗ್ಗೆ ಎಚ್ಚರಿಕೆಯ ನುಡಿಯಿಂದ ಚುಚ್ಚಿ, ತಿವಿದು ಕ್ರಿಯಾಶೀಲರಾಗುವಂತೆ ಮಾಡುತ್ತಿದ್ದ ಅವರ ಬಗ್ಗೆ ಆಗ ಕಿರಿಕಿರಿ ಎನಿಸುತ್ತಾದರೂ "ಅವರಿಗೆ, ಅವರಲ್ಲಿದ್ದ ಕಾರ್ಯ ತತ್ಪರತೆಯ ಒಂದಂಪ ನನಗೆ ದಕ್ಕುತ್ತದಾ" ಎಂದು ಈಗ ಚಿಂತಿಸುವಂತಾಗುತ್ತಿದೆ.

ಸಂಸ್ಥೆಯ ಕಾರ್ಯಚಟುವಟಿಕೆಗಳಲ್ಲಿ ನನಗೆ ಬಹಳ ಆತ್ಮೀಯ ಹಿರಿಯ ಕಲಾವಿದರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ, ಕಲಾತೋಟದಲ್ಲಿ ಎಷ್ಟೆಷ್ಟೋ ಕಲಾಕುಸುಮಗಳು ಪರಿಮಳವನ್ನು ಬೀರಿದೆ. ಎಲ್ಲ ಕುಸುಮಗಳ ಪರಿಚಯ ಎಲ್ಲರಿಗೂ ಎಲ್ಲ ಕಾಲಕ್ಕೂ ಇರುವುದಿಲ್ಲ. ಎಲ್ಲರನ್ನೂ ಕಲೆ ಕೈಬೀಸಿ ಕರೆದರೂ ಕೆಲವನ್ನೇ ತನ್ನ ತೋಳತೆಕ್ಕೆಯಲ್ಲಿ ಅಪ್ಪುತ್ತದೆಯಂತೆ. ಎಲ್ಲರೂ ಅವರವರ ಶಕ್ತಾನುಸಾರ ಸಾಧನೆ ಮಾಡಿ ಕಲೆಯನ್ನು ಒಂದು ಮಟ್ಟದಲ್ಲಿ ಸಿದ್ಧಿಸಿಕೊಳ್ಳುವರಾದರೂ ಅದೃಷ್ಟ, ಯೋಗಗಳು ಕೆಲವರಿಗೆ ಬಹಳ ಬೇಗ ಅವಕಾಶ ಪ್ರಚಾರ ಸಿಕ್ಕಿ ಜನಮನದಲ್ಲಿ ಉಳಿದು ಬಿಡುವರು. ಆದರೆ ಕೆಲವರು ಸಾಧನೆ ಸಾಕಷ್ಟು ಮಾಡಿದ್ದರೂ ಅದೃಷ್ಟ, ಯೋಗ ಒಂದೇ ರೀತಿಯಾಗಿ ಒದಗಿರುವುದಿಲ್ಲ. ಅಂತಹವರ ಸಾಧನೆಯನ್ನು ಅವರ ಕಾಲಾನಂತರವಾದರೂ ಗುರುತಿಸಿ ಸ್ಮರಿಸಲೇಬೇಕಾದುದು ಕಲಾವಿದರು ಕಲೆಗೆ ಸಲ್ಲಿಸುವ ಕರ್ತವ್ಯ" ಎಂದು ನನ್ನ ಭಾವನೆ. ಈ ನಿಟ್ಟಿನಲ್ಲಿ ನಮ್ಮ ಗುರುಗಳು ನಾಡಿನ - ನೆರೆನಾಡಿನ ಅನೇಕ ಪ್ರತಿಭಾನ್ವಿತ ಕಲಾವಿದರ ಜನ್ಮಶತಮಾನೋತ್ಸವಗಳನ್ನು ಉಳಿದೆಲ್ಲ ಸಂಸ್ಥೆಗಳು ನಡೆಸುವುದಕ್ಕೂ ಮುಂಚಿತವಾಗಿ ನಡೆಸುತ್ತಿದ್ದರು.

25 ವರುಷದ ಬೆಳ್ಳಿ ಹಬ್ಬಕ್ಕೂ ಮುಂಚೆ 25 ಕ್ಕೂ ಹೆಚ್ಚಿನ ಕಲಾವಿದರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವವನ್ನು ಸಂಸ್ಥೆ ನಡೆಸಿರುವುದು ಸ್ತುತ್ಯಾರ್ಹ. ಸಂಗೀತ ಕಛೇರಿ, ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಏರ್ಪಡಿಸುವುದು, ಅದಕ್ಕಾಗಿ ಪ್ರಾಯೋಜಕರನ್ನು, ದಾನಿಗಳನ್ನು ಹುಡುಕುವುದು, ಸ್ಮರಣಸಂಚಿಕೆ ತರುವುದು ಕಲಾವಿದರಿಗೆ ಸಂಭಾವನೆ, ಖರ್ಚು-ವೆಚ್ಚ ಇತ್ಯಾದಿ ಇತ್ಯಾದಿಗಳು ವ್ಯವಹಾರಿಕವಾದುದು.

ಆದರೆ ಗತಿಸಿದ ಅಥವಾ ನಮ್ಮೊಡನಿರುವ ಹಿರಿಯ ಕಲಾವಿದರನ್ನು ನಾವು ಮಾಡುವ ಯಾವುದೇ ಆಚರಣೆ ಸತ್ಕಾರ್ಯದಲ್ಲಿ ಮೊದಲಿಗೆ ಸ್ಮರಿಸುವುದು ಕಿರಿಯರಿಗೆ ಶ್ರೇಯಸ್ಕರವಾದುದು ಇದು ಜನ್ಮ ಶತಮಾನೋತ್ಸವದ ಆಚರಣೆಯ ಉದ್ದೇಶವಿರಬಹುದು.

ಕಲಾವಿದರಿಗೆ ಉಪಯುಕ್ತವಾಗುವಂತೆ ಪುಸ್ತಕಗಳು, ಲೇಖನಗಳು ಪ್ರಕಟಿಸಿರುವುದು ಸಂಸ್ಥೆಯ ಮತ್ತೊಂದು ಅತ್ಯುತ್ತಮ ಕಾರ್ಯ. ಸಂಸ್ಥೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ವಿವರ ಜನರಿಗೆ ತಲುಪುವಲ್ಲಿ ಸಂಸ್ಥೆಯಿಂದ ಮೂಡಿಬರುತ್ತಿರುವ ತ್ರೈಮಾಸಿಕ ಸಂಚಿಕೆ "ತಾಳವಾದ್ಯಕಲಾ" ಸಂಸ್ಥೆಗೆ ಮತ್ತೊಂದು ಗಿರಿ.

ವೆಂಕಟರಾಂ ತಮ್ಮ ಸಂಸ್ಥೆಯ ಕಾರ್ಯಭಾರದೊಂದಿಗೆ ನಾಡಿನ ಇನ್ನಿತರ ಕಲಾ ಸಂಸ್ಥೆಗಳಿಗೆ ಅತ್ಯವಶ್ಯಕ ವ್ಯಕ್ತಿ ಎನಿಸಿದ್ದರು. ಮಾತ್ರವಲ್ಲದೇ ಅವುಗಳಿಗೆ ಅವಶ್ಯಕತಾನುಸಾರ ತಮ್ಮ ಸ್ನೇಹ ಸಹಾಯ ಹಸ್ತವನ್ನು ನೀಡುತ್ತಿದ್ದರು.

ಲಕ್ಷ್ಯದಂತೆ ಲಕ್ಷಣಗಳ ಭಾಗಗಳಲ್ಲೂ ಶ್ರದ್ಧೆಯಿಂದ ಅಭ್ಯಸನ ನಡೆಸುತ್ತಿದ್ದರೆಂಬುದಕ್ಕೆ ಭಾರತೀಯ ವಿದ್ಯಾಭವನದಲ್ಲಿ ನಡೆಸಿರುವ 'ಹಿಂದೋಳ' ರಾಗ ವಿಶ್ಲೇಷಣೆ ಕಾರ್ಯಕ್ರಮ ಮೊದಲಾದವು, ತಾಳ - ಲಯಗಳ ಬಗ್ಗೆ ನೀಡಿರುವ ಲೇಖನಗಳು ಸಾಕ್ಷಿಯಾಗಿದೆ. ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ ಪ್ರಾರಂಭವಾದಾಗ ಹೊಸದರಲ್ಲಿ ಅಧ್ಯಾಪಕರ ಕೊರತೆಯುಂಟಾದಾಗ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಅನ್ಯಾಯವಾಗಬಾರದೆಂಬ ದೂರದೃಷ್ಟಿಯಿಂದ ತಾವು, ತಮ್ಮ ಇತರ ಮಿತ್ರರೊಡನೆ ನಮಗೆ ಪಠ್ಯಾಂಶಗಳನ್ನು ಬೋಧಿಸಿದ್ದರು ಗುಣಕ್ಕೆ

ಮತ್ತರವೇ? ಎಂಬಂತೆ ಕಿರಿಯ ಹಿರಿಯ ಮೊದಲಾದ ಬೇಧಭಾವವಿಲ್ಲದೆ ಜ್ಞಾನ, ಸಾಧನೆ ಅಂಶಕಂಡರೆ ಹೃತ್ಪೂರ್ವಕವಾಗಿ ಅದನ್ನು ಹೊರಗೆಡಹಿ ಪ್ರಕಾಶಿಸಲು ಶ್ರಮಿಸುತ್ತಿದ್ದರು. ಎಲ್ಲೆ ಕಲೆಗೆ, ಕಲಾವಿದರಿಗೆ ಅಪೇಚಾರ, ಅನ್ಯಾಯವಾಗಿದೆ ಎಂದು ತಿಳಿದರೂ ಮೊದಲು ದನಿ ಎತ್ತುತ್ತಿದ್ದುದು ಇವರೇ. ಅಂತಹ ಸಂದರ್ಭದಲ್ಲಿ ಸಹಾಯ ಹಸ್ತ ನೀಡಲು ಯಾವುದೇ ಉಪೇಚಾರ ಹೇಳಿಸಿಕೊಳ್ಳದೇ ಮುಂದಾಗುತ್ತಿದ್ದರೂ ಇವರೇ. ಅಂತಹ ಸಂದರ್ಭದಲ್ಲಿ ನಿಷ್ಠುರರಾಗಿದ್ದೂ ಉಂಟು ಆದರೆ ಅದರ ಹಿಂದೆ ಅವರಿಗಿದ್ದ ಕಲೆಯ ಕಲಾವಿದರ ಬಗೆಗಿನ ಆಸ್ಥೆ, ಸಾತ್ವಿಕವಾದುದಾಗಿರುತ್ತಿತ್ತು. ವಾದಕರಾಗಿ ಮೃದಂಗ, ಘಟವಾದನದಲ್ಲಿ ಅನೇಕ ಹಿರಿಯ - ಕಿರಿಯರಿಗೆ ತಮ್ಮ ವಾದ್ಯ ಸಹಕಾರವಿತ್ತಿರುವುದು, ಗುರುವಾಗಿ ಗಾಯನ, ವಾದನಗಳಲ್ಲಿ ಅನೇಕರಿಗೆ ಮಾರ್ಗದರ್ಶನ ನೀಡಿರುವುದು, ಲೇಖಕನಾಗಿ ಅನೇಕ ಸಂಗೀತ ಸಂಚಿಕೆಗಳಿಗೆ ಲೇಖನಗಳನ್ನು ಕೊಟ್ಟಿರುವುದು, ಸಂಪಾದಕರಾಗಿ ತಾಳವಾದ್ಯ ಕಲಾ ಸಂಪಾದಕ ನುಡಿ ಬರೆಯುತ್ತಿದ್ದುದು, ಪರೀಕ್ಷಕರಾಗಿ ಪರೀಕ್ಷಾ ಮಂಡಳಿಯಲ್ಲಿ ಸೇವೆ ಸಲ್ಲಿಸಿರುವುದು ಇವೇ ಮೊದಲಾದವುಗಳು ವ್ಯಕ್ತಿಬೆಳೆಯುತ್ತಾ ಆಯಾಯಾ ರಂಗ ಸಂಬಂಧಿಸಿದ ಎಲ್ಲಾ ಕೆಲಸಗಳನ್ನು ಸಂಕೋಚ ಪಡದೆ ಕಲಿತು ಪ್ರಭುತ್ವ ಗಳಿಸಿ ಆನಂತರ ಆ ಬಗ್ಗೆ ಅಧಿಕಾರ ಯುಕ್ತವಾಗಿ, ಅನುಕರಣೀಯವಾಗಿ ಕೆಲಸದಲ್ಲಿ ತೊಡಗಿಸಿಕೊಳ್ಳಬೇಕೆಂಬುದನ್ನು ಸೂಚಿಸುತ್ತದೆ. ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ ಬೆಳ್ಳಿ ಹಬ್ಬದ ಸುಸಂದರ್ಭದಲ್ಲಿ ನನ್ನ ಗುರುಗಳ ಬಗ್ಗೆ, ಸಂಸ್ಥೆಯ ಬಗ್ಗೆ ನನ್ನ ಅನಿಸಿಕೆ ಅಭಿವ್ಯಕ್ತಿಸುವ ಸದವಕಾಶ ದೊರೆತುದು ನನ್ನ ಪುಣ್ಯವೆಂದು ಭಾವಿಸುತ್ತೇನೆ. ಸಂಸ್ಥೆಯು ಇನ್ನಷ್ಟು, ಮತ್ತಷ್ಟು ದೃಢವಾಗಿ ಸುವರ್ಣ, ವಜ್ರ ಮಹೋತ್ಸವ ಆಚರಿಸಿಕೊಳ್ಳುವಂತಾಗಲಿ. ಗುರುಗಳ ಕನಸುಗಳು ನನಸಾಗಲಿ ಅವರ ಸಂದೇಶಗಳು ನಮಗೆ ನಮ್ಮ ಕಾರ್ಯವನ್ನು ಸುಗಮವಾಗಿ ಸಿಕ್ಕೊಳ್ಳಲು ಸದಾ ಪ್ರೇರಕವಾಗಲೆಂದು ನನ್ನ ಸದಭಿಲಾಷೆ.

## 25 YEARS OF MEANINGFUL EXISTANCE

...*Sri. N.S. KRISHNA MURTHY*

Percussive Arts Center, originally known as Palghat Mani Iyer memorial Arts Center founded in reverence to that legendary Percussionist with whom Bangalore Venkataram was intimately associated, has completed Twenty Five years of dedicated service in the field of Tala and Laya.

Sri. Venkataram had embarked on a three pronged approach for fulfilling the basic objective of his brainchild viz. undertaking a scientific and in depth understanding of the art of percussion for the benefit of students and connoisseurs of music. First and foremost was to organise lectures and demonstrations on the development of this highly complex art form from a historic and scientific perspective and to document them for posterity. Secondly to honour prominent artists in recognition of their achievement in percussive arts along with grooming younger artists by providing them a platform for showcasing their talent. Lastly Sri. Venkataram had visualised that PAC should be the forum for focussing and improving status of sidemen vis-a-vis the main artists in terms of remuneration and other considerations in concerts. That it has

steadfastly stuck to its cherished goals and achieved fair amount of success is borne by the fact that PAC is acknowledged as a unique organisation enjoying the support and recognition of prominent people and associations connected with Music in general.

Just a cursory glance at the PAC publications brought out over the years gives an indication of the high caliber of its activities. "Great layakaaras of Karnatak Music" by Sri. B.M Sundaram, Tala Sangraha a compilation of 1020 talas by the same author, references to Tala Vadyas in Kannada Literature" by Sri. B.V.K.Shastry, "Psychology of Laya" by Prof.S.K.Ramachandra Rao, a monograph on Pallavis by Vid.R.K.Srikantan are only a few of the highly researched and valueable material PAC could be proud of bringing out. PAC owes a debt of gratitude to all the veterans for their invaluable contributions and for a host of philonthrophists and art lovers for being supportive in all its activities. Memories of Justice. Nittoor Srinivasa Rao, Dr. Raja Ramanna, Bangalore K. Venkataram will always be fresh for guiding the deliberations of PAC with great distinction and dignity.

## **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 pr.aise-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. Our Director, V. Krishnan, has been our perennial support in augmenting our finances. We have the guidance of our President M.R. Doraiswamy Iyengar 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.

*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.

*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 mrudangam 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 Shivu. 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, ragabhavatthode, layabhavatthode, Odaame, izhukkaaame, aana adule adirchi padaame romba nanna azhaga inda isai nigazzhi engalukku amainthu kodutthirukkaanga.

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

**PARTICIPANTS OF THE  
ENSEMBLE 2005-2006 :**

**JANAPADA VAIBHAVA  
(Grandeur of Folk Percussion)**

The ensemble highlights the beauty and diversity of folk percussions of India. The presentation orchestrates and choreographs to bring out the individual and group identity of each of the percussions. The instruments will be played individually and in select groups with flute providing the melodic base at significant portions. The result will be a breathtaking fusion of melody and rhythm, of aesthetics and captivating percussion mathematics.

The ensemble is directed by versatile percussionist ANOOR ANANTHA-KRISHNA SHARMA and presented by V. KRISHNA, Director, Percussive Arts Centre. The performing artistes are: -

Anoor Ananthakrishna Sharma, V.Krishna, Prakash Sontakke, Pranesh M.K., Guruprasanna, Madhusudan, Pramath Kiran and Jagadeesh.

The folk percussions presented include: - Nagaari, Nakaara, Khanjari, Tamate, Khol, Dholak, Base Dholak, Dollu, Pambai, Pakhawaj, Tabla, Taala, Gejje, Kamsaale, Dikki Tarang, Udukkai, Chande - Mangalore style, Chande - Kerala style, Ghata Singaari, Sticks, Morching, Dholki, and other small percussions.

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,  
Delh*

“..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 Dr. 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 land marks 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 Talavaadys 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, Padmabhushan  
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 Kalaathilaka  
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 precedented success in their efforts..." ".... I hereby record my deep senge 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 Meastros 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. Ramanthan,  
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 institution 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 ಸಾರ್ವಜನಿಕರಲ್ಲರಿಗೂ 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 ಸುರಲಿಗಳು 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.

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

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

### **REPORT FOR THE PERIOD 2005-2006**

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.

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 in the year 2003 and is being continued.

The 24th Annual THAALAVAADYOTHSAV was celebrated as the Birth Centenary Celebrations of Gottuvaadyam Narayana Iyengar, S.G. Kittappa & T.Sankaran K. PUTTU RAO MEMORIAL PALGHAT MANI IYER AWARD was presented to Dr. M. Balamurali Krishna by His Excellency Sri T.N. Chaturvedi, Governor of Karnataka. I.M. Vittala Murthy, Managing Director, Karnataka State Industrial Investment & Development Corporation Ltd., 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. PALANI SUBRAMANYA PILLAI AWARD was presented to Vidwan L. Bhimachar by Sri. K.P. Lakshmana Rao, Principal Accountant General, C & CA Karnataka. He presented H. PUTTACHAR MEMORIAL AWARD to Vidwan H.S. Sudhindra and CMANA prize for year 2005 to Vidwan B.C. Manjunath. Sri. Lakshmana Rao also released the Souvenir Publication. Papers were

presented to mark the Birth Centenary Celebrations of Gottuvaadyam Narayana Iyengar, S.G. Kittappa & T.Sankaran. 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, President) were conducted. The Percussion competition was co-sponsored by the Rotary Club of Bangalore.

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. of Percussions under assistance of Department of Kannada & Culture, G O K (2) Thaalavadhya Seminar-10 on Manipuri Khol, Bangla Dhol, Shri Khol, Kara Naka under the assistance of Sangeet Natak Akademi, New Delhi. (3) Thaalavadhya Seminar-11 on the Role of Thani Avarthanam 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, A.V. Anand have so far been covered. 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 ten 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. 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 shortly. This year being the Silver Jubilee Year of the

organization Dr. Anasuya Kulkarni & Sri N.R.Kulkarni are giving away the Silver Jubilee Life Time Achievement Award to Dr. R.K. Srikantan.

Endowments instituted earlier so far, are Ghatam K.S.Manjunathan Memorial Endt. (M.Vishnu), Thylambal 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 & Srinivasa 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. 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).

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 4% 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 - Sree Jayarama Seva Mandali, 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 Director 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. M.R.Doraisamy Iyengar has kindly consented to take over as the president of Arts Centre. Sangeetha Kalanidhi Dr. 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 Silver Jubilee Celebrations of the Arts Centre were inaugurated on the Vijaya Dashami, 12 Oct 2005 at Sri. Jayarama Seva Mandali. Veterans Sri. H.P. Ramachar, Dr. R.K. Srikantan, Sri. A.V. Anand & Sri. T.A.S. Mani participated. The programme concluded with a special Thalavadya concert by LAYA LAHARI of the Ayyanar College of Music, Bangalore.

The Arts Centre has been 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. 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. All the novel initiatives undertaken 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 2005 - 2006

- Saturday**  
**29.01.2005** Ramasudha Sangeetha Vani - 45 under joint auspices with and at Gokhale Institute of Public Affairs, Bull Temple Road, N.R. Colony, Bangalore. **6.00 p.m., Bangalore K.Venkataram Shashtyabdhi Poorthi Endowment** Programme. Subhadra Raghuraman (Veena), Senkottai Rajamani (Mridanga), Amrut Nagasundar (Ghata).
- Wednesday**  
**23.02.2005** Ramasudha Sangeetha Vani - 46 under joint auspices with and at Indian Institute of World Culture B.P. Wadia Road, Bangalore. **6.00 p.m., Rukmini Sreeram Memorial Endowment** Programme (Courtesy : Rukmini Charities) N.R. Harini & N.R. Sharada (Vocal duet), Nalina Mohan (Violin), K.U. Jayachandra Rao (Mridanga), R. Karthik (Khanjira).
- Saturday**  
**12.03.2005** Ramasudha Sangeetha Vani - 47 under joint auspices with and at Gokhale Institute of Public Affairs, Bull Temple Road, N.R. Colony, Bangalore. **6.00 p.m., Ghatam K.S. Manjunath Memorial Endowment** Programme. (Courtesy : M. Vishnu) C.K. Pavandeep (Vocal), C.N. Chandrashekar (Violin), M. Amrit (Mridanga), R. Ramesh (Ghata).
- 22<sup>nd</sup> Annual THAALAVAADYOTHSAVA - from Friday 27.5.2005 to Tuesday 31.5.2005** under joint auspices with **J.S.S. SANGEETHA SABHA, MYSORE**
- Saturday**  
**28.05.2005** **6.00 pm - Shivarathreeshwara Kendra**  
Gottuvadyam Narayana Iyengar birth Centenary Celebrations  
Gottuvadyam concert by **Vidwan ALLAM DURGAPRASAD** and party
- Sunday**  
**29.5.2005** **Shivarathreeshwara Kendra**  
**10.00 am - 5.00 pm SEMINAR ON THAALAVADYAS - Bangla Dol, Khol, Jazz Drums** etc Birth Centenary Celebrations of T. Sankaran, Musicologist and music historian. **5.00 pm** Special Laya

Vinyasa - Ranjit Barot (Drums) & Anoor Ananthakrishna Sharma (Mridanga) **6.30 pm** Vocal concert by **Sangitha Kalanidhi R.K.SRIKANTAN** and party **Monday, 30th May 2005 - 6.00 pm - Shivarathreeshwara Kendra** Birth Centenary Celebrations of S.G.Kittappa Vocal concert by **Vidushi V.KALAVATHY AVADHOOT** and party **Tuesday, 31st May 2005 - 6.00 pm - Chowdiah Memorial Hall** Valedictory and presentation of K. Puttu Rao Memorial Palghat Mani Iyer Award to **Dr.M.BALAMURALIKRISHNA** Award Ceremony followed by Vocal concert by **Vidwan P. UNNIKRISHNAN** and party

**On Saturday** **18.6.2003** **6.30 pm** under joint auspices with and at Ananya GML Cultural Academy - Ananya Sabhangana, No. 91/2, 4th Main, Malleswaram, Bangalore 560 003 - B.S.Somanath Endowment - Lec Dem on Avadhaana Pallavis by **Vidushi Padma Gurudutt**

**On Sunday** **17.7.2005** **at 6 pm** under joint auspices with and at Gokhale Institute of Public Affairs, Bull Temple Road, NR Colony, Bangalore - Thylambal endowment programme - **Saraswati** Kumar (vocal), **Jyothsna Manjunath** (violin), **B.S. Anand** (mridanga) - Ramasudha Sangeetha Vani - 51

**On Friday** **26.8.2005** **at 6.30 pm** under joint auspices with and at Sri Ayyanar College of Music, 4th Block Jayanagar, Bangalore - M.S. Sheela and B.K. Ramaswamy endowment programme - **Basavanagudi Nataraj** (violin), **M. Vasudeva Rao** (mridanga), **N.S. Krishnaprasad** (ghata) - Ramasudha Sangeetha Vani - 52

**KRISHNOTHSAVA : 8th to 12th September 2005**

from 6.00 pm to 8.00 pm under joint auspices with and at Gokhale Institute of Public Affairs, Bull Temple Road, N.R. Colony, Bangalore

**Thursday** **8.9.2005** Sreejayanthi Memorial Programme - Courtesy : Smt. Ramadevi Ramanujam **Chaitra Prasanna** (vocal), **B.Lakshmi** (violin), **N.S.Mahesh** (mridanga), **A.V.Kashinath** (khanjari) - Ramasudha Sangeetha Vani - 53.

**Friday** **9.9.2005** Ganakalaabhushana R.K. Padmanabha Endowment Programme Salem Vijayaraghavachariar Memorial Programmme - Courtesy : V.Krishnan **Rajkamal** (flute), **T.S. Krishnamurthy** (violin), **S.Ashok** (mridanga), **V.S.Ramesh** (morching).

**Saturday**  
**10.9.2005**

Anoor Ramakrishna Memorial Programme - Courtesy : Anoor Anantha Krishna Sharma **Jayatheertha Mewundi** (vocal), **Ravindra Katoti** (harmonium), **Udayaraj Karpur** (tabla).

**Sunday**  
**11.9.2005**

Masti Venkatesh Iyengar Memorial Programme - Courtesy : Smt. Ramadevi Ramanujam; **G.Ravikiran** (vocal), **S.Yashaswi** (violin), **ASN Swamy** (mridanga), **Satish Pathakota** (khanjari).

**Monday**  
**12.9.2005**

Rukmini Sreeram Memorial Programme - Courtesy : Rukmini Charities P.S. Seethamma & G.R. Ramachandra Memorial Programme - Courtesy : G.R. Doreswamy **Maruthi Prasad** (vocal), **Veena Suresh** (violin), **B.Dhruvaraj** (mridanga), **S.N.Narayanamurthy** (ghata).

**Wednesday**  
**12.10.2005**

**at 5.30 pm** under joint auspices with and at Jayarama Seva Mandali, 7th Block, Jayanagar, Inauguration of **Silver Jubilee Year of Percussive Arts Centre**. Vidwan H.P.Ramachar inaugurates - Dr.R.K.Srikantan presides - Vidwan A.V.Anand & Vidwan T.A.S.Mani are guests of honour - followed by Layalahari (Percussion Ensemble of Sri Ayyanar College of Music, Bangalore).

### **CHILDREN'S MUSIC FESTIVAL**

under joint auspices with and at Sri Ayyanar College of Music,  
4th Block Jayanagar, Bangalore

**Saturday**  
**19.11.2005**

Layakala Nipuna **L.Bhimachar endowment programme - 6.15 pm** : Flute by **Shadaj Godkhindi** **6.30 pm** : **Pavani** (Vocal); **B.S.R. Deepak** (Violin); **Vinod Shyam** (Mridangam); **Ramesh Iyer** (Ghatam) **7.15 pm** : Khanjari Laya Vinyasam by **R.Karthik & B.S. Prashanth** **7.30 pm** : **Sruthi** (Vocal); **U.N. Niranjana** (Violin); **Sharath** (Mridangam); **Chyawana** (Khanjari)

**Sunday**  
**20.11.2005**

Ganakala bhushana **Anoor Ramakrishna Shastyabdhi poorthi endowment programme 6.30 pm** : Violin Duet by **Malavika Rama Swamy & Sharada Mohan**; **Keerthi Raghavan** (Mridangam); **Jaganath** (Khanjari) **7.15 pm** : Mridangam Solo by **Dharini DilipKumar** **7.30 pm** : **Sanjay Nag** (Vocal); **M.S.G. Umashankar** (Violin); **Kiran Pathakota** (Mridangam); **Mukund** (Ghatam)



<b>Tuesday</b> <b>29.11.2005</b>	<b>PEPAC</b> at Palace Grounds, Vasanthnagar, Bangalore for ANSYS USER Conference
<b>Sunday</b> <b>11.12.2005</b>	under joint auspices with Malleswaram Sangeetha Sabha at Sri Ramamandiram, East Park, Malleshwaram, Bangalore. <b>Veena Venkatasubbiah Memorial Program</b> Gottu Vadyam Recital by : <b>Smt. Usha Rama Murthy; J.K.Shridhar</b> (violin); <b>P.Srinivasamurthy</b> (Mridangam); <b>R. Sathyakumar</b> (Ghatam)
<b>Sunday</b> <b>18.12.2005</b>	<b>PEPAC</b> at Hotel Taj West End for the 20th Congress of the International Sericultural Commission.
<b>Wednesday</b> <b>21.12.2005</b>	<b>PEPAC</b> at Palace Grounds, Vasanthnagar, Bangalore for the 20th Congress of the International Sericultural Commission.
<b>Sunday</b> <b>08.01.2006</b>	<b>PEPAC</b> at Sumukha Ganapathi Bhaktha mandali, M.N. Jois Road, Chamaraja Mohalla, Mysore - 570 023
<b>Tuesday</b> <b>10.1.2006</b>	<b>at 6.30 p.m. Sangeetha Kalarathna Bangalore K.Venkataram Shashtiabdhhi Poorthi Endowment concert</b> under joint auspices with and <b>Ayyanar College Of Music</b> , 11 <sup>TH</sup> MAIN, 4 <sup>TH</sup> BLOCK EAAST JAYANAGAR, BANGALORE 560011 Ramasudha Sangeetha Vahini – Special laya vinyasa by Mridanga Kala Shiromani A.V.ANAND (mridanga) CMANA Awardee N.AMRIT (Khanjari) followed by special Raga-Thana-Pallavi concert – Anoor Ananthakrishna Sharma (vocal), Nalina Mohan (violin), A.V.Anand (mridanga) N.Amrit (Khanjari)
<b>Thursday</b> <b>26.01.06</b>	from 9.00 am onwards <b>Amruthur Janaki Ammal Memorial Percussion Competition</b> (Courtesy : <b>M.R. Doraiswamy Iyengar</b> ) at Rotary House of Friendship, Lavelle Road, Bangalore.
<b>Wednesday</b> <b>01.02.2006</b>	<b>PEPAC</b> at the Ayyanar College of Music, 17, 11th Main Road, 4th Block East, Jayanagar, Bangalore.
<b>Saturday</b> <b>11.2.2006</b>	<b>at 6 p.m.</b> under joint auspices with and at <b>The Indian Institute of World Culture</b> , B.P.Wadia Road, Basavanagudi, Bangalore 04 <b>Rukmini Sreeram Memorial concert (Courtesy: Rukmini Charities)</b> - Vocal recital by Roopa and Deepa (Kasaravalli Sisters) R.Raghuram-volin, V.Nanjundamurthy-Mrudanga, R.Ramesh - ghata

- Saturday**  
**25.02.2006** **PEPAC** at PES Institute of Technology, 100 feet Ring Road, Bangalore.
- Sunday**  
**19.3.2006** **at 10.00 a.m.** under joint auspices with and at **MES Kalavedi**, Malleshwaram, SEMINIAR-11 on Talavadyas-**TANIAVARTANAM**
- Sunday**  
**26.3.2006** **at 10.00 a.m.** under joint auspices with and at **Gokhale Institute Of Public Affairs**, N.R.Colony, Bangalore 560019 **Ghatam K.S.Manjunath Memorial Endt Programme (Courtesy: M.Vishnu)**  
Special instrumental ensemble by students of SUSWARALAYA COLLEGE OF MUSIC, BANGALORE Rajkamal N - Flute, Sughosh Pavan S - Violin, Aditya - Violin, Deepa K Murthy - Violin, Nitin C - Mridangam, Amruth Nagasundar - Mridangam, Ranjini - Mridangam, Ashok - Khanjari, Bharadwaj R Sathavalli - Morsing, Phanindra Bhaskara - Ghatam, B N Phanindar - Tabla, Hariharan M B - Konnokol
- Sunday**  
**26.3.2006** **at 6.00 p.m. PEPAC** - presentation of the production at P.E.S. School of Engineering Hosur Road, Bangalore, in the presence of the representative of the South Zone Cultural Centre, Thanjavur

☎ : 26609100, 94484 63079

**ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ)**

183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು-11

ಮತ್ತು  
ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ, ಬೆಂಗಳೂರು  
ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

**25ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2006**

**ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ**

28-5-2006 ರಂದು ಭಾನುವಾರ ಸಂಜೆ 5.00 ಘಂಟೆಗೆ  
ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ, ಕೆ.ಆರ್. ರಸ್ತೆ, ಬೆಂಗಳೂರು-4

**ಶ್ರೀ ಕೆ. ಜಯರಾಜ್**

(ಕಮಿಷನರ್, ಬೆಂಗಳೂರು ಮಹಾನಗರ ಪಾಲಿಕೆ)

ಸಮಾರಂಭ ಉದ್ಘಾಟಿಸುವರು

**ಶ್ರೀ ವೆಂ. ಶ್ರೀನಿವಾಸ್**

(ನಿರ್ದೇಶಕರು, ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ)

ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ, ನನಸಿನ ಸಂಚಿಕೆಯನ್ನು ಬಿಡುಗಡೆ ಮಾಡುವರು  
ಸಂಗೀತ ಶಾಸ್ತ್ರಕೋವಿದ ಶ್ರೀ ಬಿ.ಎಂ. ಸುಂದರಂ  
(ಪ್ರಖ್ಯಾತ ಸಂಗೀತ ಶಾಸ್ತ್ರಜ್ಞರು) ಗೌರವ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸುವರು

**ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ**

ವಿದ್ವಾನ್ ಶ್ರೀ ಚಿಂಗಲ್‌ಪೇಟ್ ರಂಗನಾಥನ್ ಅವರು  
"ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಯನ್ನು ಸ್ವೀಕರಿಸುವರು

(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು

ಡಾ|| ಎ.ಹೆಚ್. ರಾಮರಾವ್,

ರಾಮಸುಧಾ ಚ್ಯಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ವಿದ್ವಾನ್ ಜಿ.ಎಸ್. ರಾಮಾನುಜಂ ಅವರು  
"ಹೆಚ್.ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ" ಯನ್ನು

ಸ್ವೀಕರಿಸುವರು

(ಲಯಕಲಾ ನಿಪುಣ ಖಂಜರಿ ಕಲಾಶಿರೋಮಣಿ

ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಜಿ. ಗುರುಪ್ರಸನ್ನ ಅವರು

ಸಿಮಾನ ಪ್ರಶಸ್ತಿ ಯನ್ನು ಸ್ವೀಕರಿಸುವರು

(ಕರ್ನಾಟಕ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್ ಆಫ್ ನಾರ್ತ್

ಅಮೇರಿಕ ಅವರ ಕೊಡುಗೆ)

ಸಮಾರಂಭದ ನಂತರ ರಜತ ಮಹೋತ್ಸವದ ಸಂದರ್ಭಕ್ಕಾಗಿ ವಿಶೇಷ ಲಯ

ವಿನ್ಯಾಸ ನಿರ್ದೇಶನ - ವಿದ್ವಾನ್ ಆನೂರು ಅನಂತಕೃಷ್ಣ ಶರ್ಮ

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು

ಕಲಾಭಿಮಾನಿಗಳಿಗೆಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

ಸೂಚನೆ : ಸಂಜೆ 4.30 ಘಂಟೆಗೆ ನಾಗಸ್ವರ ಸ್ವಾಗತ.

☎ : 26609100, 94484 63079

**PERCUSSIVE ARTS CENTRE(R)**

183, 8th Cross, 2nd Block, Jayanagar, Bangalore-11.

UNDER JOINT AUSPICES WITH

BANGALORE GAYANA SAMAJA, BANGALORE

**25th THAALAVAADYOTHSAVA 2006**

**INAUGURAL FUNCTION**

**Sri. K. JAIRAJ**

(Commissioner, Bangalore Mahanagara Palike)

has kindly consented to inaugurate

**Sri. V. SRINIVAS**

(Director, Directorate of Kannada & Culture)

will be the Chief Guest and release the Souvenir

Sangita Sastra Kovida **Sri. B.M. SUNDARAM**

(Renowned Musicologist)

will be the Guest of Honour

**PRESENTATION OF AWARDS**

**Vidwan CHINGLEPUT RANGANATHAN**

will receive

**PALANI SUBRAMANYA PILLAI AWARD**

(donated by Smt. SUDHA RAO and

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

of Ramasudha Charitable Trust)

**Vidwan G.S. RAMANUJAM**

will receive

**H.PUTTACHAR MEMORIAL AWARD**

(donated by Laya Kalaa Nipuna, Khanjari Kalaa

**Shiromani H.P. RAMACHAR)**

**Vidwan G. GURUPRASANNA**

will receive

**CMANA (USA) PRIZE**

(donated by Camatic Music Association of North America)

on Sunday, the 28th May, 2006 at 5-00p.m. at the  
Bangalore Gayana Samaja, K.R. Road, B'lore-04.

Inaugural function is followed by Special Silver

Jubilee Percussion Ensemble Directed by

Vidwan **ANOOR ANANTHAKRISHNA SHARMA**

**MUSIC LOVERS AND CONNOISSEURS**

**ARE ALL CORDIALLY INVITED**

NOTE: NAGASWARA SWAAGATHA AT 4-30 PM.

☎ : 26609100, 94484 63079

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ)

183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು-11

**25ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2006**

ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್‌ಘಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

31-05-2006 ರಂದು ಬುಧವಾರ ಸಂಜೆ 6.00 ಘಂಟೆಗೆ  
ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

**ಶ್ರೀ ಹೆಚ್.ಡಿ. ಕುಮಾರ ಸ್ವಾಮಿ**

(ಮಾನ್ಯ ಮುಖ್ಯ ಮಂತ್ರಿಗಳು, ಕರ್ನಾಟಕ ಸರ್ಕಾರ)

"ಕೆ.ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್‌ಘಾಟ್ ಮಣಿ ಅಯ್ಯರ್  
ಪ್ರಶಸ್ತಿ" ಯನ್ನು

(ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್ ನ ಅಧ್ಯಕ್ಷರು

ಶ್ರೀ ಕೆ.ಕೆ.ಮೂರ್ತಿಯವರ ಕೊಡುಗೆ)

**ವಿದ್ವಾನ್ ಮನ್ನಾರ್‌ಗುಡಿ ಎ. ಈಶ್ವರನ್**

ಅವರಿಗೆ ಪ್ರದಾನ ಮಾಡುವರು

**ಶ್ರೀ ಕೆ. ಕಸ್ತೂರಿರಂಗನ್**

(ರಾಜ್ಯ ಸಭಾ ಸದಸ್ಯರು, ನಿರ್ದೇಶಕರು, ಎನ್.ಐ.ಎ.ಎಸ್., ಬೆಂಗಳೂರು)

ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ

ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ತಾಳವಾದ್ಯ

ಸ್ಪರ್ಧೆಯ ಬಹುಮಾನಗಳನ್ನು ವಿತರಿಸುವರು

(ಎಂ.ಆರ್.ದೊರೈಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್‌ರವರ ಕೊಡುಗೆ  
ಹಾಗೂ

ರೋಟರಿ ಕ್ಲಬ್, ಬೆಂಗಳೂರು ರವರ ಸಹ ಪ್ರಾಯಜಕತ್ವ)

ಸಮಾರಂಭದ ನಂತರ ಡಾ|| ಎನ್. ರಮಣಿ ರವರಿಂದ

ಕೊಳಲು ವಾದನ ಕಾರ್ಯಕ್ರಮ.

ಪಿಟೀಲು - ಎಸ್. ಶೇಷಗಿರಿ ರಾವ್  
ಮೃದಂಗ - ಮನ್ನಾರ್‌ಗುಡಿ ಎ. ಈಶ್ವರನ್  
ಮೋರ್ಚಿಂಗ್ - ಬಿ. ರಾಜಶೇಖರ್  
ಖಂಜರಿ - ಬಿ.ಎಸ್. ಪುರುಷೋತ್ತಮ್

(ಕೃಪೆ : ಶ್ರೀ. ವಿ. ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭಾ)

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು

ಕಲಾಭಿಮಾನಿಗಳಿಗಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

ಸೂಚನೆ : ನಾಗಸ್ವರ ಸ್ವಾಗತ ಸಂಜೆ 5.30 ಘಂಟೆಗೆ

☎ : 26609100, 94484 63079

**PERCUSSIVE ARTS CENTRE(R)**

183, 8th Cross, 2nd Block, Jayanagar, Bangalore-11.

**25th THAALAVAADYOTHSAVA 2006**

**Sri. H.D. KUMAARASWAMY**

(Hon'ble Chief Minister of Karnataka)

will present

**K. PUTTU RAO MEMORIAL PALGHAT  
MANI IYER AWARD**

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

to

**Vidwan MANNARGUDI A. EASWARAN**

**Dr. K. KASTURIRANGAN**

(Member of Parliament, Director, N.I.A.S., Bangalore)

will be Chief Guest and distribute prizes to  
winners of

**AMRUTHUR JANAKI AMMAL MEMORIAL  
COMPETITION FOR PERCUSSIONS**

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

and co-sponsored by

**ROTARY CLUB OF BANGALORE)**

on Wednesday, the 31st May 2006, at 6-00 p.m.  
at Chowdiah Memorial Hall, Bangalore-560003.

followed by Flute recital by **Dr. N. RAMANI**

Violin - S. SESHAGIRI RAO

Mridangam - MANNARGUDI A. EASWARAN

Morching - B. RAJASHEKAR

Khanjari - B.S. PURUSHOTHAM

(Courtesy : **V. KRISHNAN,**

**PARTHASARATHY SWAMY SABHA)**

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

**Note:** Nagaswara Swaagatha at 5-30 p.m.

☎ : 26609100, 94484 63079

**ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ)**

183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು-11

ಮತ್ತು

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ, ಬೆಂಗಳೂರು

ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

**25ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2006**

**ಸಮಾರೋಪ ಸಮಾರಂಭ**

4-6-2006 ರಂದು ಭಾನುವಾರ ಬೆಳಿಗ್ಗೆ 10.00 ಘಂಟೆಗೆ  
ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ, ಕೆ.ಆರ್. ರಸ್ತೆ,  
ಬೆಂಗಳೂರು - 560 004.

**ಶ್ರೀ ಎಂ.ಪಿ. ಪ್ರಕಾಶ್**

(ಶಾಸಕರು, ಮಾಜಿ ಉಪಮುಖ್ಯಮಂತ್ರಿಗಳು,  
ಕರ್ನಾಟಕ ಸರ್ಕಾರ)

ಕಲಾ ಕೇಂದ್ರದ ರಜತ ಮಹೋತ್ಸವದ ಸಂದರ್ಭದಲ್ಲಿ  
ವಿಶೇಷ ಪುರಸ್ಕಾರವನ್ನು

(ಡಾ|| ಹೆಚ್.ಎಸ್. ಅನಸೂಯಾ ಕುಲಕರ್ಣಿ ಮತ್ತು  
ಶ್ರೀ. ಎನ್.ಆರ್. ಕುಲಕರ್ಣಿ ಅವರ ಕೊಡುಗೆ)

**ಡಾ|| ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್** ಅವರಿಗೆ ನೀಡುವರು.

**ಶ್ರೀ ಪ್ರೊ. ಬಿ.ಕೆ. ಚಂದ್ರಶೇಖರ್**

(ಶಾಸಕರು, ವಿಧಾನ ಪರಿಷತ್, ಮಾಜಿ ಸಚಿವರು, ಶಿಕ್ಷಣ-  
ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ, ಕರ್ನಾಟಕ ಸರ್ಕಾರ)  
ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸುವರು

ಮಹಾಮಹೋಪಾಧ್ಯಾಯ **ಡಾ|| ರಾ. ಸತ್ಯನಾರಾಯಣ**  
(ಪ್ರಖ್ಯಾತ ಸಂಗೀತ ಶಾಸ್ತ್ರಜ್ಞರು)  
ಸಮಾರೋಪ ಭಾಷಣ ಮಾಡುವರು

ಸಂಜೆ 5.00 - ಲಯವಿನ್ಯಾಸ ಲಯಲಹರಿ ತಂಡದವರಿಂದ  
6.30 - ಗಾಯನ - ಎಂ.ಎಸ್. ಶೀಲ  
ಪಿಟೀಲು - ಸಿ.ಎನ್. ಚಂದ್ರಶೇಖರ್  
ಮೃದಂಗ - ಹೆಚ್.ಎಸ್. ಸುಧೀಂದ್ರ  
ಘಟ - ಸುಕನ್ಯ ರಾಮಗೋಪಾಲ್  
ಮೋರ್ಚಿಂಗ್ - ಎಸ್.ವಿ. ಬಾಲಕೃಷ್ಣ

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು  
ಕಲಾಭಿಮಾನಿಗಳಿಗಿಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

ಸೂಚನೆ : ಬೆಳಿಗ್ಗೆ 9.30 ಘಂಟೆಗೆ ನಾಗಸ್ವರ ಸ್ವಾಗತ.

☎ : 26609100, 94484 63079

**PERCUSSIVE ARTS CENTRE(R)**

183, 8th Cross, 2nd Block, Jayanagar, Bangalore-11.

UNDER JOINT AUSPICES WITH

BANGALORE GAYANA SAMAJA, BANGALORE

**25th THAALAVAADYOTHSAVA 2006  
VALEDICTORY FUNCTION**

**Sri. M.P. PRAKASH**

(M.L.A., Former Deputy Chief Minister of Karnataka)

will present

**SILVER JUBILEE LIFETIME ACHIEVEMENT  
AWARD**

(donated by **Dr. H.S. ANASUYA KULKARNI  
& Sri N.R. KULKARNI**)

to

**Vidwan Dr. R.K. SRIKANTAN**

**Prof. B.K. CHANDRASHEKAR**

(M.L.C., Former Minister for Education & IT, G.O.K.)

will be Chief Guest

**Mahamahopadhyaya Dr.R.SATHYANARAYANA**

(Renowned Musicologist)

will deliver the valedictory address

on Sunday, the 4th June 2006, at 10-00 a.m.  
at Bangalore Gayana Samaja, K.R.Road,  
Bangalore - 560004.

5.00 p.m Laya Vinyasa by LAYA LAHARI

6.30 p.m Vocal Recital by M.S. SHEELA

Violin - C.N. CHANDRASHEKAR

Mridangam - H.S. SUDHINDRA

Ghatam - SUKANYA RAMAGOPAL

Morching - S.V. BALAKRISHNA

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

**Note:** Nagaswara Swaagatha at 9-30 a.m.

## ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)

ಸಂಸ್ಥಾಪಕರು : ಸಂಗೀತ ಕಲಾರತ್ನ ಬೆಂಗಳೂರು ಕೆ.ವೆಂಕಟರಾಂ  
183, 8ನೇ ಕ್ರಾಸ್, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು - 560 011.

### 25ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ - 2006

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ ಮತ್ತು ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್



ಠಿಗ ಠಿಗಿ ಠಿಗಿ ಗಠಿ ಗಠಿಠಿ  
in unison with cosmic rhythm

#### ಕಾರ್ಯಕ್ರಮಗಳು (ಬದಲಾವಣೆಗೊಳಪಟ್ಟು)

ಭಾನುವಾರ, 28.05.06 - ಸಂಜೆ 5 ಘಂಟೆಗೆ - ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ - ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ.

5.00 ಘಂಟೆಗೆ : ಉದ್ಘಾಟನೆ; ವಿದ್ಯಾನ್ ಚೆಂಗಲ್ ಪೆಟ್ ರಂಗನಾಥನ್ ಅವರಿಗೆ "ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಪ್ರದಾನ (ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ||ಎ.ಹೆಚ್.ರಾಮರಾವ್ ರವರ ಕೊಡುಗೆ); ವಿದ್ಯಾನ್ ಜಿ.ಎಸ್.ರಾಮಾನುಜಂ ಅವರಿಗೆ "ಹೆಚ್.ಫುಲ್ಕಾರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ" (ಖಂಜರಿ ಕಲಾಶಿರೋಮಣಿ ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ ರವರ ಕೊಡುಗೆ); ವಿದ್ಯಾನ್ ಜಿ.ಗುರುಪ್ರಸನ್ನ ಅವರಿಗೆ ಸಿಮಾನ ಬಹುಮಾನ (ಉತ್ತರ ಅಮೆರಿಕದ ಕರ್ನಾಟಕ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್ ರವರ ದತ್ತಿ) ಮತ್ತು ನೆನಪಿನ ಸಂಚಿಕೆ ಬಿಡುಗಡೆ.

7.00 ಘಂಟೆಗೆ : ರಜತ ಮಹೋತ್ಸವ ಸಂದರ್ಭದಲ್ಲಿ 25 ಲಯವಾದ್ಯಗಳ ವಿಶೇಷ ಲಯವಿನ್ಯಾಸ ನಿರ್ದೇಶನ - ಆನೂರು ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ (ಹೆಚ್.ಪಿ.ಕೆ.ಭಟ್ಟ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ - ಕೃಪೆ: ಡಾ|| ಶ್ರೀದೇವಿ ಮತ್ತು ಡಾ|| ಹೆಚ್.ಕೆ.ಚಂದ್ರಶೇಖರ್, USA)

ಸೋಮವಾರ, 29.05.06 : ಸಂಜೆ 5.30 ಘಂಟೆಗೆ : ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ.

5.30 ಘಂಟೆಗೆ : ಗಾಯನ ಕಾರ್ಯಕ್ರಮ ವಿದ್ಯಾನ್ ಚೆಂಗಲ್ ಪೆಟ್ ರಂಗನಾಥನ್ - ಮೈಸೂರು ದಯಾಕರ (ವಯಲಿನ್) ಎನ್.ಜಿ.ರವಿ (ಮೃದಂಗ) - ಬಿ.ಆರ್. ರವಿಕುಮಾರ್ (ಘಟ)

7.30 ಘಂಟೆಗೆ : ವಿಶೇಷ ಲಯವಿನ್ಯಾಸ - ಗುರು ಕಾರ್ಯಕುಡಿ ಆರ್. ಮಣಿ - ವಿ.ಸುರೇಶ್ (ಘಟ) - ಎನ್.ಅಮೃತ್ (ಖಂಜರಿ)

ಮುಖ್ಯ ಅತಿಥಿ : ಶ್ರೀ ಎಸ್. ಜಾನಕೀರಾಮ್, ನಿವೃತ್ತ ನಿರ್ದೇಶಕರು, ಯುನೆಸ್ಕೋ, ಪ್ಯಾರಿಸ್

ಮಂಗಳವಾರ, 30.05.06 : ಸಂಜೆ 5.30 ಘಂಟೆಗೆ : ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ.

5.30 ಘಂಟೆಗೆ : ಲಯವಿನ್ಯಾಸ ಟಿ.ಎಸ್. ಚಂದ್ರಶೇಖರ್ (ಮೃದಂಗ) - ಎ.ಎಸ್.ಎನ್. ಸ್ವಾಮಿ (ಖಂಜರಿ) (ನಾಗಮ್ಮ ಮತ್ತು ಎ. ವೆಂಕೋಬಾಚಾರ್ ಸ್ಮಾರಕ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ - ಕೃಪೆ : ಮೃದಂಗ ಕಲಾ ಶಿರೋಮಣಿ ಎ.ವಿ. ಆನಂದ್)

6.30 ಘಂಟೆಗೆ : ಡಾ|| ಆರ್.ಕೆ.ಶ್ರೀಕಂಠ್ (ಗಾಯನ) - ಆರ್.ಎಸ್. ರಮಾಕಾಂತ್ (ಸಹ ಗಾಯನ) ಚಾರುಲತಾ ರಾಮಾನುಜಂ (ವಯಲಿನ್) - ಟಿ.ಎ.ಎಸ್. ಮಣಿ (ಮೃದಂಗ) ಹೆಚ್.ಪಿ. ರಾಮಾಚಾರ್ (ಖಂಜರಿ) - ಆರ್.ಎ.ರಾಜಗೋಪಾಲನ್ (ಘಟ) (ಪಿ.ಎಂ. ನಂಜುಂಡಪ್ಪ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ - ಕೃಪೆ : ಶ್ರೀಮತಿ ರಾಜಲಕ್ಷ್ಮಿ ನಂಜುಂಡಪ್ಪ)

ಮುಖ್ಯ ಅತಿಥಿ : ಹರೀಶ್ ಡಿ.ವಿ. ಬೆಂಗಳೂರು ಮೀಡಿಯಾ ಸೆಂಟರ್

**ಬುಧವಾರ, 31.05.06** : ಸಂಜೆ 6 ಘಂಟೆಗೆ - ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನ

**6.00 ಘಂಟೆಗೆ** : ವಿದ್ಯಾನ್ ಮನ್ನಾರ್‌ಗುಡಿ ಈಶ್ವರನ್ ಅವರಿಗೆ ಕೆ.ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಟಾಟ್ ಮಣಿ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ (ಬೆಂಗಳೂರು ಅಕೆಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್‌ನ ಅಧ್ಯಕ್ಷ: ಕೆ.ಕೆ.ಮೂರ್ತಿರವರ ಕೊಡುಗೆ) ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ಸ್ಪರ್ಧೆಗಳ ತಾಳವಾದ್ಯ ಬಹುಮಾನ ವಿತರಣೆ. (ಕೃಪೆ : ಎಂ.ಆರ್. ದೊರೈಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್)

**7.30 ಘಂಟೆಗೆ** : ಕೊಳಲು ವಾದನ ಡಾ|| ಎನ್. ರಮಣಿ - ಎಸ್. ಶೇಷಗಿರಿ ರಾವ್ (ವಯಲಿನ್) ಈಶ್ವರನ್ (ಮೃದಂಗ) - ಬಿ.ರಾಜಶೇಖರ್ (ಮೋರ್ಚಿಂಗ್) ಬಿ.ಎಸ್. ಪುರುಷೋತ್ತಮ್ (ಖಂಜರಿ)(ಕೃಪೆ : ವಿ.ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭಾ)

**ಗುರುವಾರ, 01.06.06** : ಸಂಜೆ 5.30 ಘಂಟೆಗೆ : ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ.

**5.30 ಘಂಟೆಗೆ** : ಲಯವಿನ್ಯಾಸ ಕರ್ನಾಟಕ ಕಾಲೇಜ್ ಆಫ್ ಪರ್ಫರ್ಮನ್ಸ್ ಅವರ ತಾಳತರಂಗಿಣಿ ತಂಡದವರಿಂದ

**6.30 ಘಂಟೆಗೆ** : ಗಾಯನ ವಿದುಷಿ ಡಾ|| ಟಿ.ಎಸ್. ಸತ್ಯವತಿ - ಬಿ.ರಘುರಾಮ್ (ವಯಲಿನ್) ಸಿ. ಚಿಲುವರಾಜ್ (ಮೃದಂಗ) - ಎಂ.ಎ.ಕೃಷ್ಣಮೂರ್ತಿ (ಘಟ) ಬಿ.ಕೆ. ಚಂದ್ರಮೌಳಿ (ಖಂಜರಿ)(ಯು.ಡಿ.ಎನ್.ರಾವ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ - ಕೃಪೆ : ಶ್ರೀಮತಿ ನಳಿನಿ ರಾವ್ ಮತ್ತು ಕುಟುಂಬ, ಯು.ಡಿ.ನಾರಾಯಣ ಮೂರ್ತಿ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ - ಕೃಪೆ : ಶ್ರೀಮತಿ ಯಮುನ ದೇವಿ ಮತ್ತು ಕುಟುಂಬ) ಮುಖ್ಯ ಅತಿಥಿ : ಎಸ್. ಬಾಲ್‌ರಾಜ್, ಶಾಸಕರು ಕೊಳ್ಳೆಗಾಲ ಕ್ಷೇತ್ರ

**ಶುಕ್ರವಾರ, 02.06.06** : ಸಂಜೆ 5.30 ಘಂಟೆಗೆ : ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ.

**5.30 ಘಂಟೆಗೆ** : ಡಾ|| ಹೆಚ್.ಎಸ್. ಅನಸೂಯ ಕುಲಕರ್ಣಿ ಅವರಿಂದ "ಗಾಂಗ್" ವಾದ್ಯದ ಬಗ್ಗೆ ಸೋದಾಹರಣ ಭಾಷಣ

**6.00 ಘಂಟೆಗೆ** : ಕೊನಗೋಲು ಲಯವಿನ್ಯಾಸ - ವಿದುಷಿ ಸಾರಾ ಗೂಗಿ

**6.30 ಘಂಟೆಗೆ** : ಗಾಯನ ವಿದ್ಯಾನ್ ಸಂಜಯ್ ಸುಬ್ರಹ್ಮಣ್ಯಂ - ಹೆಚ್.ಕೆ. ವೆಂಕಟರಾಮ್ (ವಯಲಿನ್) ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ (ಮೃದಂಗ) - ಜಿ.ಎಸ್. ರಾಮಾನುಜಂ (ಘಟ) ಜಿ. ಗುರುಪ್ರಸನ್ನ (ಖಂಜರಿ)

ಮುಖ್ಯ ಅತಿಥಿ : ಎಂ.ವಿ.ಶಂಕರನಾರಾಯಣ್, ಕಾರ್ಯದರ್ಶಿ, ಜನತಾದಳ (ಜಾತ್ಯಾತೀತ)

**ಶನಿವಾರ, 03.06.06** : ಸಂಜೆ 5.30 ಘಂಟೆಗೆ : ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ.

**5.30 ಘಂಟೆಗೆ** : ಲಯವಿನ್ಯಾಸ ಎಂ.ಟಿ. ರಾಜಕೇಸರಿ (ಮೃದಂಗ)- ಬಿ.ಎನ್. ಚಂದ್ರಮೌಳಿ (ಖಂಜರಿ)

**6.30 ಘಂಟೆಗೆ** : ಚಿತ್ರವೀಣಾ ವಾದನ ವಿದ್ಯಾನ್ ಚಿತ್ರವೀಣಾ ಎನ್. ರವಿ ಕಿರಣ್ - ನಳಿನಾ ಮೋಹನ್ (ವಯಲಿನ್) - ಎ.ವಿ. ಆನಂದ್ (ಮೃದಂಗ) - ಸಿ.ಪಿ.ವ್ಯಾಸವಿಠಲ (ಖಂಜರಿ) - ಗಿರಿಧರ ಉಡುಪ (ಘಟ)

ಮುಖ್ಯ ಅತಿಥಿ : ಶ್ರೀ. ಡಿ.ಆರ್. ಶ್ರೀಕಂಠಯ್ಯ, ಮಾಜಿ ಮುಖ್ಯಸ್ಥರು, ಕರ್ನಾಟಕ ಛೇಂಬರ್ ಆಫ್ ಕಾಮರ್ಸ್ ಮತ್ತು ಇಂಡಸ್ಟ್ರಿ

**ಭಾನುವಾರ, 04.06.06** : ಬೆಳಿಗ್ಗೆ 10.00 ಘಂಟೆಗೆ : ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ.

**10.00 ಘಂಟೆಗೆ** : ಸಮಾರೋಪ ಸಮಾರಂಭ ಹಾಗೂ ಸಂಗೀತ ಕಲಾನಿಧಿ ಡಾ|| ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್ ಅವರಿಗೆ ರಜತಮಹೋತ್ಸವದ ವಿಶೇಷ ಪುರಸ್ಕಾರ

**5.00 ಘಂಟೆಗೆ** : ಲಯವಿನ್ಯಾಸ - ಲಯಲಹರಿ, ಅಯ್ಯನಾರ್ ಸಂಗೀತ ಕಲಾಶಾಲೆ ತಂಡದವರಿಂದ

**6.30 ಘಂಟೆಗೆ** : ಗಾಯನ ವಿದುಷಿ ಎಂ.ಎಸ್. ಶೀಲ - ಸಿ.ಎನ್. ಚಂದ್ರಶೇಖರ್ (ವಯಲಿನ್) ಹೆಚ್.ಎಸ್. ಸುಧೀಂದ್ರ (ಮೃದಂಗ) ಸುಕನ್ಯ ರಾಮಗೋಪಾಲ್ (ಘಟ) - ಎಸ್.ವಿ. ಬಾಲಕೃಷ್ಣ (ಮೋರ್ಚಿಂಗ್)

ಮುಖ್ಯ ಅತಿಥಿ : ಡಾ|| ಬಿ.ಎಸ್. ರಾವ್ (ನಿವೃತ್ತ ನಿರ್ದೇಶಕರು, ಇಸ್ರೋ) ಶ್ರೀಮತಿ ಹರಿಣಿ ರಾವ್ (ಖ್ಯಾತ ಚಿತ್ರ ನಟಿ)

ಕಲಾ ಪ್ರೋಫೆಸರ್‌ಗಳು, ಕಲಾವಿದರು, ಕಲಾಭಿಮಾನಿಗಳಿಗೆಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

# PERCUSSIVE ARTS CENTRE (REGD.)

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

## 25th THAALAVAADYOTHSAVA 2006

under joint auspices with **Bangalore Gayana Samaja & Academy of Music**  
from Sunday 28.5.2006 to Sunday 4.6.2006



tha dhi gi na thos  
in unison with cosmic rhythm

## PROGRAMMES (SUBJECT TO ALTERATIONS)

### 28th May 2006, Sunday at Bangalore Gayana Samaja

5.00 pm : Inauguration, Presentation of Awards and Release of Souvenir **Palani Subramanya Pillai Award** (Courtesy: **Sudha R.Rao & Dr.A.H.Rama Rao**) and title **Laya Kala Nipuna** to Vidwan **Chingleput Ranganathan H.Puttachar Award** (Courtesy: **Khanjari Kala Shiromani H.P.Ramachar**) and title **Laya Kala Prathibha Mani** to Vidwan **G.S.Ramanujam CMANA Prize** (Courtesy: **Carnatic Music Association of North America**) to Vidwan **G.Guruprasanna**

7.00 pm : Special Silver Jubilee Percussion Ensemble of 25 percussion instruments directed by Vidwan **Anoor Ananthakrishna Sharma** (**H.C.K.Bhatta memorial programme** - Courtesy : **Dr.Sridevi & H.K.Chandrashekar, U.S.A**)

### 29th May 2006, Monday at Bangalore Gayana Samaja

5.30 pm : Vocal Recital by Vidwan **Chingleput Ranganathan - Mysore Dayakara** (violin)- **N.G. Ravi** (mridanga)- **B.R.Ravikumar** (ghata)

7.30 pm : Special Laya Vinyasa by **Guru Kaaraiyadi R.Mani** (mridanga) **V.Suresh** (ghata) - **N.Amrit** (khanjari)  
Chief Guest : **Sri. S. Janakiram, Director (Retd.), UNESCO, Paris**

### 30th May 2006, Tuesday at Bangalore Gayana Samaja

5.30 pm : Laya Vinyasa by **T.S.Chandrashekar** (mridanga)-**A.S.N.Swamy** (khanjari) (**Nagamma & A.Venkobachar Memorial Endowment Programme** Courtesy : **Mridanga Kala Shiromani A.V.Anand**)

6.30 pm : Vocal Recital by **Dr. R.K.Srikantan - R.S.Ramakantha** (vocal support) **Charulatha Ramanujam** (violin) - **T.A.S.Mani** (mridanga) - **H.P.Ramachar** (khanjari) - **R.A.Rajagopalan** (ghata) (**Sri. C.M. Nanjundappa Memorial Programme** Courtesy : **Smt. Rajalakshmi Nanjundappa**)

Chief Guest : **Hareesha D.V. Chairman, Bangalore Media Centre**



**31st May 2006, Wednesday at CHOWDIAH MEMORIAL HALL, Bangalore**

6.00 pm : Presentation of **K.Puttu Rao Memorial Palghat Mani Iyer Award** (Courtesy : **K.K.Murthy**, President, Academy of Music, Bangalore) and title **Mridanga Kala Shiromani** to **Vidwan Mannargudi Easwaran** followed by prize distribution to winners of **Amruthur Janaki Ammal Memorial Percussion Competition** (Courtesy : **M.R.Doraiswamy Iyengar**, President, Arts Centre)

7.30 pm : Flute recital by **Dr.N.Ramani - S.Seshagiri Rao** (violin) - **Mannargudi A.Easwaran** (mridanga) **B.Rajashekar** (morching) **B.S.Purushotham** (khanjari) (Courtesy : **V. Krishnan, Parthasarathy Swamy Sabha**)

**1st June 2006, Thursday at Bangalore Gayana Samaja**

5.30 pm : Laya Vinyasa by **TALA TARANGINI** – Percussion ensemble of Karnataka College of Percussion

6.30 pm : Vocal recital by Vidushi **Dr. T.S.Sathyavathy - B.Raghuram** (violin) **C.Cheluvraj** (mridanga) **M.A.Krishnamurthy** (ghata) - **B.K.Chandramouli** (khanjari) (**U.D.N.Rao Memorial programme** - Courtesy: **Nalini Rao & Family & U.D.Narayanamurthy Memorial Programme** Courtesy : **Smt.Yamuna Devi & Family**) Chief Guest : **S. Balaraj, MLA, Kollegal Constituency**

**2nd June 2006, Friday at Bangalore Gayana Samaja**

5.30 pm : 'Gong – the multi faceted instrument' Lecture demonstration by **Dr. H.S. Anasuya Kulkarni** (**Dr. R.K.Srikantan Endowment Programme**)

6.00 pm :Konagolu laya vinyasa by Vidushi **Sarah Gueghi**

6.30 pm :Vocal recital by Vidwan **Sanjay Subrahmanyam - H.K.Venkataram** (violin) - **Anoor Ananthakrishna Sharma** (mridanga) **G.S.Ramanujam** (ghata) - **G.Guruprasanna** (khanjari)

Chief Guest : **M.V. Shankaranarayan, General Secretary, Janatha Dal (S)**

**3rd June 2006, Saturday at Bangalore Gayana Samaja**

5.30 pm : Laya Vinyasa by **M.T.Rajakesari** (mridanga) - **B.N.Chandramouli** (khanjari)

6.30 pm : Chitravina recital by **Chitravina N.Ravikiran - Nalina Mohan** (violin) **A.V.Anand** (mridanga) - **C.P.Vyasa Vittala** (khanjari) - **Giridhar Udupa** (ghata)

Chief Guest : **Sri. D. R. Srikantaiah, Former Chairman, Federation of Karnataka Chamber of Commerce and Industry**

**4th June, Sunday at Bangalore Gayana Samaja**

10.00 am : Valedictory session and Presentation of Silver Jubilee Lifetime Achievement Award to Vidwan **Dr.R.K.Srikantan**

5.00 pm : Laya Vinyasa by **LAYA LAHARI** – Percussion ensemble of Sri Ayyanar College of Music

6.30 pm : Vocal recital by Vidushi **M.S.Sheela - C.N.Chandrashekar** (violin) **H.S.Sudhindra** (mridanga) **Sukanya Ramagopal** (ghata) - **S.V.Balakrishna** (morching)

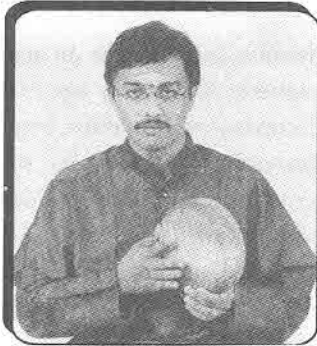
Chief Guest : **Dr. B.S. Rao, (Former Director, ISRO) and Mrs. Harini Rao (Renowned Cine Artiste)**

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

## Profiles

**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. G. Guruprasanna receives this prize for the year 2006.

### G. GURUPRASANNA



Guru Prasanna is a talented young percussion artiste who is well versed in playing Mridangam and Khanjira and is considered as one of the very competent and sought after Khanjira artistes' of Bangalore. He was born in Bangalore on 24th December 1976, to Smt. G. Leelavathi and Sri K. Gundappa.

He has a Master's degree in Software systems and is working at Wipro Technologies. He was initiated to learn Mridangam at the age of 6 under the tutelage of Vidwan R. Sathyakumar at Sri Ayyanar College of Music. He continued his further learning under the guidance of versatile percussion maestro, Layakala Pmthibha Mani Vidwan Anoor R Ananthakrishna Sharma. Cur-

rently, he is pursuing the Khanjira training under Vidwan C. P. Vyasa Vittala, an accomplished Khanjira artiste and disciple of Khanjira maestro Vidwan Late G. Harishankar.

Started at the age of 12 as a performing artiste, Guru Prasanna has given performances at prestigious sangeetha sabhas all over India. He is performing as a "B-High" grade artiste in AIR and Doordarshan.

As an accompanying artiste, he has performed with many renowned artistes such as. Dr. R. K. Srikantan, T.K.Govinda Rao, T.V. Shankaranarayanan, O. S. Thyagarajan, A. K. C. Natarajan, M. S. Sheela, Kunnukudi R. Vaidyanathan, Sudha Raghunathan and many others. He has given Khanjira accompaniment with the Mridangam greats such as Dr. T. K. Murthy, A.V. Anand, M. S. Ramaiah, Srimushnam V. Rajarao, Anoor Ananthakrishna Sharma and many others.

He is part of many leading percussion ensembles of Bangalore such as, Laya Lahari, Laya Vrushti, Laya Milana and Laya Lasya.

He has got many merits and awards such as. Recipient of Karnataka State Scholarship from 1989-91, Secured 1st Prize in Khanjira with B-grade in AIR National level competitions - 1998, Awarded "Ananya Prathibhe" for Khanjira - 2000, Awarded "Best Khanjira Artist" by the Karnataka Gana Kala Parishat during the 33rd Annual Conference - 2002, Awarded Late Sri B. Seetharam Iyengar Memorial award given to young, talented percussionist with the title 'Khanjira Praveena', by Sri Thyagaraja Aradhana Samithi of Sri Rangaswamy Temple established by Vidwan V. Praveen - 2005

In recognition of his promising career G. Guruprasanna 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 mrudangist late H. Puttchar 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.

Puttchar was regarded as an accomplished accompanist and he lived upto his reputation.

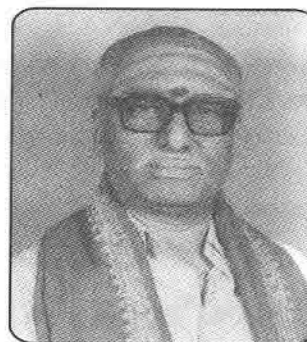


He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Karnataka Sangeetha Nataka Academy felicitated him with the award. He passed away on 11-12-1981.

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 G.S. Ramanujam gets this award for 2006.

### 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

### *Profiles*

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. Puttachar Memorial Award" (an award in memory of his father H. Puttachar) to be awarded to a young versatile musician. This award is presented to Vidwan G.S. Ramanujam this year 2006.

### G.S. RAMANUJAM



Vidwan G.S. Ramanujan is one of the leading and sought after percussion artist of Karnataka. Born in a family of musicians, his interest in music, particularly percussion, was spotted by his parents and sisters vidushis. G S Kamala and G S Rajalakshmi. Accordingly he was put under the tutelage of Ganakalabhooshana P G Lakshminarayana, who moulded him as one of the accomplished Mridangam and Ghatam artist.

Vidwan G S Ramanujan has accompanied al-

most all senior and leading artists of camatic music on both Mridangam and Ghatam. To name a few, Dr. (late) Semmangudi Srinivasa Iyer, Dr.M.Balamuralikrishna Lalgudi G Jayaraman, Parur M.S.Gopalakrishnan Dr. N.Ramani, T.V.Shakaranarayanan, Madurai T.N. Sheshagopalan; Dr.R.K.Srikantan, Bombay Sisters, M.S.Sheela etc.He has toured all over India and abroad giving concerts. He is a graded artist of All India Radio and has participated in Radio Sangeetha Sammelan Programmes and National Programmes of AIR and Doordarshan. He has also given lecture demonstrations and presented papers at music conferences and seminars in Mysore and Bangalore.

He has won many prizes and awards and important among them are First prize in AIR music competition, Ananya Yuva Puraskara. Apart from being an accomplished Mridangam and Ghatam artist, he holds a Postgraduate degree in Economics and Statistics and presently is a Professor of Economics at Mahajana First Grade College, Mysore.

In recognition of his promising career G.S. Ramanujam is awarded the H. Puttachar Memorial Award.

### 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 Mridangam 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 synchronization 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 Chingleput Ranganathan for the year 2006.

#### RAMASUDHA CHARITABLE TRUST



**Smt. SUDHA RAO**



**Dr. A. H. RAMARAO**

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

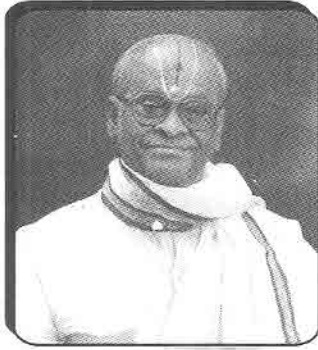
people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila Samruddhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. 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 different 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 Chingleput Ranganathan for the year 2006.

### CHINGLEPUT RANGANATHAN



Chingleput Ranganathan, born in Chennai on 24th November 1938. His mother was his first Guru. Then he became the disciple of Flute Vidwan H.Ramachandra Sastri. He studied Camatic Music under Alathur Brothers and Alathur Venkatesa Iyer in Gurukula System for ten years. His Arangetram was held in the Nerur Sadasiva Bramendral Utsavam in the year 1955. Vidwan Ramanathapuram M.N.Kandaswamy accompanied him on the Mridangam and Ranganathan was very much gifted as his guru Alathur Sri Venkatesa Iyer himself accompanied him on the harmonium on the occasion of his Arangetram.

At an early age of Seventeen, Ranganathan got the First Prize in the Music Competition-October 1955, conducted by the All India Radio at the hands of the First President of India Dr.Rajendra Prasad. He is an 'A' Grade Artist from the All India Radio and served for 20 years as a STAFF ARTIST in the ALL INDIA RADIO (A.I.R., CHENNAI). He is the Asthana Vidwan of the Kanchi Kamakoti Mutt, Kanchipuram. Presently he is serving as a PRINCIPAL in the Teachers College of The Music Academy.

### PALGHAT MANI IYER

Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilvamaalai R. Sesha Bhagavata, a well-known musician, at Pazhayanur, 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 Bhagavata, Ennappadam Venkatarama Bhagavata and for Chembai Vaidyanatha Bhagavata. 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 Mridangam Artist Mannargudi A. Easwaran gets this Award for the year 2006.

**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.

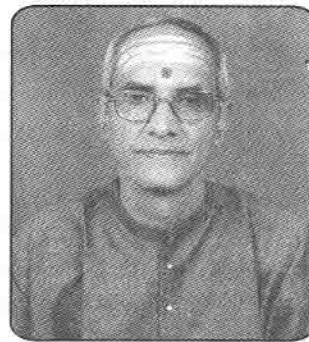
In his fond memory, his son K.K. Murthy has been donating the prestigious Palghat Mani Award to an eminent artist. Versatile Mridangam Artist Mannargudi A. Easwaran gets this Award for the year 2006.

**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 internationally 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.



**MANNARGUDI A. EASWARAN**

Mannargudi A. Easwaran he was born in the illustrious family of the great Appayya Dikshitar, and was blessed with affectionate parents late Sri. Appayya Dikshitar and Smt. Janakiammal on 1st April 1947. He started learning

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mridangam at a tender age of 8 under KUNISERI SRI U. KRISHNAMANI IYER. He is a arts graduate of the University of Madras.

He has been giving public performances throughout the country and abroad for 48 years and has had 23 years of service as staff artiste in ALL INDIA RADIO as grade 'One' instrumentalist and a top rank artiste.

#### **Career Achievements**

He had the privilege of accompanying the Stalwarts of Carnatic Music like Semmangudi Sri R. Srinivasa Iyer, Smt. M.S. Subbalakshmi, Dr. M.L Vasanthakumar Maharajapuram Sri S. Santhanam, and Top ranking artists like Dr. M. Balamurali Krishna Veena Sri S. Balachander, Sri T.N. Krishnan, Lalgudi Sri Jayaraman, Mandolin Sri. U. Srinivas, Madurai Sri T.N. Seshagopalan, Dr. N. Ramani, Sri T.V. Sankaranarayanan, Sri O. S. Thyagarajan, Sri N. Ravikiran, Maharajapuram S. Ramachandran, Smti Sudha Raghunathan, Sri. P Unnikrishnan. Sri Sanjay Subramaniam, Sri Vijaya Siva, Sri Ganesh, Sri. Kumaresh and SriT.M Krishna.

He also had the opportunity to participate in the "Radio Sangeet Sammelan" and the National Program of All India Radio and Doordarshan. He took part in the Silver Jubilee Celebrations of the Indian Independence held at Red Fort, New Delhi in 1972.

He was invited to teach mridangam as a "Visiting Professor\*" at the San Francisco State University, during 1979 and at the Tamil Nadu lyal isai Kaliuri for the year 2002 - 2003.

In recognition of his achievements, he receives the K. Puttu Rao Memorial Palghat Mani Iyer Award for the year 2006.



**Karnataka Kalaa Shree**

**Dr. Anasuya Kulkarni N.R. Kulkarni**

Vidushi Anasuya Kulkarni underwent training in Karnatak classical vocal music under the great violinists Sangeetha Kalarathna R.R. Keshavamurthy and Sangeetha Kalanidhi Mysore Chowdiah. She was a very popular vocalist and cut records for HMV & AIR. After her wedding with N.R. Kulkarni, Anasuya - Veena Kulkarni had opportunities to visit and stay in different countries round the globe, wherever Kulkarni was post on his UN assignments. She underwent training in Hindustani classical vocal under Mohd. Hussain Sarahang at Kabul.

With her in-depth knowledge of theory she is the first Indian to become an actual performer of music in Indonesia, Papua, New Guinea, Uganda, Bhutan etc. Anasuya has adapted "Angklung" an Indonesian Bamboo rattle instrument to play Karnatak classical music; the Percussive Arts Centre released an audio cassette of this in May 98 in connection with their programmes to highlight the Achievements in the field of Percussive arts over these 50 years.

Sri Narayan Kulkarni hailing from Kanbur of Bijapur Dist, educated in Dharwar, Bijapur and Delhi had a short stint with the Bombay State Road Transport Corporation and Industrial Finance Corporation of India in New Delhi. He went to Kabul in Afghanistan in 1963 to work for Afghan Airlines. In 1964, Kulkarni joined



the United Nations Technical Assistance Bureau, subsequently named as United Nations Development Programme (UNDP). During his tenure with UNDP, Kulkarni served in Afghanistan, Mangolia, Indonesia, Papua, New Guinea, Uganda, Ethiopia & Bhutan. Kulkarni is responsible in supporting his wife Veena, formerly & popularly known as H.S. Anasuya to take up study of musics of various countries in his different assignments.

Kulkarnis thus became cultural ambassadors of India and are propagating international corporation and understanding in their own unique ways.

Patrons of Art & Culture, Kulkarnis have sponsored this documentation work of the Art Centre with a view to preserve in cold print, the salient aspects of Taalavadyaas and their invaluable technicalities.

On the Eve of the Silver Jubilee Celebrations of the Arts Centre Dr. Anasuya Kulkarni and N.R. Kulkarni have gladly donated the Silver Jubilee Life Time Achievement Award. Renowned musician Dr. R.K. Srikantan is receiving this award on the valedictory function of the 25th Talavadyothsava on the 4th of June.

#### **SANGEETHA KALANIDHI**

#### **Dr. R.K. SRIKANTAN**

Vidwan Sri R.K.Srikantan was born in 1920 to a distinguished family of traditional musicians of Rudrapatna in Hassan district in Karnataka, which is situated on the banks of the river Cauvery. Srikantan is the youngest son of Late Sri R.Krishnashastry who was a great scholar in Sanskrit and Kannada, a noted poet, versatile artist, and also a Harikatha Vidwan. Srikantan's grand father Sri Narayanappa of Bettadapur was also a musician and a very close friend of Sri Veena Sheshanna of Mysore. After taking initial



lessons of music from his father at a tender age and later from his illustrious brother Sri R.K.Venkatarama Shastry. Srikantan came under the influence of all leading musicians of Yore from the South.

The noteworthy features of Srikantan's music adherence to sruthi, clear-cut pronunciation of the text and equal emphasis on rhythm with simultaneous concentration on Bhava and Bhakti aspect of music. In fact he can be safely considered to be the last of the surviving veterans of traditional carnatic vocal music in Karnataka.

Srikantan has been performing for over six decades throughout the length and breadth of the country in all leading sabhas and festival series. He has been featured in national programmes and also in the radios Sangeetha Sammelan programmes several times and thus has contributed significantly to the enrichment of this divine art. It is also a matter of pride that Srikantan belongs to the Thyagaraja Sishya parampara (Sri Thyagaraja - Walajapet Venkataramana Bhagavathar - Mysore Sadashiva Rao - Veena Subbanna - R.K.Venkatarama Shastry - R.K. Srikantan).

Apart from being a great performance. Srikantan has another distinction to his credit, that of being a very great teacher, which is amply testified by a school of knowledgeable disciples including Srikantan's and others. By this Srikantan has

### *Profiles*

joined the select band of master performers cum teachers like Tiger Venkatachar, Ariyakudi Ramanujula Iyengar, Musiri Subramanya Iyer etc.

An arts graduate from Mysore University (1947). Srikantan has been the recipient of many awards and titles in recognition of his outstanding and services to the cause of music.

In addition to this, Srikantan has been serving the cause of music as a member of the experts committee of music academy. He retired as the music producer of A.I.R. Bangalore after a meritorious service of 32 years. He is a top ranking artist in the A.I.R. artist gradation. He has given a number of lecture demonstrations in all leading Sabhas of the country and has produced numerous music cassettes. He was appointed as the visiting professor by the Government of Kerala in the Government Music

College, palgat.

Also, he was invited in 1985 and 1986 by Sri Venkateshwara Temple Committee, Pittsburgh, U.S.A. for teaching assignment and also to give a series of concerts across the country. In 1986 he was invited as the visiting artist by the department of oriental music University of York, Toronto for a teaching assignment. Recently, in early 2002 he was invited to participate in the Thygaraja festival in Cleveland, U.S.A. and returned to India in June 2002 after a number of successful and Astounding performances in several major places across the country, like New Jersey, Phoenix, Chicago, Raleigh, San Jose, San Diego and Los angels.

Sri Srikantan still performs in a manner where he touches the soul of a sangeetha rasika and is a teacher with a difference.

*With Best Wishes From*

**H. GEETHA & FAMILY**

Karnatak Classical Vocal Musician

418, 10th Cross, Vykhari, Padmanabhanagar,  
Bangalore -560 070

## SHRUTHIR MATHA LAYAH PITHA

Palghat Sri Mani Iyer Memorial Lecture by Prof. T. R. Subramanyam

(formal text of the lecture)

One and all quote the above caption, but it is doubtful whether all of them know the import of the expression. Both the word *shruthi* and *laya* have more than one meaning. It should be worthwhile to identify those meanings that are of greater relevance to music. Though this conference is intended to highlight *laya* let us dwell a little on *shruthi* too. "*Shrooyate iti shruthihi*" is the explanation in Sanskrit. "Shrooyate" means "one that is heard or audible". The *Vedas* are also known as *shrutis* because they are believed to have come into existence from great sages who "heard" and not read them anywhere. The text of *Vedas* is said to have fallen into the ears of great seers as if from nowhere and mankind thus obtained the *Vedas* only from aural tradition - from what was heard and not read or taught in any other form.

The art of music sustains on aural transmission. *Shruthi* therefore is a word of paramount importance in music. *Shruthis* or the *Vedas* are also believed to be the primary source for the evolution of the great art of music. But the word *shruthi* has other specific meanings in music. The widely understood meaning of the word *shruthi* is the English word "pitch" and unless otherwise said it would mean the pitch which is the base on which a particular singing is anchored. Pitches have been graduated in western music as C, C#, D, D# and so on. Performers are expected to religiously conform to the chosen pitch or *shruthi* throughout the renditions. Musical treatises refer to 22 *shruthis* - *Dwavimshathi shruthyah*. *Mutthuswami Dikshitar* has also referred to these 22 *shruthis*

in one of his *kritis*. Musicologists have tried to identify these *shruthis* as products of experiments on the cycle of fifths and fourths, working on the cycles of consonant notes. These *shruthi* experiments are rather too theoretical and therefore outlandish even among literate practicing musicians and many of them are inclined to cast aside these theoretical numbers and fractions as dry musicology. But musicologists quote the *dhruva veena*, *chala veena* experiments of no less an author than *Bharata* himself. Even in *Silappathikaram*, a work of the same vintage of 20 centuries there is reference to 22 *alagus*, a tamil equivalent to the word *shruthis*. To a genuine lover of music the word *shruthi* would mean only that pleasant aural experience that he gets when a human voice or an instrument is producing music in total alignment to a particular chosen pitch and this is the basic aim of music. Perhaps because of this *shruthi* was given the exalted place of a mother in the saying "*Shruthir Matha Layah Pitha*". It would not be correct to say that music is the offspring of the parent *shruthi* and *laya*. Let us now examine the word *laya*.

Even as it is difficult to decide who is more important - the father or the mother, so also it is difficult to rate the priority between *shruthi* and *laya*. Motherhood is always associated with kindness, benevolence and pleasantness. Perfect alignment to *shruthi* generates and ethereal pleasantness in the listeners. The sweet experience has been likened to the tenderness of motherly care and *shruthi* therefore has been called *matha*. *Laya* on the

other hand involves a suggestion of strictness and regimentation that is usually resorted to by a father and so the expression "*layah pitha*". The word *laya* is loosely translated as rhythm but it has other meanings, of deeper significance. When two forces agree in pleasant synchronization that natural agreement is called "*layippadu*" in tamil. When a person is engrossed in doing something this word "*layippadu*" is used. This can be said in English as moving in concert with something. This sort of *laya* is said to be controlling the entire universe. All planets in the galaxy have been ordained by the Almighty to move in a particular *laya* and life is normal only when this *laya* or movement is perfect. Even a slightest dislocation in this *laya* can cause enormous devastation. Such *laya* of the universe is a marvelous co-existence of the speeds and velocities of huge masses. There are philosophers who believe that every human system is a universe and therefore *laya* is in operation in every human being. It manifests itself in the heartbeats and pulse rates of the human body, which can be said to be in good health only when this *laya* is in order.

There is a widespread misconception of equating *layam* to *talam* using the same word rhythm for both. Rhythm is of course nearer to *layam* than *talam*. It is worthwhile spending a little time over analyzing the subtle difference in the two terms *layam* and *talam*. When a soldier is walking in strict stepping in a particular direction, covering exactly the same time and distance in every step he can be said to be moving in perfect *layam*. If, on the other hand, the soldier were to turn in a direction by ninety degrees after every tenth step, maintaining the time and distance perfectly in every step, he

will reach the place where he started in his forty first step and this cycle will be in operation as long as he walks. The soldier can now be called as one maintaining not only *layam* but also in a particular cycle. Such a cycle is called *talam*. It is possible that the soldier can strictly adhere to the turning at every eleventh step even when he is not perfect in maintaining the same time and distance covered in every step. The soldier is now correct in *talam* but incorrect in *layam*. The other possibility is the soldier maintains the perfect rhythm in walking but falters in maintaining the discipline of turning exactly in his eleventh step. Now he can be called as correct in *layam* but not so in *talam*. This can very well happen to a musician who may show the *talam* correctly but not singing in *layam* or vice versa. In the case of the soldier completion of forty steps and arriving at the starting place is a repeatable cycle that is correctly called as an *avarta* or *avartanam* of a *talam*. The word "*vartha*" in *Sanskrit* means circle. Instead of a soldier a mechanical device can be so operated to move in such a manner by which it is made to reach the starting place not necessarily in four turns, but in a hexagonal move of six turns. The operation is now in a *talam* of six moves and not four as the soldier did. It is thus possible to have different cycle of four, six or other number of moves. Each cycle is called a different *talam* where the basic understanding is that the unit step of the soldier or the machine is made of perfectly equal time and distance. *Layam* can thus be equated with an atom and *talam* to a molecule. It is *layam* that generates the pleasure of oneness with the movement and *talam* serves to monitor the movement. *Layam* is the unit and *talam* is the measure. Awareness for *layam* is thus fundamental and absolute while

awareness for *talam* can be mechanical and intellectual. My personal opinion is that Carnatic music is unnecessarily burdened with too many *talams*, which mar and come in the way of genuine awareness for *layam* and ultimate bliss of "*sangeeta ananda*".

The *talam* serves the purpose in *kritis* and other compositions what meter does to poetry. Poetry suffers from limitations imposed by prosody and meter and freedom of the choice of words for effective communication is thus limited. Poetry is concerned more with manner than with matter. A legal document can thus be never be made in poetry. *Talam* similarly is concerned more with manner than the basic matter, the *layam*. Perfectly showing the details of *talam* without remaining in *layam* can never produce good musical enjoyment. But the converse is possible. Film music and folk music care very little for *talam*, but they have the widest appeal because of the perfect *layam*. Unfortunately, Carnatic music has all along had the undue burden of *talams* and musicologists and *tala* enthusiasts seem to have vied with one another in proposing more and more number of *talas*, not satisfied with the usual 35. The 108 and the 72 scheme of *talas* too have had adherents. On top of this come the Tiruppugazh *talas*. The 108 *talas* advocate *shadangas* or six articulations of showing the *tala*. Articulations like *plutham* and *kaka padam* involves unbecoming movements of the singers limbs that divert the attention of both the performers and listeners. No musician seems to have raised the issue of the irrationality in the formation of the 108 or 72 *talas*. They are random combinations of the six *anga* which themselves can be called unwarranted. That there are Sanskrit

*shlokas* for these *talas* is considered an indication of their validity and status. If classical music has to be brought to the common man and freed from the bondage of over regimentation, the tyranny of showy *talas* must first be eased and musicians must be made to pay due attention to *layam* and perfect rhythm rather than to the *talams*.

At the other extreme those who advocate total disregard to *laya* intricacies and want only melodious and familiar music. There have been famous press critics who considered *ragam-tanam-pallavi* as colossal waste of time. This is indeed unfortunate. *Manodharma sangeetam* or individual creativity is a phenomenon that exists only in Indian music and the peak point in it is *pallavi* singing in Carnatic music. To enjoy the beauty of *laya* there should be some equipment in the listener. The lack of this equipment should not come in the way of due attention to *laya* itself. It is of course a fact that there have been hard core *laya* specialists who were jingoistic adherents to the mysteries of *Talam* at the cost of melody, *sahityam* and other aspects of classical music. It is this tribe of musicians and that clan of ill-equipped press critics that have contributed to the failure of the musical fraternity which has failed in its duty of exploring the beauty of *laya* and making it available to the listeners at large. Luckily, we are now in a period when literacy among the musicians and listeners is at a happy level. The environment is conducive to proper elevation of real values and lifting the status of *laya* awareness to the exalted level it deserves. Conferences like the one we are attending now are indications that things are proceeding along the desired lines.

## Role of Laya in Karnatak Music

(Sangeetha Vidyanidhi BANGALORE K. VENKATARAM)

### WHAT IS KARNATAK MUSIC?

This was described as a music of South India i.e. music created, performed and heard in Andhra Pradesh, Tamil Nadu, Karnataka and Kerala. Areas in the North and North-west of Andhra Pradesh and several areas in Karnataka like Hubli, Dharwar etc. are popular for Hindustani Music. Today Karnatak means, the Kannada speaking state. But five centuries back, Karnataka meant the whole of South India, South of the Vindhyas. Vijayanagar under the reign of Krishnadevaraya stretched from river Krishna and to Kanyakumari and the whole area was known then as Karnataka. This was also the period of Purandaradasa (1480-1564) who is revered as the Pithamaha of Karnatak Music. It is for this period we use the term Karnatak music in the sense it is in usage today. As Hindustani music is also popular and practiced in these areas now, we cannot strictly name this as South Indian music. Hence a better usage would be Karnatak music.

### WHAT IS LAYA?

The word "Laya" has more than a dozen connotations in Sanskrit language. This includes such meanings like, adherence, fusion, universal destruction, deep concentration, time in music, an embrace, the supreme being, the union of song-dance and instrumental music, etc.

"Sruti Maataa, Laya Pitaa" (Sruti is the mother of music and Laya its father) is an oft-repeated quotation. But only a few would have perhaps pondered over its real significance. The mother nourishes the child, pours all her love and makes it grow. This is the function of

"Sruti" in music. The father comes to discipline the growth of the child; in music, "Laya" or "Taala" steps in to discharge the function of the father.

Rhythm is fundamental in all arts. In music specially, "rhythm means the ebb and flow of longer and shorter tones and tone groups". The idea of "meter" is also connected with that of rhythm. The meter is certain regularity in rhythmic patterns a regularity marked by accents. The concept of rhythm in Karnatak music is very very advanced and sophisticated. Although it may appear complicated to a foreign listener, its bases are similar to those of any other system of music. Through the meandering maze of its rhythmic patters, a foreign listener can discern the fundamentals of rhythm patters, a foreign listener can discern the fundamentals of rhythm like three beats, four beats, five beats etc.

Rhythm is the basis for all natural phenomena and all world processes follow the law of rhythm. Every process involves movement and movement involves time and space. Even the so called dead matter is found in final analysis, to be only a bundle of energy. The so-called physical atom, the rootbasis for all matter, is found to be but a bundle of electric discharges. So the ultimate basis of everything, living or "dead" is vibration. Vibration in its turn involves the idea of time, space and movement. Rhythm is only ordered movement in time and space. We thus see the basic value and significance of rhythm. Ordered movement in any kind of phenomenon is the fundamental basis. We thus realise the basic value of rhythm: Laya,

Vibration, ordered movement. There may be all kinds and movement but only ordered, disciplined, well planned movement can fit in with the basic laws of nature.

#### RHYTHM AND TEMPO :

Rhythm is a proportion of time inherent in all aspects of nature. In music, rhythm is not only that which beautifies the melody, it is also the vital force in melodic imagination. Thus it has been said that rhythm is the "pulsation" of melody, nay of the universe. Ravindranath Tagore, says; "What is rhythm? it is the movement generated by harmonious restrictions. This is the creative force in the hand of the artist. So long as words remain in uncadenced prose form, they do not give any lasting feeling of reality. The moment they are taken and put into rhythm they vibrate into a radiance.

It is not known what the earliest form of expressing rhythm was. Possibly primitive man discovered rhythm from the movement of his own body, and melody, inherent in all living beings sharpened his musical sense. Thus after checkered career of musical development through centuries, man transformed his sense of rhythm into tala and his sense of melody into raga. Taala is much more than what is called rhythm, similar to raga being much more than a mere melody. Time, when measured and marked with a certain number of beats is called "time-measure". But in India, taala is a conditioned time measure. A taala has a disciplined framework and yet offers endless possibilities of expressing varied rhythmic ideas through compositions, which may be preconceived or spontaneous or a combination of both.

A term closely connected with or related to rhythm is "tempo" which means 'pace'. In Indian music, the word "Laya"

connotes both rhythm & tempo and means the even measured flow created by the uniform duration of 'kaala'. According to Bharata, the author of "Naatyasastra", 'kaala' is a unit of time equal to five "nimeshas" or winks of the eye-lid, an interval which is roughly equal to a second.

In the present day parlance of Karnatak music, terms "Laya" and "Taala" are used somewhat loosely to denote rhythm but they are not the same. "Laya" stands for the interval of time between beats and, as already mentioned, connotes rhythm plus tempo. Taala is not merely rhythm but a cyclic rhythmic pattern. Two taalaas may use the same number of aksharas or measured letter units, yet they may be different, because of the dissimilarity of their rhythmic pattern. A familiar example is "Aadi" or "Chatusra Triputa taala" and "Khandajaati Jhampa taala". Both have eight aksharas in the "Madhyama Kaala" but the first is divided into "four plus two plus two" and the other into "five plus one plus two". The ancient Indian tradition of taala is well preserved in the Karnatak system which has a scheme of 35 taalas popularised by Purandara Daasa.

Just as "Sruti" forms the basis of "raga" and defines the contours and patterns of the various raga-s, so also Laya forms the basis of tala.

The word laya is derived from the root 'lai' to move; the word taala means a short span as well as a specific measurement of height. So, laya means movement and tala, the measure of the tempo of this movement. The variations in tempo or speed in movement constitute the variations in Laya. Laya has a wider range of meaning than taala; Laya is the manifestation of rhythmic aspects with or without time

measure. In Karnatak music, the taala system is a highly developed one, characteristics of which are displayed in the subtle nuances in the playing of percussion instruments and the recital of sollukattu-s for Bharatanatya (Konagolu).

The concept of Laya and Taala can be compared to that of Life (Soul) and Body. The body can be seen and identified by sight whereas the Life (Soul) force cannot be seen. When the Life (soul) is not there, the body siezes to exist. Similarly, the Taala can be seen and identified. There are Taala dasha pranaas" i.e. the ten vital elements to identify the taala, whereas Laya cannot be seen but can only be experienced. When Laya is not there, Taala also siezes to exist.

#### Laya Implicit in Kritis

Our composers have composed their Kritis in such a manner that their talas are implied in them and any attempt on the part of the musician to tamper with them will only spoil the beauty of these pieces. For example, Dikshitar's kriti "Saarasadala nayana" (Khamach) fits in well if rendered in Chatusra Jhampa, although some render this in Tisra Triputa. Tisra Roopaka seems to be the most natural taala for "Sri Venugopal (Kuanji) and not Jhampa. It is the composer's privilege and authority to choose the taala, the kaala pramaana, eduppu etc., that will fit in with the mood of the piece and its musical outline as envisaged by him. Since the notation for writing down Karnatak music makes no provision for indicating the "kala-pramana" the speed at which the composition is to be rendered is largely left to the musician. The musician should learn this from the Guru and experience.

#### WHAT IS LAYA AND WHAT IS TAALA?

About this also, there was no proper understanding even amongst musicians. In English, Taala is often rather loosely translated as rhythm. Taala is not rhythm. Laya is rhythm. Laya is not taala. Laya refers to orderliness, particularly with reference to speed of anything in the world. The whole universe is kept intact with the aid of laya. All the planets, known and unknown, the sun and all the other objects in the higher strata are moving objects. They not only move and circle but also rotate within themselves. Even a microscopic disturbance may create big earthquakes or moonquakes or whatever it is. So that is laya. "Premordial orderliness of movements is laya". In laya there is no taala.

It is ungrudgingly accepted that there are many kinds of music. The categories of music are: primitive, folk, popular, art (classical) and lastly devotional. Rhythms (being constituent entities) are bound to be qualitatively different. Of course there are common traits and the appeal of rhythms borders on the universal. Yet a deeper analysis would reveal differences that are critical because they are qualitative. The concept of rhythm is essentially a contested one i.e. it continues to be the centre of contrasting thought-processes. Content of rhythm is provided by the particular quality of sound. Melody-oriented rhythms need to be distinguished and evaluated on merits.

#### LAYA IN RAAGA

Laya in its spectromatic meaning and application is fundamental to a creative activity in Art and thus a foundational concept for the philosophy of aesthetics and operates as rhythm in a broad sense. In Karnatak Music two kinds of rhythms are in vogue. One is the Temporal



Rhythm which makes its aesthetic impact through musical compositions with Taala, and through Taana by a beat-rhythm, sometimes constant and sometimes varied. The other one is the Tonal Rhythm which operates in music in a subtle manner without the need of the beat-rhythm. The concept of Raaga is the most beautiful gift of the Indian musician to World music. While raaga is a mixture of swara and laya, appropriate phrasings (Sancharas) with movements in vastly varying layas or speeds are its limbs and musculature. The importance of swaras of varying speeds or Layas for ragaabhyvakti needs no emphasis. Movement of phrases or swaras in mono layaas results in monotony and raaga bhaava ceases to exist. Proper punctuation which is but an aspect of laya is equally important. There is yet a general inherent Laya that characteristics certain Raagas for Bhaavaabhyvakti. While most of our Raagaas accept medium tempo and many like our major Raagas Thodi, Kalyani, Bhairavi, Mohana etc. accept multi-tempo, some raagas like Phalamanjari (Sanaathana) Amruthavaahini (Sreeramapaadma) etc - scores of them, in fact, sound weak and are acceptable only in faster tempo. Great creations like Ahiri, Neelambari, Yadukula Kamboji etc make their desired impact essentially because of a slower tempo or pace which is provided for by the long sustaining swaras, elongated phrases, long glides etc. Gamaka plays a vital role in giving life and a particular aesthetic entity to a Raaga and these Gamakas fiction essentially on the basis of their Laya - implying duration. The Gamakas are enumerated (dasha vidha gamakas) by our ancient theorists, because of the progressive reduction in the speed of the oscillation of the swara and in all these cases it is the different of laya in Gamaka interchanges, the places of the

main and anuswaras.

#### LAYA IN KRITHIS OF THYGARAJA:

The word Laya is used to denote in general the rhythms as well as the Taala of a Krithi. These two features are, however, integral but independent. A more correct description of Laya will be "discipline of movement" to distinguish from the comparative waywardness permissible in the delineation of a raaga. Thyagaraja was an unequalled master in investing the songs with musical rhythm and giving them the quality of movement. To him laya and raaga were of equal importance. He did not recognise merely imaginative music which was uncontrolled by laya.

A few simple illustrations of his rhythmic method may be noted. The most basic one is 1, 2, 3, 4 rhythm called 'chatusra' movement. In the song "Sri Rama, Pa, Dama, Ni, Kripa, Chalune", the rhythm is tied to the words and the tune in an easy way. In the song "Bhava, nuta, na hridaya, muna, ramin, pumu" the same rhythm is followed, but with provision for sangathis. From these simple rhythms, one progresses towards the curving complications in movements like 'Marubalka, kunnave mira' and 'Koluvaunnade Kodandapani' where the tonal rhythm predominates. The rhythm in the Rupaka and Chapa thaala have a specially pleasing effect; as, for instance 'Bhakti Bhikshamiyave' (Shankarabharana) which is in Rupaka Tala and 'Emijestenemi' (Todi), which is in Misra Chapu. Practically everyone of his compositions may be taken as an illustration of the flow of melodi rhythm.

The rhythmic principle should also be appreciated in the context of neraval (Sahitya Vinyaasa) or the introduction of raaga

elaboration in one line of a song, keeping the Taala intact. Indeed the combination of word-tone rhythms in his songs makes the singing of neraval a pleasure. Thyagaraja's mastery of Taala is an essential aspects of his mastery of appropriate rhythm. The two go together. Of the several marked innovations that he introduced, special mention may be made of the following:

1. In Adi Tala, starting a song from a point beyond the sama or base, technically known as Anaagata (retard), at a quarter, half and three-quarter intervals between the base of the second unit of time.

An example of the one-fourth advance is "Kaddna Variki" and of half advance: "Rama Niyada" and of three-fourths advance: "Kshinamai Tiruga".

In addition, he has taken the song "Endaro Mahanubhavulu" one full unit in advance.

2. An important change he introduced and handled with great skill, again in Adi Taala, is in commencing several of his shorter pieces, set to the middle tempo, between the second and third units, i.e. six aksharas (or three depending on tempo) after the base.

"\*\*\* Brovara Bhaaramaa"

3. Starting a song before the base, known as Ateeta (advance), was also introduced by him.

"Chade / Budhi maanu" where the base commences at "Buddhi". "Hari / Nenenduvadakudura where the base commences at "Nenendu". He has followed the same principle of retarding and advancing in the concluding phrases also. The start of a song "Eduppu" has its counterpart in the "Arudi" and

the "Muktai". The former marks the first terminal for the rhythmic phrase that supports the opening line of a krithi. Thyagaraja has followed the artistic device of placing the Arudi before the Druta as in the Kriti "Rama Niyada".

A point of special interest is the pure Laya dominance in the Pancharatna Kritis. Most of the movements and phrases in these five Kritis are based on the "Solkattus" or the "drum-phrases" of the percussion. It would be a rewarding experience to write down an entire Laya notation for these.

No article on Laya can be complete without a mention of Arunagirinaathar, the incomparable master of rhythm in Indian Music. He blazed a new trail not only in the compositions of a unique genius of devotional lyric called the Tiruppugazh but also in handling an amazing variety of taalas. No music scholar has identified all the taalas figuring in the Tiruppugazhs. Although Arunagirinathar generally follows the basic principles of Sapta taala Pancha-jaati scheme, many of the laataas in the "Chandas" metres of his Tiruppugazhs defy classification. There are songs that can be brought under the 35 taalaas scheme, 108 taala scheme, Navasandhi patterns etc. Then there are taalaas which do not fall under any of these taalaas classifications. The Tiruppugazh is a vast ocean of intricate time measure and studies made so far have only touched the fringe of the problem.

This topic is enormous and one has to gain expertise to become adequate to it. Optimal Laya in what we do - especially music - is what gets us all somewhere worthwhile. Sarvam Layamayam Jagat; Sarvam Layamayam Sangeetham; Layo Vijayathe!

## THANI AVARTHANA-A RETROSPECT

-by Laya kala Prathibhaamani Vidwan H S Sudhindra

My pranams and respects to my guru's Vidwan Sri M Vasudeva Rao, Vidwan Sri .Srimushnam V Raja rao, many other other senior vidwans and vidushis who have helped me to write this article.

We have to have a basis of understanding that we can **never separate music and rhythm**. As far as Karnatic music is concerned, playing (or following) for a song is the foremost duty of a Mridangam artist in a concert. The beauty of the song should be aesthetically enhanced in addition to maintaining the tempo. In order to have a good following technique, one should have a sizable knowledge in vocal. The intricacies in a song should be noted before accompanying or should have extraordinary anticipation. It's even more difficult to accompany to an instrumental concert. However these days it would be a thani avarthanam throughout the concert or low key playing (defense playing). One of the reasons for such a performance could be a sharp increase in the mediocre artists.

It would be very appropriate that each one on the stage should know the other faculties for the best performance. For eg, a mridangam artist having good knowledge of vocal, and vice-versa. It is not at all an extra qualification but a requirement. There are certain krithis with particular ragas for which the percussionist should understand the meaning and bhava as this is vital and be played with proper tonal variations. Eg: sama, sahana, mukhari etc. Meaningful silence play a vital role in these. This should more be experienced than taught. Playing for a song is different from playing to a thala.

It may be very surprising to many, about the above mentioned points. But it is a fact that many performers do not make an attempt to know the other faculties of music apart from theirs. As a result, the concert goes dull. However very few such performers will climb the ladder of success through sheer luck. Even the audiences are of the impression that a percussion artist only keeps the rhythm constant or that they play only for a thala. Very few know that they should be equally knowledgeable in vocal as well and are the key persons to embellish the concert.

If each one does not understand the other faculties on stage, anything played brilliantly or sung goes unobserved. We can take the example of mridangam artist simply playing for the thala or laya but never for the song or its bhava (if he does not know the aesthetics or lack of vocal knowledge). Also if a mridangam artist or violin artist exhibits something brilliant, he is not appreciated by the singer only for his lack of knowledge. (Vice-versa)

All these above points suggest that the vocalist has a manodharma for which the violinist and the percussionist will support forgoing and withholding many of his ideas. However the violinist manages to get a share to express his ideas and thoughts in the ragalapana, neraval and swaraprasthara. Even at this stage the percussion artist has to sincerely follow him. Where is the percussionist going to express his individuality? That is in the Thani Avarthanam.

Thani is a Tamil word meaning a solo turn as applied to Karnatic music. The moment a thani Avarthanam starts, it is like an interval to most of the audience. Many say that they do not understand anything in a thani Avarthanam. True, but did they understand everything in a song? The raga, the grammar, sahitya, neraval, swaraprasthara? Definitely not. It is an insult done to the percussion artist, to go away during the thani Avarthanam.

These days it has become the choice of the vocalist where as it was the mridangam artist who would choose the song or the thala. It is worth noting that it was never to establish the supremacy but for genuine reasons like,

- a) he would choose the thani if the song reached the peak in its presentation by the vocalist
- b) The instrument loses its fervor with time (like the karnai may get loosened or the left alignment may be out of shape all which contribute to bad alignment of the sruthi.)

The major reasons for the **failure of a thani Avarthanam** is that

- 1) It is always at the fag end of concert these days.
- 2) This might be because the performer (say the vocal artists) would have fewer opportunities to sing and would like to exhibit everything he knows in a single concert.
- 3) The Mridangam artist would exceed the time limits, spoiling the concert if given a chance earlier.
- 4) People would have come from a very long distance and would prefer to reach home early which is a very genuine reason. They are pretty sure that only thukkadas will be rendered after the thani avarthanam.

5) Giving a thani in an intricate thala leads to more grammar than enjoyment. This could only be done in a vidwat sadas and not during the regular concerts.

6) The other reason for the failure may also be due to the lack in melody. This lies completely in the hands of an artist. Lack of using Gumukis, handling of the instruments, maturity in acoustics will affect the listeners interests.

7) A bad rapport during the solo turns between the percussion artists would be a nightmare for the rasikas.

8) It is worth mentioning that tabala is more effective to a layman than mridangam. The logic behind this is, a tabala is held vertically and two drumheads of this tabla are directed towards the mike. As a result, whatever is played on both drumheads is clearly heard. But mridangam is held horizontally and only one mike is used. The left is absolutely not taken care of. People are under the impression that even one mike is not essential which is very untrue. Two mikes are definitely needed and care must be taken not to raise the volume beyond optimum points. The effect of thani is very much dependent on this factor.

**The elements to be observed in a thani.** There is soukhya, kalpane, kalpitha etc.

- a) Sruthi.
- b) Left- right alignment.
- c) Manodharma.
- d) Different nadais, solkattus, korvais, trikala mukthaya, mohara and theermana.
- e) Tonal Modulation.
- f) Koraippu.
- g) Using the mic and also ability to play without mic. (in a chamber concert.)

Most of the performers be it vocal, violin or the percussion etc take the audience for a ride. It should be noted that without good audience the concert can never end up with success. When people come to a concert from long distances they expect to go back home happily. It's the prime duty of each artist to ensure that they are entertained and educated in a concert. It is worth noting above points for a successful concert or thani in future.

A rapport should be established before a concert starts and never allow a thani at the fag end. Also, a mridangam artist should not play for more than approximately 5-6 minutes (per hour). Thani avarthanams should be made more interesting rather than only playing grammar. I don't mean to say that we should entertain them with gimmicks. It's more appropriate to play simple and catchy rhythms, good sound or naadam emanating from the instrument and so on.

The role of a sahavadya (ghatam, morsing etc...) in a concert is also very important. He has more work to do, like he should play for the song and also anticipate the methods employed by a mridangam artist to follow the song. Hence he has to adjust to himself to two different manodharmas without letting out his individuality. In general, it is very right to know where not to play than where to play for any pakkavadyagara. Actually the position of a sahavadyagara is crucial on stage as he has to reply with the vocalists- during song rendering, with the violin artists- during neveral and swaraprasthara and also the

mridangam artist for thani Avarthanam. In short his responsibility is more in a concert.

It would be very surprising to know that music is based more on compositions in south India. In north India people prefer to hear the combination of melody instruments with percussions. It's even more surprising to know that only percussions take the lead role outside India. In our country people are of the opinion that percussion ensembles are not complete without a melody instrument. But, this is possible; we can have an independent percussion ensemble without any melody instrument. In case of drum festivals abroad, tickets are sold out one year before the concert is held. There might be only a single drum in that festival, with very little variations, unlike our drums (percussions), which are of very wide varieties, with lots of tonal variations and of course unlimited grammar. I hope this will be utilized to the maximum extent in the near future.

There are so many hurdles for a percussion artist to encounter in a concert. He has to overcome such troubles on the stage and many more off the stage like maintaining the instrument. It is very costly affair these days to maintain as the rates are sky high, in spite of which good materials are not available. Yet, the critics happily mention the violin, mridangam, ghatam ...assisted the vocalist or sometimes even worse that ...were on the respective instruments...!!!!

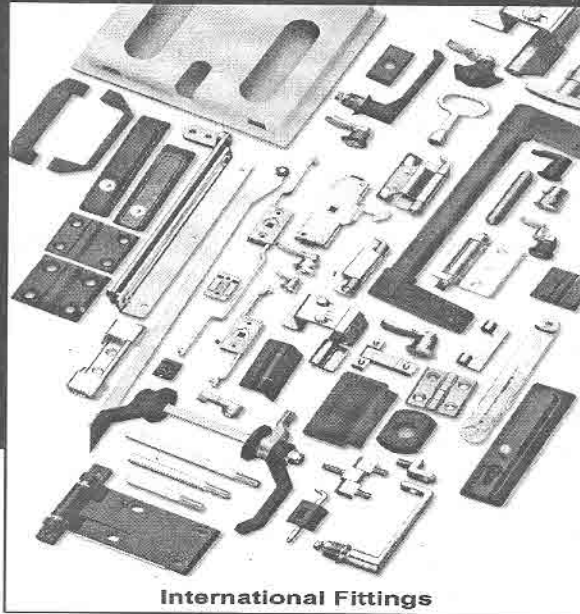
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31.5.01	19.	T.A.S. Mani, Bangalore	"
31.5.02	20.	S. Rajam	Sangeetha Kalaa Shiromani
31.5.03	21.	T.H. Vinayakaram	Ghatam Kalaa Shiromani
31.5.04	22.	Dr.L. Subramaniam	Violin Kalaa Shiromani
31.5.05	23.	Dr.M. Balamuralikrishna	Sangeetha Kalaa Shiromani

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27.5.93	4.	A. V. Anand	"
27.5.94	5.	Late Anoor S. Ramakrishna	"
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27.5.97	8.	Late V. Nagarajan	"
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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	"
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28.5.97	3.	D. Balakrishna	Sangeetha 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	"
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22.9.86	3.	"Psychology of Laya" by Prof. S. K. Ramachandra Rao (Monograph released)
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30.5.99	16.	Vocal recital of Sangeetha Kalanidhi R. K. Srikantan
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30.5.02	19.	Violin duet by Lalgudi G.J.R.Krishnan & Vijayalakshmi
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27.5.05	22.	Vocal concert by Vidwan T.V. Gopalakrishnan

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- 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 Vidyalala, Khairagarh.
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- 20.11.83 "Studies in Rhythm-Mrudangam" by A. V. Anand
- 11.12.83 "Chapu, Desaadi-Madyaadi Taalas" by Dr. T. Sachidevi
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- 23.10.93 Release of 'Asthothara Taala Thiruppagazhs' edited by T. Ekambaram, Madras by B. V. K. Sastry, Dr. V. Doreswamy Iyengar presided.
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- 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

- 27.9.95 Meenakshisundaram Pillai  
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 Vishwanatha Iyer
- 27-31.5.96 Display of select Photographs of Laya Vidwans by Late. N. Sundarraj.
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- 30.5.99 Birth Centenary of Musiri Subramanya Iyer, B. Devendrappa, Annaswamy  
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- 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. PSambamurthy
- 30.5.01 Birth Centenary of B.S.Raja Iyengar
- 30.5.01 Birth Centenary of Karaikkudi Muthu Iyer
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- 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
- 29.5.04 150th Birth Year Celebrations of Veena Subbanna, Lecture on the life & compositions  
 of Veena Subbanna by Vidushi T.Sharada
- 30.5.04 125th Birth year Celebrations of Palani Muthaiah Pillai & Birth Centenary Celebrations  
 of Madurai Srirangam Iyengar of Mannargudi. Lecture by Sri B.M.Sundaram
- 28.5.05 Birth Centenary of Gottuvadyam Narayana Iyengar
- 29.5.05 Birth Centenary of T. Sankaran
- 30.5.05 Birth Centenary of S.G. Kittappa
- 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 Thiruppuazhs" 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	Achievements 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
29.5.05	Seminar - 10 on Talaavadyas - Manipuri Khol, Bangal Dhol, Shri Khol, Kara Nakara
19.3.06	Seminar - 11 on Talaavadyas - Thaniavarthanam (Laya Vinyasa - Developments, Trends & Future)

#### 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
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29 -2.6.93	Lalgudis' compositions directed by Lalgudi G. Jayaraman
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18-19.10.95	Dikshithar's krithis directed by R. K. Padmanabha
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## ACKNOWLEDGEMENTS

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
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