

Today's Program

Kum. Rohini Prasad

-supported by *Ramesh Harichandra* on mridangam

Smt. Ganga Ranganath (AIR Artist)

-accompanied by *Sriram Panyan* on violin, her son *R. Narayan* on mridangam, and her grandson *Praveen Narayan* for vocal

Kum. Nishta Kumar

- supported by *Ramesh* on mridangam and *Sriram Panyan* on violin.

Next Month's Program

Saturday 26th August

5.30-8.30pm

Five Dock Veteran Car Club

Senior Concert:

Ms Lavanya Sampath

Guru Vandanam:

Mr Kishen Jayendran

*Accompanying artist to be announced on the day.

Our Thanks!

We would like to thank the community for their support and encouragement, for giving us this opportunity to continue the great tradition of Sydney Music Circle as done by all our previous organisers.

Thank you to all the music lovers who have generously donated towards Sydney Music Circle.

Sponsors contribute \$40 towards hall rental costs.

Please contact us to sponsor a future program

This month's sponsors are:

-Swarnam Naganathan

-Jayanthi and Narayan

-A. Jayashree and N. Sridharan

-Sandilya Mani

Song list from last month's special hand-over concert featuring;

Sri. Dr. M.S. Ramanathan – Vocal

Chennai Artist *Sri. R.K. Sriramkumar* – Violin

Chennai Artist *Sri. Neyveli Narayanan* - Mridangam

1. Varnam - Vasantha
2. Hanumane - Malayamarutham
3. Kari Kalaba Mukham - Saveri
4. Kamakshi - Varali
5. Abimana - Begada
6. Thiruvadi Charanam - Kambodhi
7. Ragam Thaanam Pallavi - Gowri Manohari
8. Bhajan - Desh

Puzzlers

1. Ragas like Mohana Kalyani, Pasupathi priya, Budamanohari are his creations. Who is this composer?
2. Which raga is absolutely exclusive to Shyama Sastri?
3. Name an Instrument with out Sruthi
4. Name the carnatic musician / percussionist who has received the Grammy award

The answers to the above puzzlers will be announced at the end of the July concert.



Sydney Music Circle



July 29th 2006

Current organisers 2006/2007

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[Artists profiles](#)

Rohini Prasad started learning music from Smt. Jayashree Ramachandran of Melbourne at the age of 5. After moving over to Sydney, she continued her training under Smt.Vani Sriram for a couple of years. Currently she is a devout student of Smt. Uma Ayyar.. Annually, she participates in the 'Purandaradasa Competition' and has won prizes 3 times in a row.

In her debut performance this evening she seeks the blessings of her teachers and SMC, in her goal of becoming an accomplished singer when she grows up.

Nishta kumar age 14 has been learning vocal carnatic music since the age of 5. She is at present residing in Singapore and learning from Smt. Gouri Gokul (AIR artist). Since she started her training in carnatic music at an early age she has been trained under the patronage of various gurus namely Lata Krishnamoorthy, Pushpakala and Maragatham Ramaswamy. She has given a few solo performances in vocal carnatic music. She was awarded the Singer of the year (western) in the 6th grade while staying in the USA.

Ganga Ranganath is the disciple of late Sri.Panchapakesa Iyer. She is a high artist of AIR and has been broadcasting vocal music regularly for the past 59 years. She has also won many prizes in music competitions including five gold medals from various sabhas like the prestigious Music academy, Indian fine arts society, Thyagaraja vidvath samajam, and Rasika ranjani sabha during the years 1947 to 1952.

Ramesh Harichandra first started learning mirudhangam under the tutelage of Sri.R.Suthanthiraraj in 1995. He has since participated in numerous musical events which span across student shows for Ghana Layam, cultural events, SMC, thyagaraja Aaradhana and Swati thirunal celebrations, encompassing accompaniment for vocalists, flute and numerous east/west fusion programs. He is presently learning carnatic vocal music under Smt Bhavani Govindan.

Praveen Narayan had his music training from his grandmother Mrs.Gangaranganath and is now continuing his training from Dr.Ramanathan. He has won many prizes in vocal music competitions in India from various institutions as well as inter school levels.

Sriram Panyan started learning violin from Mr Murali Kumar in Melbourne five years ago. He has been fortunate to get training from Violin Vidhwan Sri Kanchi Janardhanan and advanced training later from Sri M.A.Sundareshwaran. Additionally he has also learned vocal music from V Sundareshan (in Chennai) and flute maestro Thyagarajan Ramani. Currently he is learning vocal music under the tutelage of Dr Ramanathan in Sydney. He has performed in several solo concerts in Melbourne and Sydney and has also provided accompaniment in several concerts in Melbourne and Sydney.

The critical role of Swarapallavi in Carnatic Music

by Giridhar Tirumalai &
Smt Vasundhara Srinivasan

A *Svara pallavi* is a very critical piece in the Carnatic Music context. The student gets to start learning *Svara pallavi* after completing lessons on *Geethas*.

It is through *Svara Pallavis* that the student is exposed to the concepts of *yathis*. The role played by *Swarapallavi* is so critical that while *Svara Pallavi* on the surface looks and sounds straightforward and simple, a huge amount of lessons and knowledge can be gained by the student while learning *Svara Pallavis*. For example it is during *Swarapallavi* learning stage that the students formally get to know more technical details of *sama yathi*, *gopucca yathi*, *srotavaaha yati*, *Vishama yathi*, *Mrudanga yati*, *Damaru yathi*. It is the good understanding of various *yathis* and hence the *swara* patterns that will excel an artist while rendering *swara prasthaaram*. Note that by 'design' the *yathisi* have a mathematical patterns and hence associated simple calculations behind them. Another name given to *Svara Pallavi* is *Jathi Swarams*. A unique feature of *Swarapallavi* is that similar to *Alankaaram*, *Sarali varasai Swarapallavis* do not contain any text. They are easily adopted for dance items as well. Prominent amongst the *Swarapallavis* are the *swarapallavis* in the *raagams vasantha*, *cenjhuruti* (*jhenjhooti*), *khamas*, *Hamsadwani* and *Mohana*.

Interestingly enough, there is a very sought after *Swarapallavi* in *Raagamaalika* in about 12 *raagaas Sree, Todi, Bhairavi, Shankaraabharam* and few more that is best learnt just before proceeding to *Svara Jathis* - the next stage of learning process.

This *raagamaalika swara pallavi* not only introduces the idea of *raagamaalika* to the upcoming artist but also introduces the concept of how to switch over from one raga to the other while doing *swara prasthaaram*.

As per *Gaanakalla Bodhini* H.H. Swathi Thirunal Maharaja is known to have composed a number of *Swarapallavis*. Of course an expert in the field of either music or dance can compose *Swarapallavi*.

A good understanding of the technical components of *Swarapallavi* can, in reality, aid the learner to observe what types of calculation based on different

yathis can be applied in various *ka* *Pallavi* part in *RTP*- specially during *ne & swaraprasthaaram* rendition. It is true you will come across various *yathis* during the course of learning great compositions as *gopaalaka paahimaam* or *thyaga yoga vaibhavam* etc. *Swarapallavis* is a 1 avenue to get very early exposure to concepts of not only *yathisi* but also the of various patterns of *swaraprasthaaram* which in reality is not easy to master or have control over. It is said that the famous *geetha* in *bilahari* "raara venu ; baala" was a *Swarapallavi* - originally.

It is in the *Swarapallavi* stage that students start learning mixing and changing up of tempos or *GATHI* or *KAALAM*, as a 2nd :

Geethams are taught in first tempo or *Ka* ie, each beat has only one *Akharam* like m g r s ; Kun da gow o o ra" etc. while *sv pallavi* starts with 2 *mathras* per beat in *pallavi* and proceeds with 4 *matras* as seen in *kaalam* from *anupallavi* onwards. For example in the *Hamsadwani swarapallavi* to adi taalum

S ,-,n-pg-rs|r,-.g|rg-pn|| pallavi|| Snps-,np; np,g-grs|np,n-srgp|np.g-rgp|| anu pallavi Snr-,snp-gpns-,npg|rgpn_,pgr|srgr-,gpn|| charanam 1||

In the next stage, *varnam* you have 4 *m* per beat in 1st *kaalam* 8 *matras* in *kaalam* as in any *varnam*.

Thus *swarapallavi* plays an important role - as a bridge between *geethas* & *varis* enabling the student to acquire *cha* *kaalam*s with ease. Sound foundation *Swarapallavi* is an almost the very first in guaranteed success in rendering calculations, adoption of different *yath* rendering *swara prasthaaram* at advanced levels.