

## THANK YOU

Sydney music circle thanks the artists of this evening:

**Divya Subramaniam - Vocal**

**Sruti Balaji- Vocal**

**Bala Shankar - Mridangam**

**Laghudas - Mridangam**

**Mohan Iyer - Synthesizer**

*(Please visit our website for the Artist's profiles)*

Sydney music circle thanks music lovers who have generously donated their time and resources for the forum's achievements. We request you to continue supporting us.

*Sponsors contribute \$40 towards hall rental costs.  
Please contact us to sponsor a future program.*

We would love to hear from you regarding various aspects of music viz. positive effects of music, technical aspects of music and much more, which can be published in our monthly newsletter- "Gyan" and on the website.

### PRASHNA

1. When was the earliest song known written?
2. Oldest pitched instrument?
3. Origin of the word Carnatic?
4. First women to perform Carnatic music on stage?
5. In which Kriti Tyagaraja referred Rama as "Rasika Sironmani"?

Answers will be given at the end of the August program.

## SMC SEPTEMBER 2005 CONCERT

**Saturday 24<sup>th</sup> September 2005**

**6.00 - 9.00 PM**

@

**Dundas Community Centre**

**Sturt Street**

**Teloopa**

**VEENA DUET CONCERT**  
**BY**

***Iyer Brothers***  
***(Ramnath & Gopinath)***

***Accompanied by***

***Sridhar Chari - Mridangam***

## SYDNEY MUSIC CIRCLE



SMC Organisers for the year 2005-2006 thank YOU for giving us the opportunity to continue the good work done by our previous organisers.

**HAPPY JANMASHTMI**

**Gowri & Sriram (97998920), Vidya & Arun**  
**(97588670), Sridhar,**  
**Gayatri & Bharat. (93145304)**

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Visit us at [www.smc.does.it](http://www.smc.does.it)

## ABOUT THE JUNE 2005 CONCERT

### Vocal Concert: Mythili Narayanaswamy Iyer

Mythili Iyer is gifted with a sweet voice. The artist also has a fine sense of the concert format.

She started with a beautiful varnam of Irayimman Thambi, Amba Gowri in the ragam Arabhi. The following piece "Sidhi vinayakane" in the ragam Ghambeera naatai was wrapped in elegance. The vocalist commenced the raga alapana of Amrithavarshini, which was very well supported by the violinist of the evening. The momentum and tempo picked up in the latter half of the concert; in the elaborate treatment of Thyagarja's Nagomomu and Swathi Thirunal's Pankaja Lochana, with a brisk fast piece "Nadhaloludai" in the ragam kalyanavasantham aptly connecting the above two major compositions.

The delineation of the melodious ragam Surya, demonstrated the composer's (Lalitha Sivakumar) raga expertise and it was well matched by the intense feelings for rendering the piece "Karya Karana". The artist concluded with a Poorvi thillana by Thiru Gokarnam Vaidhyanatha Baghavatar.

Balaji Jagannadhan gave outstanding support on the violin. Excellent support was provided by Ramesh Harichandran (mridangam) in association with Rahuram Sivasubramaniam on the Ganjira and Janakan suthanthiraj on the morsing. The thani contained brilliant and varying rhythms, phrases ending in a vibrant muthaippu.

## KATAPAYADI SANKHYA

The 72 melakartha ragas have been assigned a specific number . The great men of the past have devised an easy method to find out the number of the Melakartha of any raga , through a formula known as "Katapayadi Sankhya" . This formula is derived from the Sanskrit alphabets grouped under :

1. *Kadi Nava*: Nine alphabets commencing with Ka. i.e. Ka-Kha-Ga-Gha-Nga-Cha-Chha-Ja-Jha-Gna. Total-9
2. *Tadi Nava*: Nine alphabets commencing with Ta. i.e. Ta-Tta-Da-Ddha-Na-Tha-Ttha-Dha-Ddha-Nna. Total-9
3. *Padi Nava*: Five alphabets commencing with Pa. i.e. Pa-Pha-Ba-Bha-Ma. Total-5
4. *Yadyashtha*: Eight alphabets commencing with Ya. i.e. Ya-Ra-La-Va-Sa-Sha-Sa-Ha. Total-8
5. *Nakara sunyam*: Four alphabets representing zero ( 0 ). i.e. Nga-Gnya-Na-Nna. Total-4

The following is the method to determine the number of the Melakartha of any raga. For example let us take the raga -Dheera Sankarabharanam. The first two alphabets of this raga are Dhee and Ra . Now to find out the numerical place of these 2 alphabets in the aforesaid groups. The first letter Dhee appears in the second group in the 9th place . The second letter Ra appears in the fourth group in the 2nd place . The corresponding numbers of Dhee and Ra i.e. 9 and 2 = 92 . Reverse this number 92 , we get 29 . The number of the Melakartha raga Dheera Sankarabharanam is 29 .

Some of the Melakartha ragas have Samyukta aksharas ( Conjoint consonents ) as the second letter . These are 8 Melakartha ragas , namely : (1) Rathnangi ; (2) Chakravaham ; (3) Suryakantham ; (4) Shadvitha margini ; (5) Divyamani ; (6) Viswambari ; (7) Simhendramadhyamam ; (8) Chitrambari .

The following method is laid down to determine the proper number of these 8 Melekartha ragas . The first two syllables of the above ragas , and their numbers are to be taken as under in the application of the Katapayadi formula .

- (1) Rathnangi (Ra and Na) 20 - Reverse 02.
- (2) Chakravaham (Cha and Ka) 61 - Reverse 16. (3) Suryakantham (Sa and Ya) 71 - Reverse 17. (4) Shadvithamargini (Sha and Va) 64 - Reverse 46. (5) Divyamani (Di and Va) 84 - Reverse 48. (6) Viswambari (Va and Sa) 45 - Reverse 54. (7) Simhendramadhyamam (Sa and Ma) 75 - Reverse 57. (8) Chitrambari (Cha and Tha) 66 - Reverse 66.

## GYAN - JULY 2005

Some of the temple sculptures having a bearing on music are briefly mentioned below.

Darasuram, Tanjore District	Stone steps of the 'Bali Peetam' give notes of varying pitches of musical notes.
Echo rock in Parkside estate, Conoor	The reflected sound is heard without loss of intensity
Hale-Alur, Belur Humpi	Panchamukha vadya layasthambas produce melody and rhythm
Kudumaimalai-Pudukkottai	Inscription shows samples of raga delineation in donation
Azhagar Koil, Suchindram Alwar Thirunagari, Thiruppathi, Namakkal	Musical stone pillars in temples, when struck, produce cogent musical sounds like Jalatharangam
Pattiswaram, Kumbakonam	Frets for the entire keyboard
Sri Ahdi Kumbeswar Temple, Kumbakonam	Stone nadhaswaram
Thirumagudulu, Karnataka	10 <sup>th</sup> century sculpture of a lady with a bowed instrument. T. Chowdiah opined that it was a violin and it was in prior to the time of Baluswamy Dikshitar

(Contributed by Gayatri Bharat)