Bharatiya Vidya Bhavan

PRESENTS

VEENA ARANGETRAM

SUJITHRA AMBIKAPATHY

SUBATHRA AMBIKAPATHY

DISCIPLES OF SMT. SIVASAKTHI SIVANESAN

AT: LORD MOUNTBATTEN HALL – BHARATIYA VIDYA BHAVAN
4A, CASTLETOWN ROAD, LONDON W14 9HQ

ON 6TH APRIL 1991
‘Su-Swagatham’

The folded hands radiate a warm feeling of welcome and also a sign of humility and love with which all guests and visitors are greeted.

THIS SOUVENIR IS DEDICATED TO OUR DEAREST UNCLE
THE LATE PADMA BHUSHAN VEENA VIRTUOSO

Dr. S. BALACHANDER
WHO HAD BEEN A GREAT SOURCE OF SUPPORT AND ENCOURAGEMENT FOR US
Dr. S. BALACHANDER  
VEENA VIRTUOSO  
31 SULLIVAN GARDEN ROAD  
MAURAS 600 004 INDIA  
PHONE: 71712  
GRAMS: VEENA

Padma Bhushan Dr. S Balachander  
THE SOUL WHO WAS DREAMING OF THIS  
ARANGETRAM

Date: 8.7.89

My very dear Dr. Ambikapathy,

"Veena" Arangetram of your darling daughters shall take place, as so kindly desired by you, in my humble presence. I am sure your fervent prayers will be answered with the coinciding of "Bhavans" Programmes.

Apart from Sivasakthy’s able coaching, ask Suji & Suba to practise well. Very much will depend upon the "Home-work" they do!!! "Teaching" is only one part of it. "Striving" is the greater part!!! Which only the student has to do!!!

My very dear Suji and Suba,

I am sure you must be "Slowly and Steadily" preparing yourself for the Veena-Arangetram.

From the letters I receive written by your beloved father, I can very well understand his great genuine love and respect for our classical music and for especially the "Divine Veena". I am certain your love & respect is equally same.

I look forward to my own being there!!

But having respect & devotion is something totally different from...playing.

And...to play "well"... one has to strive and work hard with true devotion.

I am sure you will positively come up to your father’s expectation and fond prayers.

With lots of love

[Signature]

MAY HIS SOUL BE THE  
ALMIGHTY’S  
VEENA GHANAM  
OM SHANTI SHANTI SHANTIH:
A Special Message from "Guru"

Smt. SIVASAKTHI SIVANESAN

I am extremely pleased and proud to present two of my students here tonight for their debut. It was in 1985 that Sujithra and Subathra commenced their study of Carnatic Vocal and Veena music and dance under my guidance at the Vardh Fine Arts Society, Calford and later at the Bharatiya Vidya Bhavan, London. As they were (and still are) simultaneously learning Bharatanatyam and Carnatic Vocal in addition to the Veena, my frequent contact with them allowed me to trace the particular individuality of each sister over the ensuing years. However, a common interest which was soon detected was an evident love for the multi-faceted wealth of Indian art and culture. Their study of the three classical art forms above will surely be invaluable to them in the future, as they are essentially interlinked.

Their inherent determination coupled with an ability rapidly to grasp new musical concepts are significant factors which have contributed to the progress which has been made. This can be demonstrated by citing a recent example from experience. I had just finished teaching Sujithra and Subathra to play the composition "Parthananamichille" in Bilhana Ragam when I was called away from my work. Asking them to practise this in my absence, I returned after approximately half-an-hour, delighted to find that they had achieved fluency in this piece during this brief period!

It is also true to say that the theoretical knowledge they possess in all three subjects is remarkable considering their relative youth perhaps a point for future development in this area would be for a greater research initiative which would enable them to make important comparisons between Eastern and Western art.

Their innate enthusiasm is also reflected in the numerous workshops they have attended. These have been conducted in the past by Mysore Doraiswamy Iyengar, B. Rajam Iyer, M. Shankaramurthy and TV. Gopalakrishnan to name a few examples, and Sujithra and Subathra have been fortunate to have this educational experience.

I am also pleased to find that both Sujithra and Subathra are making steady progress in their respective school careers and I am sure they will do well in their future studies.

The above achievements would not have been possible if it were not for the sincerity and dedication of their parents. It is primarily due to their concerted efforts in offering love, encouragement and guidance to their children which have culminated in their success.

The Bharatiya Vidya Bhavan, too have been instrumental in providing the auspices under which Sujithra and Subathra have made such consistent and rapid progress. Their support and advice is greatly appreciated.

Sujithra and Subathra are also extremely fortunate to have Sri Maharajapuram Santhanam as the Chief Guest who is an artiste of great repute and is quoted as the "Mega Superstar of Carnatic Music". I am grateful for him to have honoured my wishes by his kind presence on this memorable occasion - their Veena Arangetram.

Dr John Marr, a renowned Musicologist and a Tamil Scholar from the School of Oriental and African Studies, University of London, has shown keen interest in the multi-faceted educational career of Sujithra and Subathra. The encouragement given by him is invaluable and I am doubly happy to have his presence this evening as the "Special Guest" and I thank him profusely.

Many outstanding Musicians and highly respected scholars have sent congratulatory messages for my students and their words will go a long way to encourage these children and I would like to thank them for their conspicuous contributions.

My husband joins me in extending our very best wishes to Sujithra and Subathra and we sincerely hope that they will meet with success in all their future endeavour.

Sivasakthi Sivanesan

Sivasakthi Sivanesan

Mrs. SIVASAKTHI SIVANESAN
Music for Peace & Harmony

LONDON VEENA MUSIC GROUP

904 GARRATT LANE
LONDON, SW17 OND.
TEL: 01-672 0603
Telex: 8814198 ADPHON

I am happy to know that Sujithra and Subathra are to have their Arangetram today.

Both Sujithra and Subathra had their Veena initiation by me and learnt their primary lessons. Both impressed me with their enthusiasm and devotion. They were eager to understand the subtleties of the music and practised the Veena with a beautiful style of their own.

It gives me special pleasure to think that my initiation has proved auspicious enough for them to have their Arangetram within a short period at their very young age.

Both the sisters have the talent and the will, and have therefore a great potential for this Art. I wish them all success and invoke the blessings of Saraswathi, the Goddess of Music and Learning.

I wish to congratulate the parents for the encouragement given to their children and for their active involvement in the promotion of our music and culture in this country.

A. Srikantharajah
Mrs. Arunthathy Srikantharajah
London Veena Music Group

P. BAMA
3 GOWTHAMAR STREET TAMBARAM EAST MADRAS 600 059

Music, as any other fine art, is a boon granted by God to mankind as a respite in the midst of trials and tribulations. One can possess the aptitude and talent to learn this art only by His Grace.

Ms. Sujithra and Ms. Subhadra, whom I had the privilege of teaching Veena, though for a short period, have these qualities in abundance.

Of all the musical instruments, VEENA has a special significance in that the Indian Goddess of Learning SARASWATHI chose this instrument to adorn Her hands. I am happy to learn that Ms. Sujithra and Ms. Subhadra have reached a level to exhibit their talents in their maiden performance before an enlightened audience on 6th April 1991.

I congratulate their parents but for whose keen interest and encouragement this achievement would not have been possible. I also pray to the Almighty to grant these children His choicest blessings, to enable them to achieve more and more excellence in this field.

P. BAMA
Dear Dr. Ambikapathy,

I have great pleasure to know that the Veena Arangetram of Selvi. Suba and Selvi. Suji is to take place in London on 6th April 1991. I am endeavouring my best to be present for the occasion as the Chief Guest.

However, in the meanwhile, I am blessing these two children who have come upto the stage of Arangetram in Veena, to achieve the best mastery in this instrument. May their special training under the guidance of Guru Smt. Sivasakthi shape their skill and make them blossom into musicians of future.

I wish them all success.

With kind regards,

Musically yours,

To

Dr. P. Ambikapathy,
"Gokulam",
71 Glendale,
Swanley,
KENT BR8 8TB.
MESSAGE OF CONGRATULATIONS

The Bhavan is very happy and proud to present the Veena 'Arangetram' (debut solo performance) of Sujithra and Subadhra, daughters of Jaya and Dr. Ambikapathy, in the Bhavan's Mountbatten Hall, on 6th April 1991.

Sujithra (15 yrs) and Subadhra (12 yrs) have been learning Veena under our Bhavan's resident teacher, Smt. Sivasakti Sivanesan since 1985. Noticing the extraordinary talent in the sisters, their teacher thought it was time they prepared for their Arangetram.

We, in the Bhavan, have been watching the progress of Sujithra and Subadhra with great pride and delight. The parents of these two students, Smt. Jaya and Dr. Ambikapathy have been encouraging their children with an enthusiasm which is a joy to behold and must be held up as an example.

Our children have much artistic potential within them and it is up to the parents to recognise and encourage this talent, sacrificing their time and making use of the facilities which the Bhavan offers — in the form of qualified and experienced teachers, who take personal care with their students — to help this talent come to fruition.

It is interesting to see in the two sisters a confluence of Veena, Vocal and Bharatanatyam talents and we wish them both every success as they stand on the threshold of a world of infinite riches.... the world of music and dance.

Srinivasan
MATHOOR KRISHNAMURTI
EXECUTIVE DIRECTOR
On the happy and auspicious occasion of the Vina Arangetram of Saubhagyavati Sujithra Ambikapathy and Saubhagyavati Subathra Ambikapathy, my wife, family and I send our warmest congratulations, greetings and love.

This joyous event is a triumph, not only for Suji and Suba, but also for their dear parents, and for their revered teacher, Sm. Sivasakti Sivanesan. I have listened to, and watched, their progress over the last two or three years, and noted the unhurried yet devoted way in which they have both approached this momentous day.

An Arangetram is not just Suji and Suba's first duo performance, but a climactic event in their progress towards a maturity and style of Vina playing that I am sure will be theirs. They will long continue in the loving care of their teacher, to whom they owe so much.

We all join with love and pride on this happy day, and wish Suji and Suba every success and happiness and fulfilment in the future. May the Goddess Sarasvati shine forth through their playing, and delight, favour and bless all of us.

John R. Marr
Department of Art and Archaeology,
School of Oriental & African Studies.
Swanley & Hextable Schools of Ballet
C/o 50 High Street, Swanley, Kent
17th November 1990

Dr. and Mrs P. Ambikapathy,
71 Glendale,
Swanley,
Kent
BR8 8TP

Dear Dr. & Mrs Ambikapathy,

It gives me the greatest of pleasure in being able to convey my best wishes to Sujidra and Subadra on the occasion of their Arangetram on 6th April 1991 and would like to wish them every success.

Sujidra & Subadra joined Swanley & Hextable Schools of Ballet in 1984. They are studying the syllabus of The Royal Academy of Dancing and through their dedication and hard work have both achieved excellent results in their Examinations.

Sujidra commenced Ballet at Grade Two taking the Examination in November 1985 passing with Highly Commended. Grade Three in November 1987 Highly Commended and Grade Four in March 1989 Commended. Sujidra is currently studying the Elementary syllabus. She is always a pleasant, courteous and popular member of the class.

Subadra commenced Ballet at the Pre-Primary level. She passed the Examination in May 1985 and worked so well that only six months later passed the Primary Examination with Highly Commended, Grade One in November 1987 Commended, Grade Two in June 1989 Commended. Subadra will be taking her Grade Three Examination on 1st December 1990. In 1989 Subadra was awarded the School’s Character Trophy for an excellent performance in the School’s Production. Like her sister, Subadra is a very well-mannered and popular pupil.

Both Sujidra and Subadra are both very talented girls and I am pleased to have them as pupils in my School.

Yours sincerely,

[Signature]

N. Lawrie-Hutchings
Principal
Registered Teacher of the Royal Academy of Dancing
Dr. and Mrs. P. Ambikapathy
71 Glendale
Swanley
BR8 8TP

Dear Dr. and Mrs. Ambikapathy,

On behalf of all the students, staff and Governors of Dartford Grammar School for Girls I should like to offer our congratulations to both Sujidra and Subadra on the occasion of their Arangetram on the 6th April, 1991. We wish them every success and happiness on this occasion and I very much regret that it is impossible for me to be present.

Subadra joined our school in September 1989 and has made a good start in all areas of the curriculum. She is a conscientious and determined student who sets herself high standards. Although she is able in all subjects she particularly enjoys Chemistry and the Expressive Arts. Subadra works well with others and in Music she is a useful ensemble player and she can create interesting rhythm patterns. Subadra is creative and sensitive and her thinking displays flexibility and insight, which promises well for her future success.

Sujidra has been a student at the school since September 1987. She has just commenced her GCSE course but already possesses many of the attributes of a successful GCSE student so we expect her to do well in the future. Sujidra enjoys all her studies but particularly Art, and she also interprets Music well in Dance. She has aspirations to become an engineer and the ability to achieve her goal. Sujidra played the Veena at the Annual General Meeting of the school Parents' Association and was thrilled at the response from the audience who much appreciated her performance.

Both Subadra and Sujidra are delightful girls, who set high standards for themselves in their academic work and in their community life. They are sociable and well mannered students with a wide range of interests and a positive attitude to life.

The school was proud of their achievements when, as members of the South India Orchestra, they performed at the Savoy Hotel and broadcast on LWT. We feel they both have rewarding and fulfilling lives ahead and the potential to make a substantial contribution to the communities in which they live.

Yours sincerely,

[Signature]

Headteacher.
Dear Sri. Dr. Ambikapathy,

Your letter of 2.11.90 to hand. I am glad to know that you are having the VEENA Music Arangetram of your daughters Sow. Sujidra and Sow. Subathra on 6.4.1991 at Bharatiya Vidiya Bhavan, London.

I had the opportunity to listen to both Sujidra and Subathra when they attended the summer school special classes conducted by me at the instance of the Bhavan in last July – August '90.

I was very much impressed the seriousness of approach and dedication with which both attended the classes regularly. They were very quick in grasping the musical nuances and faithful in reproducing what they learnt. I am certain that the hardwork they have been putting in their effort to master the intricacies of classical music. They have been lucky to have a teacher like Smt. Sivasakthi Sivanesan, who is an embodiment of all right qualities of a proper guru. I have also been tremendously impressed by the amount of care and attention that yourself and Mrs. Ambikapathy has bestowed on your daughters to their artistic achievements.

I pray to Lord Krishna of Guruvayur for the great success of the Arangetram of Sujidra and Subathra and my blessings will always be with them in all their ventures in the realm of art.

With best wishes,

Yours sincerely,

Gopalakrishnan
Mysore V. Doreswamy Iyengar

51, IV Main Road
Malleswaram West
BANGALORE-560 055
Phone: 342877

It is a matter of great pleasure and surprise for me that Sujidra and Subathra, daughters of Smt Jayalakshmi and Dr Ambikapathy, are presenting their debut Veena performance on 6th April 1991 at the Bharathiya Vidya Bhavan, London. I first heard them play on the Veena when I had an occasion to visit the London centre of the Bhavan in 1988. I thought they had a good potential in them and they would make quick progress under the able guidance of Smt. Sivashakthi Sivanesan. I am glad that Sujidra and Subathra have not belied my expectation.

While wishing the function supreme success I pray god to bless the young performers with long life and a bright future.

[V. DORESWANY IYENGAR]
V. THYAGARAJAN
VIOLINIST

Brindavan
13, Kuppuswamy Street
T: Nagar, Madras-600 017.

Dear Sri Ambi & Smt Jaya

Ashirvadams. I am extremely happy to hear that the Veena Arangetram of your daughters Sujidra and Subathra has been fixed on 6th April 1991. I was immensely satisfied when I heard them sing during my stay with you. Both of them have a very good 'gnana', understanding and what impressed me most was their sincerity for the art. To learn any instrument, one must first of all learn vocal music. This is a must. Their proficiency in singing is really amazing. I have no doubt about their capacity to play Veena.

I should say that you must be proud to have daughters like Sujidra & Subathra. I should also compliment their Guru Smt. Sivasakthi Sivanesan for the effort she has put in to mould your children.

It is my sincere desire to take part in this auspicious and memorable occasion. I know pretty well that it is not possible.

I pray Lord Venkateswara to shower his choicest blessing on Sujidra and Subathra and bestow on them long life, happiness and proficiency in fine arts. I am sure that the function would be successful and that they would bring credit to you, their Guru and the great institution Bharanya Vidya Bhavan.

I once again convey my blessings to you all.
With love,

[Signature]

V THYAGARAJAN

Vellore G. Ramabhadran
12 Chitrakulum South Street
Mylapore
Madras 600 004.

Dear Smt & Sri Ambikapathy.

I am very glad that Sow. Sujithra and Sow. Subathra's Veena Arangetram is to take place on the 6th April 1991 at London.

It is very surprising to note that apart from studies, your daughters have learnt the art of Veena playing from Smt. Sivasakthi Sivanesan along with Vocal and Bharatanatyam. This reveals their enthusiasm, devotion and guru Bhakshi without which one cannot achieve classical art. Hence I have no doubt that they will flourish in propagating the cultural heritage of our country in the years to come.

Above all the chief guest of the evening and the senior top rank musician, Mr Santhanam's presence itself marks a very auspicious and fortunate oman. In this connection I sincerely pray Almighty to bless your daughters with a rich Sangeetha gnanaam, good health and prosperity and wish the Arangetram programme a grand success.

Yours faithfully

[Signature]

VELLORE G. RAMABHADRAN
DEAR DR. AMBIKAPATHY AND JAYALAKSHMI

I am delighted to learn that the Vina arangetram of your daughters Sujithra and Subhadra will be held at London on April 6. Indians have often to be thousands of miles away from home and it is only institutions like the Bharatiya Vidya Bhavan that enable them to maintain their cultural links with their homeland. I am aware of the magnificent service rendered by the London branch of the Bhavan under the dynamic leadership of Sri Mathur Krishnamurthi. I recently met his equally renowned brother Sri Shankaramurthi here last month.

I am happy to know that the arangetram will be held in the immediate presence of my friend Vidwan Maharajapuram Santhanam and Dr. John Marr. I met Dr. Marr also here last month at the Sri Krishna Gana Sabha.

The Vina is a divine instrument with a hoary history. I have great pleasure in conveying my hearty blessings and good wishes to your daughters on the occasion of their Vina arangetram.

With warm regards,

Yours sincerely

[Signature]

T.S. PARTHASARATHY

SMT. R. VEDAVALLI ON ‘VINA’

Smt. R. Vedavalli, Lecturer, College of Carnatic Music, gave an illustrated talk on ‘The Place of Tanam in Carnatic music’. She explained that the term ‘Tanam’, in musical parlance, meant ‘elaborating’ or ‘expanding’ a musical idea. The syllable ‘Ananta’ was uttered many times over in different combinations with the result that the word ‘tanam’ kept on repeating. Tanam was of two varieties, the Suddha Tanam and Kuta Tanam. Tanam was perhaps intended for the Vina originally but it was later adopted for vocal music and other instruments.

AT MUSIC ACADEMY (1985) EXPERTS COMMITTEE
GREETINGS FROM

PROF. K. KAILASANATHA KURUKKAL

I am very much pleased to hear that the Arangetram of Miss Sujithra and Miss Subhadra is due to be held on the 6th of April 1991. The memorable week I spent with Dr. and Mrs. Ambikapathy at his residence in Kent during my visit to UK about five years ago gave me the opportunity of meeting these promising young girls, who revealed at that very early age traces of genuine interest in cultural activities.

Soon after these two daughters of Dr. Ambikapathy had the fortune of being instructed in playing Veena by Mrs. Sivasakti Sivanesan, who had served earlier in the Ramanathan Academy of fine arts, affiliated to the University of Jaffna, Sri Lanka. The academy was placed in my charge during the period I was Dean of the Faculty of Humanities. Under the able guidance of Srimathi Sivasakthy, the two sisters continued to progress tremendously and the maturity attained by them presently has now called for the Arangetram.

I appreciate very much the enthusiasm of Dr. Ambikapathy to cultivate in these daughters the taste for cultural activities which included elocution music and dance. I am happy to see that his efforts are fully fructified.

Playing on Veena and acquiring proficiency in it is a great achievement and it is accorded a proper place in Hindu tradition. Saraswati, the goddess of learning is always portrayed in carvings and paintings as playing on Veena with both the frot hands. Though she is said to be instructress of all the sixty four arts, the Veena in her hands indicates distinctly that playing on this instrument is an art par excellence.

I shower my best wishes mingled with benedictions on these daughters. I wish them all success in their enterprise and strongly desire that they maintain sustained interest in cherishing this fine art of divine origin.

Prof. K. Kailasanatha Kurukkal, M.A., Ph.D.,
Professor of Hindu Civilisation.

GREETINGS FROM

PRAKASH YADGUDDE

I am very happy to send my good wishes to Sujithra and Subathra Ambikapathy on the occasion of their Veena Arangetram.

As students of Mrs. Sivasakti Sivanesan in Carnatic Vocal and Veena classes, they have been working hard for the past five years. The dedicated and caring tutoring which they have received under Mrs. Sivasakti has brought them to this level.

Also, I am happy to mention that Sujithra and Subathra are sincere and hard-working students of Bharatanatyam as well, under me.

May the Almighty shower His choicest blessings upon these two richly deserving sisters, as they take their first major step into the world of music.

PRAKASH YADGUDDE
SRI SITHIVINAYAGAR THEVASTHANAM
அந்திக்களின் தமிழகம்

P. Somaskanthakurukkkal,
Chief Incumbent & High Priest
Palam Road
Kalmarmadam
JAFNA – (Sri Lanka)

1. பராமரிக்கு குற்றகம்
2. பெருமான்
3. மட்டு வரும

முக்கியமான விஷயங்கள் 4. தேவி தேவசாலம்
5. இரு கிராமம்

புகழ்பெற்ற விழா இடமானது

சுருக்கம்

1. பராமரிக்கு, பெருமான்
2. குற்றகம்
3. மட்டு

பிரபலமான விழா இடமான குற்றகம்

விழா கலை

சுருக்கம்

1. பரமரிக்கு
2. பெருமான்
3. குற்றகம்
ON TEACHING & LEARNING
MUSIC AND ARANGETRAM

Smt. Sivasakthi Sivanesan

'NA NADENA VINA GEETHAM NA NADENA VINA SWARAJA
NA NADENA VINA NRUTHTHAM THASMAITI NADATHMAKAM JAGATH
NADA RUPAHA SMRUTHI BRAHMA NADARUPO JANARADHANAAHA
NADARUPO PARA SAKTHI NADARUPO MAHESWARAAHA' (sanskrit)

Without the sound of music (NADA) there is no Stuti, Geetham or Narthana Brahma, Vishnu, Siva, Saraswathi, Lakshmi, Parvathi and all the creations in the world are engaged in the sound of music. Music is the integral aspect of Indian culture and form the bridge between the human and the God. The teaching and learning of this divine art therefore requires the traditional approach and certain principles.

THE TEACHER (GURU) should possess vast knowledge of both practical and theoretical aspects of music and talent in teaching at least one concert instrument like Veena, Violin or Flute and be versatile.

A genuine interest not only in imparting the knowledge but also an open mind to improve and improvise the talents both in performing and in teaching methods is vital for a teacher of music, while maintaining the traditional sense of the art.

Creating a healthy GURU-SISHYA (= teacher-student) interaction and making every effort to utilise the educational methods available for the best benefit and progress of the students are essential functions of a good teacher. All students should be treated equal and should be encouraged to improve their talents. Every attempt should be made to identify specific impediments and to eradicate so as to keep the interest of the student in this art. Care for the various activities, curricular and extra-curricular of the students, considering their domestic environment, will help to create a good teacher-student relationship and generate continual interest in the art of music.

The teacher should be sensitive to the varying individual needs and encourage better inter-personal relationship among the students in the class and a pleasant atmosphere.

The Guru should be able to take responsibilities of the students, make decisions and be efficient in making arrangements for concerts etc. within and outside the teaching environment.

A SISHYA (student) should possess the aptitude to learn music and must have true devotion to God (Devarabhaakthi) and to the Guru (Gurubhaakthi) and this decides the general attitude and behaviour of the student. Dedication, hard work, regular practice, self confidence and a balanced approach are qualities of a good student. In addition to the theoretical and practical aspect of music, the student should be able to play a concert instrument like Veena, Violin or Flute in order to achieve an admirable standard. Listening to prominent musicians at concerts, lecture-demonstrations and participating in workshops should be the duty of a devoted student. This will create opportunities to different trends in the development of the art and help to gain theoretical and practical knowledge and observe development MANO-DHARMA SANGEETHAM (creative music).

For Guru-sishya relationship to be healthy, the co-operation of all concerned — parents and the Institution is indispensable. PARENTS should endeavor to inculcate such discipline among the children as to adhere to the above principles. Adequate proper atmosphere should be created for the student to learn and maintain the interest in the art by providing the modern facilities, audio-visual etc., wherever possible at home. Opportunities to attend concerts, Lecture — demonstrations, workshops etc. by scholars in this field, should never be missed. All these demand great sacrifice — moral, physical and financial, by the parents who should take every chance available to praise their children for the achievements so as to ensure sustained interest and progress. Parents should leave the responsibility to the Guru and maintain faith in teaching this divine art and in the Guru-sishya relationship.

All the above factors (Guru, Sishya and Parents) must work in harmony if the ensuing relationship to be deemed successful. The culmination of achievement resulting from the dedication, devotion, hard-work & sacrifice can be seen in the ARANGETRAM. This is a very significant stage in the life of a performing artiste. This is the commencement of a performing career. The misconception that Arangetram (debut) is viewed as the conclusion of one's learning should be condemned. The solo performance, therefore exposes the artiste to be judged by renowned performers, teachers, musicologists and individuals knowledgeable in this field of art is thus, of great importance.
"OUR GURU"

Smt Sivasakthi Sivanesan
Carnatic Vocal & Veena Teacher
Bharatiya Vidya Bhavan, London

"உறைவையில் இருவரியனாம்"
(One who teaches is as a Deity)

Smt Sivasakthi Sivanesan, who brought us up the ladder to reach this stage today, is hailed as the most versatile performing Carnatic artiste, not only in the UK, but also in Europe as a whole, and she is an excellent teacher at the most prestigious institute of Indian music and culture in the UK — Bharatiya Vidya Bhavan.

Trained in Sri Lanka in Carnatic Vocal and Veena music and Bharatha Natyam, she gained a wealth of knowledge of eminent musicians like Chittoor Subramanium Pillai, D.K. Jayaraman, Kalyanakrishna Bhagavathar, Dr. S. Ramaniathan, R. Vedavalli and B. Rajam Iyer, after her basic training by Yazhpanam N. Veeramani Iyer. Also, she was trained in Nattuvangam (conducting the dance) by Adyar Lakshmanan. Smt Sivasakthi had the privilege of having the late Padma Bhushan, Veena Virtuoso, Dr. S. Balachander as chief guest for her dance Arangetram (1971) in Yazhpanam — Sri Lanka.

While in Madras (Thamizh Nadu) in India, she was conferred in title Sangeetha Vidwan and also gained teacher’s training and pedagogy in music and successfully completed an advanced music course at Tamil Nadu Government College of Music.

Her public performances in Sri Lanka, Malaysia, Singapore, China, Spain, Italy and Germany were very much appreciated by eminent musicians and musicologists, both eastern and western. She has participated in Bath International Music Festival and also led a team of oriental artistes from London to Spain and Venice along with a Flamenco dance group which took the unique task of exhibiting the intricacies of the Indian dance notably Odissi, Kathak and Bharatha Natyam, to define the transition of the foot work into the western world. Smt. Sivasakthi Sivanesan has provided music for films like ‘The Footstep’ and a French film ‘Manik’ besides taking part in various TV performances in the UK. Her praiseworthy quality as a teacher of Carnatic Vocal and Veena accord with:-

एक ज्ञान के सिलसिले
सुभाष सुजी

Learn that ignorance be dispelled and after learning stay true to that which is learnt — Thirukural.
Her genuine open-mindedness, we can rest assured, will produce many more excellent students in the UK where this divine art will survive for ever and ever, with its true traditional essence, hand in hand with the valuable art and music of fellow citizens towards an everlasting meaningful bliss in the society in which we live.

Let us pray the Almighty Goddess Saraswathy showers her graceful radiance for her good health and longevity and continued success and prosperity.

Sují  Suba

Sují  Suba
PROGRAMME

WELCOME ........... Sou. Bhavani Ramgopal

CHIEF GUEST: SANGEETHA KALANIDHI SANGEETH
SPECIAL GUESTS: DR. JOHN AND MRS.
GUEST SPEAKER
MR. KENNETH BAIRD.
MRS. HELEN GREAVES ..... Gra.
SRI. MATHOOR KRISHNAMURTHI.

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ACCOMPANYING ARTIST

MRIDANGAM: SRI BALASRI RASIAH is a leading Mridangam player in the U.K. He teaches on every Sunday at the Bhavan and has accompanied most of the dancers and musicians in the U.K. He is a disciple of Prof. A.S. Ramanathan, Annamalai Music Academy, Madras.

MORESING: SRI K SITHAMPARANATHAN is the most popular Moresing player in the U.K. He is a disciple of Sri Murthu Sivarajah who enjoys Sri Sithamparam's special interest in Moresing and this adds to the glamour to music programmes. He has also had tutelage under Sri T V Gopalakrishnan. Sd SITHAMPARAM is a member of the London Veena Music Group. He teaches Mridangam at the Institute of Tamil Culture (Surbiton) and at Tolworth Tamil School.

GHATAM: SRI R BALASKANTHAN is an upcoming Mridangam accompanist who is also proficient in Violin. Ghatam is his added special interest. Yazhpamr
Sri M. Ambalavasan and Sri Sinrasa were his Gurus for Mridangam while Sri Sarve wara Sarma taught him Violin. Yazhpamr (jaffna) RASIKARANJAMA SABHA had him as a teacher prior to his departure from Sri Lanka.

TAMBURA: SELVI YASODHARA AND SELVI DEVAKI (daughters Dr & Mrs Gnananandha) of Boston are in the final year of their Diploma course in Vocal & Veena at the Bharatiya Vidya Bhavan, along with Sai. Sujithra & Sau. Subhathra. Their Veena Arangetram took place in this Auditorium in October 1989. All these four have played VEENA together in various parts of the U.K. during the past few years.
BA POOJA

COMPARE: MRS. HAMSA VENKADAKRISHNAN

THA BOOPATHI  SRI MAHARAJAPURAM SANTHANAM
RS. WENDY MARR  University of London
SPEAKERS:

O.....Arts Council, London
rammar School for Girls, Dartford
I.....Bharatiya Vidya Bhavan, London

THE VEENA DUET

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AND INSTRUMENTS

MRIDANGAM is a percussion instrument made of wooden trunk (barrel shaped) and two parchment heads. Thong loops around each end of the drum, leather thong lacing, and small dowels slipped under the lacings control the skin tension.

A disc of block tuning paste is affixed to each end, giving the drum a definite pitch. The paste is removable from the left hand, which is usually tuned an octave lower than the right. Mridangam is held across the lap and played on both hands by the fingers and wrists and a vital accompaniment of all Carnatic Music Concerts.

MORESING (= MORKUNG in North India) – an elastic thin iron strip called the TONGUE is fixed on to the circular ring. The cavity of the mouth acts as a resonator when the curled end of the tongue is plucked. When played along with the Mridangam, the combined effect is delightful and pleasing. The origin of the Moresing is uncertain – although commonly called jaw’s harp (? jaw because of its position as held by the player’s jaw and “Chung” – ? Chinese origin)

GHATAM – the mud pot used to provide rhythmic accompaniment and is one of the ancient time-keeping instruments. (ref. Ramayana). It is used by the rural folk in their concerts. In making the Ghatam, the clay is mixed with iron filings to give strength and sweet resonance. This is the only concert instrument wherein the holding posture is changed in the course playing eg. may be thrown up in the air and caught successively in consonance with the rhythm. The pitch of the Ghatam is determined when it is made. For a particular concert the artist takes the appropriate Ghatam whose pitch are with the pitch of the performer or its panchama.

THAMBURA is the best of all SRUTI VADYAS (micotone equalizers). Structurally, it resembles the Veena without frets, Yali and Suralkhai (the small bowl) There are four strings as in the Veena and the wooden pegs are used to alter the Sruti. Thambura is kept on the right lap of the player and the strings are plucked from Panchama to Mandrashadja in order.
Sujithra’s and Subathra’s achievements in the field of Indian Art encompasses far more than the learning of the DIVINE instrument, the VEENA. Under my guidance they are both at present studying Karnatic Vocal Music and also Bharatanatyam, the traditional temple dance of South India, under Sri Prakash Yadagudde. Their untiring perseverance is confirmed by the fact that they are simultaneously appearing for the Bharatiya Vidya Bhavan Diploma Final Examination in all three subjects in July/August 1997.

Their intrinsic abilities in these inter-related spheres of classical music and dance have directly led to performances at the Horniman Museum, The Hindu Centre – London, Art in Action Festival and the Vani Fine Arts Festival to coin but a few. Sujithra has also provided Veena accompaniment for various dance programmes at the Bhavan and the Commonwealth Institute. Their sense of compassion has been high-lighted in their support of charity performances on behalf of the Enniskellen Air Tragedy Fund and the Tamil Orphans Trust.

Their keen sense of competition coupled with their proven ability have resulted in their active participation in competitions organised by the London Karnatic Music Circle, where they have won several medals. Their involvement in the London Weekend Television Arts Festival as part of a large orchestra took them to a first prize position.

Their scope of classical art extends to include Western as well as Eastern Culture. Both girls learn Ballet, in which they have obtained trophies and certificates endorsed by the Royal Academy of Dancing. They have also performed in dance dramas in this field. Their inherent linguistic abilities have emerged in the pursuit of learning their mother tongue, Tamil, with a view to sitting the GCSE examination in future. They both took part in the Tamil Speaking Peoples’ Congress a few years ago. In addition, they are also learning French, German and Latin.

Curricular interests which are shared by the two girls focus on science, as both are members of the British Association of Young Scientists and other like-minded organisations. Their active involvement in such a varied timetable of activities and their present achievements within each are certainly indicative of future success.
VEENA: THE CELESTIAL MUSICAL INSTRUMENT

1. YALIMUKHA
2. SORAikkai
3. DANDI
4. KUDAM
5. MEMPALAGAI (wooden surface)
6. BRIDAI (wooden pegs)
7. KUMIZH (ivory knobs)
8. LEDGE
9. WAX
10. MERU (broad metal piece)
11. METTU (brass frets)
12. TANTI (main strings) sarini (shadja)
   mandara – panchama
   mandra – shadja
   and
   mandara – panchama
13. PAKKASARINI (Side Strings) shadja
    panchama
    tara – shadja
14. KUDIRAI (main bridge)
15. TALAMETTU (side bridge)
16. NAGAPASA (horse-shoe like metal piece)
17. LANGAR (silver-alloy wires)
18. MANIKKAI (adjustable knobs)
VEENA

VEENA is the national instrument of India. It is considered as a divine musical instrument and is mentioned even in Vedas. It is an audio-visual medium which infuses clarity in perceiving the significance of the SRUTIS (scalar intervals). In Veena 5½ octaves can be played. The detailed structure of the Veena is illustrated in the previous page of this souvenir.

A few interesting facts about the Veena are highlighted in this page. The Veena being a fretted instrument is the best medium for the exposition of SRUTIs. It is possible to demonstrate on this instrument three SRUTIs in each of the dual forms of the VIKRITA-SWARAS (mutable notes). Of the three SRUTIs or microtones in each SWARA or degree of the scale, the middle one is represented on the fret itself, the lower SRUTI is played on the lower fret and the higher SRUTI is played either on the previous fret or on the same fret with a pull or definite free oscillations.

Carnatic music is greatly indebted to the fixation of the 24 frets of the Veena. It is a well-known fact and a maxim oft-quoted by our music veterans that a vocalist should learn the art of Veena playing if he were to acquire a fuller knowledge of the science and aesthetics of our classical music.

Of the strings of the Veena, the four main ones are tuned to Shajja, Mandra-panchama, Mandras, shajja and Anumandra-panchama. The palka-sarini or the side strings act as a drone.

To enable the process of fretting, the Veena to be done on a scientific basis, proceeding from the known to the unknown. And also to be sure of the frequencies of notes obtained on the Veena, there is a set method – it is conducted on an octave relationship.

The Veena is the key-medium for understanding the intricacies of Carnatic music and practice on this instrument does enhance one's knowledge in the art and science of Carnatic music.

SOME NOTES ON ITS MEGA-STRUCTURE: The main components are KUDAM (bawl) DANDI (stem) and YALI MUKHAM (YALI - an animal, MUKHAM - head). These are made of Jackwood (in Tanjore) or Blackwood (in Mysore). The bawls help to enhance the sound (resonance) and to keep the stem erect. When the whole structure is made from one (single) wood – it is called EKANDA VEENA but it is usually made in three different parts as mentioned and later connected.

VAINIKA in one who plays the Veena. It can be played in different positions – horizontal (usually) and erect.

TANAM is a very important aspect of Veena Playing. It helps the Vainikas to play Alapanas (improvised recitave essay on the raga chosen). Niraval (Tamil: 'Colouring' – improvisation upon a melodic line) and Madhaya Kalam (middle tempo). Our forebears laid down how Tanam should be played on the Veena and how tala strings should be used while playing Tanam. Sweetness is the essence of music and the Veena is the best instrument which enables one to achieve this objective. The Veena should be handled as we handle flowers while performing Puja to the Godses.

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I have great pleasure in conferring the title “Sangeetha Kalanidhi” on a Veena Virtuoso. What is special in this is my inherent relationship with Veena — through the grace of God, I am able to state that my mother, Smt. Shanmugavadiulu was a Veena Vidvushi.

Veena is vital – not only for me – but also for all musicians – especially for those who practise the “Gamaka” ornaments-based Carnatic Music. The frets of a Veena are extremely useful in making the unique nuances by suitably determining the various kinds and groups of notes in the various melodies of Carnatic Music. This graceful sweet instrument — Veena — that adorns the hands of the Goddess of learning — Saraswathi — is extremely attractive — by itself being the Almighty Lord Parameswara's musical form. Appar Swamigal mentioned in his songs that the Almighty Himself playing Veena. Saint Sampathar, too, draw attention to the celestial nature of the Veena.

Vocalists will be at a great advantage if they practise Veena, which has very intimate vibratory characters in unison with the human voice.

Satguru Thyagaraja Swami, who imbibed the gift from Veena Narada muni, also was a “Veena-vocalist”, as did Pooyam Mothuswami Dikshitar. It is interesting to note that — one can attain bliss (“Moksha”) with inherent music — as Thyagaraja mentioned in his kriti — “Moksham G Fitada” by one's attention to Veena.
PRESIDENTIAL ADDRESS BY
SRI K S NARAYANASWAMY

நிறுத்திய வாழ்க்கையில் அவளால் அமைந்த போது இயற்கையை வருமாறு அளிக்கவும் வாழ்வை வருமாறு குறிப்பிட்டாநாய். வேலையான வலையில் ஏடு எடுத்துக்கொள்ளவும் ஒருபோது வாழ்வை வருமாறு அளித்து தெரிவித்தால், இந்து நிறுத்திய வாழ்க்கையில் அமைந்து வருமாறு அளித்து தெரிவித்தால்.
VEENA VIRTUOSO

MYSORE DURAI SWAMI IYENGAR

The Vina occupies an honoured place as it is an instrument ideally suited to produce the subtle microtones that are characteristic of our Karnatak system of music. ‘Vainika-Gayaka’ Dikshitar was first a Vainika and then a Gayaka. It is said that vina and vocal are so complementary to each other that a Gayaka with a knowledge of vina is always more expressive. The vice-versa is not less true. During the process of evolution, the vina has undergone many changes through the centuries before it reached the present shape and form. It is sometimes commented that the vina lacks continuity, I do not think it is a major drawback. I would rather say that it is the absence of this quality that lends it a special charm. It speaks only as much as it is absolutely necessary. One simple musical phrase on the vina can be so meaningful. The continuity and loudness of a siren are not needed to produce soothing music.

The vina is a major instrument in Karnatic music and has developed distinct styles in the exposition of its art in different areas of South India. The four major schools of vina are the Tanjavur, Travancore, Andhra and Mysore schools. Each school has its own characteristics and was great in its own way. Dhanammanal, Karaiudi Brothers, the Senior Kalyana Krishna Bhagavatar, Venkatadri Bhagavatar, Venkataramana Das, Sangameswara Sastry Seshanna and Subbanan were some of the eminent Vainikas of this century belonging to these different schools.

The secret of producing a mature sound lies in the Meetu i.e. the plucking. Considerable attention was given towards perfecting the plucking technique. A special fingering technique was evolved by which a fast musical passage could smoothly be negotiated with a single stroke. Certain nuances were produced by deflecting the string. There was a balanced use of the different techniques, each one in the right context. “Chitta Tanas”, specially composed for the vina, were practised in large numbers in order to acquire mastery over that art of playing Tan. These were in Ghana Ragas like Nata, Gaula, Arabhi, Sri Kedaram, Ritigualu, Narayanagaulu, etc. Tanas were occasionally interspersed with passages in three degrees of speed which added colour and liveliness. The employment of Datu Swara Prayogas while rendering Kalpana Svaras was another noteworthy feature of the Mysore school. To make up for the absence of Sahitya in instrumental music the Vainikas devoted a considerable portion of a concert to creative aspects like Raga Tanam and Pallavi.

Well, each school has its own technique and style and would help itself by borrowing the best from the other schools. Mastering the technique is only a means to an end. Only an intelligent application of it can produce real art. An aesthetic sense can be acquired only by studying compositions of great masters. Practising compositions of Dikshitar will help Vainikas gain an intimate knowledge of Gamakas and the correct Kalapramana in which they should be rendered. Tyagaraja’s and Shyama Sastri’s compositions will help them acquire the vocal technique the importance of which can never be minimised. All this sensitivity, grace and beauty of the vina art could be appreciated in a close and intimate gathering. But now-a-days such occasions are rare. The vina has to face large numbers. A vina recital without the aid of an attached micro phone is a rare thing today. Contact mike has become an inevitable appendage of the vina. Opinions regarding its use are divided. But personally I feel that it deprives the vina of its inherent sweetness. The genuine quality of the vina can be realised only in chamber concerts. The “Vadya-Dharma” of vina or any instrument for that matter, should properly be understood by the player in order that the best could be extracted out of it.

MUSIC ACADEMY – MADRAS (JOURNAL VOL. LV: 1985)
PSYCHOLOGY OF MUSIC

Psychology of Music is an interesting branch of musicology. It pertains to the facts of
sangita anubhava or musical experience. Not much has been written on this subject in the
past by scholars in India. Even in the west, where a lot of work has been done in this
direction, the scholars therein have concerned themselves with the facts relating to western
music or music in general. They are not aware of the fact that there is such a thing as
raga. The personality of a raga is recognised by any one in India with some training in
music. There are some people who even without a training in music are able to recognise
ranges and even expound them. So, besides the four-fold attributes of pitch, intensity,
timbre and duration of notes on which western scholars have written at great length, there
are also the other three facts of music like the raga, intricate rhythms and subtle gamakas
(graces). The numerous talas used in Indian music are distinct rhythmic entities. The swaras
or quarter-tones and microtones of which Indian musicians are cognisant of can be studied
under pitch. Thus psychology of music as far as Indian music is concerned has a much
wider scope and can be studied under pitch. Thus psychology of music as far as Indian
music is concerned has a much wider scope and can be studied under the 7 heads
mentioned above. Western scholars will find a fund of material to work upon in Indian
music.

The Musical faculty of the mind is one of Nature's marvels. Its capacity for the grasp of the
Subtleties of tones nuances, rhythms and tone colour is some thing astounding.

Whereas talents are inborn, skills can be acquired by diligent and intensive practice. For
instance when a person performs anuloma and pratiloma correctly for a pallavi, it is the
case of a skill acquired by long practice. Likewise, when a person concludes a passage of
ektamapu svaras with three long and three short at din gita toms or concludes a svara
passage after the model of a gopuchcha, srotovahia or mridanga yati and catches up the
original theme at the correct point in the varada, it is the clear case of skill. The appeal in
these cases is clearly to the mind and not to the heart. Again when a tala kachcheri i.e. a
rhythmic concert with a number of tala vadyas or percussion instruments, takes place, the
appeal is only to the mind. But when a fine kalakshapam (Kirtan) is heard under proper
environments or when a devotional song pregnant with fine ideas is sung with feeling, we
forget this mundane existence altogether and feel as if lifted to ethereal regions.

Psychology of music deals with (1) the vidwan or the performer (2) the music performed
and (3) the rasika or the listener. Musicians are sensitive by nature since they always work
on feelings. When the performer in a concert works up to a certain climax and if the
applause legitimately expected by him from the audience at the peak level does not
materialise, he becomes non-plussed. The rest of his performance may even turn to be a
flop. An appreciative, enthusiastic and cheering audience is like a catalytic agent and draws
the best from out of the performer. Musicians enjoy performing in sangita sabhas where
members happen to be genuine rasikas. Money is no criterion for the musician. Smiles and
personal charm on the part of the performers of the past like Ramnad Srinivasa Iyengar
(Singer), Jaltarangam Ramarao of Tanjore and Tiruchy Govindaswamy Pillai (Violinst) always
performed with a radiant face and a beaming smile on their lips and these in a way
reflected the inward joy felt by them from their own performances.

One of the reasons for the paucity of treatment concerning timbre in early works on music
is the fact, that musical instruments with variegated timbre did not exist in the past. The
ancient harp from the very nature of its construction could not have had a rich tone. When
the fretted vina with metallic strings came, the richness of timbre came to be perceived.
Beat of the ancient drums were martial drums and not concert drums. The beautiful tone of
the mridangam, the suddha maddalam and tabla is due to the permanent fixture of the
black paste on one side. The concert drum tuned to the pitch of the singer's voice came to
be used only when the concept of adhara shadja emanated. The earlier mridangams had
not this black paste at the center of the right head as borne out by early sculptures.
The subject of raga and rasa is an interesting branch of the Psychology of Music. Ragas admit of the divisions: gana rasa pradhanas ragas and navarasa pradhanas ragas. There are ragas which evoke a main rasa and ragas which evoke shades of a rasa or feeling. For a detailed study of this topic the reader is referred to the author's South Indian Music Book V, Chapter XI on Raga and Emotion.

Many of the topics which strictly belong to the realm of Psychology of Music teaching, like the methods to be followed to tackle different types of pupils, the class habits, dull moments howlers at examinations, singing out of tune and out of time etc. have been dealt with in the preceding chapters of this book. A good piece of music which is heard some years back still continues to ring in our ears. As for stalwarts in musical memory, there have been instances like Sarabha Sastri (eminent flutist) who was able to repeat the next morning, the whole set of songs of the dance drama Prahlada Chaitrake of Melattur Venkatarama Sastri heard by him the previous night.

The wide scope existing in India for the exposition of a raga in all its facets is a thing wholly unknown in the west. There have been vidwans who were strong in raga alapana but poor in pallavi exposition and vice-versa. Some have an innate sense of rhythm while others do not have that sense.

The awareness of a raga is a psychological fact. When through negligence, a musician sings an apasvarana (wrong note) in a raga, the listener gets a rude shock as it were.

The maximum range of the human (singing) voice (ladies' and men's put together) extends from 96 vibrations per second to 1024 vibrations per second. With madhyasthayi shadja = 255 vibrations per second, this range will extend from anumandha sthayi panchama to atitarasthayi Shadja i.e. 3½ octaves. In instrumental music, a range of 7 octaves is possible.

Reflex action is a psychological phenomenon. If in the course of rendering an alapana, or a composition an instrumentalist or a vocalist inadvertently plays or sings a wrong note, a sudden shock is felt by us. This takes place quite unconsciously.

Music furnishes many examples in illustration of the law of psycho physical parallelism. The voice rises or falls according as the feeling rises or falls. The significance of kakus or tonal shades may be noted in this connection. The kakus have a special place in the rendering of padas and darsus from operas.

Much work remains to be done in measuring the hearing sensitivity of a person or groups of persons. Good use has yet to be made of the Audiometer. The use of the Tonometer should be popularised.

Experiments in urban schools and rural schools should be conducted in finding out how a particular tune like the jatiswaram S r G F in Bilahari raga or a song like Sujana jivana (Khamas raga) of Tyagaraja appeals to children. Songs which are found to be relishing by pupils of a particular age-group in schools should be tried in other schools and generalisations arrived at. As it is, there is very little co-ordination in music teaching in schools.

We have yet to build up an extensive repertoire of class worthy songs which may be taught to children in schools all over India, irrespective of the language of the sahitya. This is one of the sure means of promoting National integration and a feeling of all-India consciousness. The subject of note-deafness, the extent of its occurrence, and cures for the same should also be worked upon. India should not lag behind other nations in this respect.

FROM: THE TEACHING OF MUSIC by Prof. P. Sambamoorthy
The Ind. Music Publishing House (1985)
INFLUENCE OF WESTERN MUSIC AND HINDUSTHANI MUSIC ON KARNATIC MUSIC

N. Rajagopalan

In our Bharata Desa both Karnatic music and Hindusthani music are flourishing in all splendour for the past hundreds of years. So also is Western music flourishing in Europe, America and other countries. Hindusthani musicians and Western musicians have been visiting our Dakshina Bharata Desa giving us opportunities to listen and appreciate their music. Our contact with their music brought about by their periodical visits naturally lead to some enrichments in our Karnatic Music. It is not meant however that our Sangita lakshanas and Sangita samptradayas were violated in any manner but adhering to the principles of Karnatic music our composers have added to our music some new ragas in the shape of compositions in those ragas and some new principles of aesthetic beauty in the tone-paintings of our Karnatic music. Let us consider firstly the influence of Western music on our Karnatic music. Tyagaraja composed the songs Raminchuvaru in the raga Suposhini, Manaviyala in the raga Nakinakanti and Vinana in raga Prathapavarali in appreciation of the English Band Music. Similarly Pattamm Subramania Iyer composed the song Raghuvasasudha in the raga Kathamakutabalam. These ragas were created by their composers and the songs composed in these ragas give us something of the genius of Western music. A new type of composition called ‘Note’ became popular and Dikshitar composed the ‘Notes’ Ramajanardana, Saktisashita Ganapatim, Syamale Meenakshi and many others in the raga Sankarabharana which is the Major scale of western music.

The violin which is very much used in our concerts is a gift to us from the west. So also is the clarinet which is used nowadays for concert purposes. In addition to the clarinet the English Band consisted of such wonderful instruments like the Trumpet, the Bassoon, the Saxophone, the Oboe, the Trombone and many others. On the model of the English Band groups of Karnatic Band were formed in our country many years ago. The Nadamuni Band and the Balaraman Band were two outstanding examples. Many groups of Karnatic Orchestra were also formed many years ago. But the Karnatic Orchestra gradually disappeared completely. Karnatic Band though employed even now in our marriage processions and Temple Festivals is getting gradually discarded and eventually will disappear. The difficulty for the Karnatic Band and Karnatic Orchestra is that except for the few songs mentioned earlier, all the songs of our great composers fall flat when played by them. Songs like Evaram in Devamrutavan, Nadopasana in Begada, Koluvaragam in Todi, Mamava in Varali and many other songs cannot be played at all by the Karnatic Band or the Karnatic Orchestra to any satisfactory level. The only way to revive the Karnatic Band or the Karnatic Orchestra is to make available for them a new type of compositions (as explained in my article on light classical Music in the Music Academy Journal vol. xxxiv) called Bhava Geeta Kirtanas and Svarajatis.

Let us consider how Karnatic music has benefited by its contact with Hindusthani music. Dikshitar adapted the raga Yamanakalyan of the Hindusthani music and composed the song Jambupon in Yamunakalyani, adapted Hindusthani raga Saranga and composed the song Rangapravathi in Brindavana-saranga. He also adapted the Hindusthani raga Kedar and composed the song Parimala Ranganatham in Hamirikalyani. Tyagaraja composed the song Manamuda in Hamirikalyani. Pattam Subramania Iyer composed the song Venkatasaala in Hamirikalyani. Muthiah Bhagavathar adapted the Hindusthani raga Sohni and composed the song Nidu mahima in Harisarmaad. When we hear these songs we are able to appreciate something of the genius of Hindusthani music. Karnatic music also gets enriched by these new ragas with the new compositions in those ragas. Some of the Hindusthani ragas like Behag, Khamas, Bhimplas, Bageshri and Pilu have been adapted and songs in these ragas are familiar in our Karnatic music concerts. Our Harikathas abound in songs in these adapted ragas.

We are having nowadays many opportunities of coming in contact with Western music and Hindusthani music. Our sabbhas arrange regularly concerts of Hindusthani music and the Madras Musical Association and the Max Muller Bhavan regularly arrange concerts of Western music. Musicologists of both Hindusthani music and Western music read papers with demonstrations on subjects connected with their music during the Annual conferences of the Music Academy. Let us hope that by the Grace of the Almighty such contacts will benefit not only Karnatic music but Hindusthani and Western music also.

APPRECIATION

"அன்றையம் விளக்கம் வரலாற் அனுமானம்"

so is our tradition to treat our most affectionate parents as our foremost Gods because of their devotion, dedication and sacrifice towards our welfare. We remain grateful to them throughout our life.

Our grandparents in Sri Lanka and in India have been extremely eager to know every success in our career and never failed to appreciate and encourage all our efforts and were also praying for our welfare. Our most affectionate respect and thanks to them.

Our sincere thanks to Guru Smt Ananthathi Srikantharajah, also, with her own style of passivity and perseverance, created genuine interest in us and to teach us this divine art and sow the seeds which grew up gradually and brought us to this stage today.

Bama teacher of East Tambaram, Madras, was extremely pleased to see her past pupil (our mother) passed on her deep-seated interest in music to us, even after coming to reside many thousands of miles away from homeland, and was also very keen to teach us Veena whenever we were in Madras on holiday. Her desire and sincerity are beyond any description and we thank her for her continued care for us.

The endless energy, extreme patience, utmost sincerity and care of our Guru - Smt Sivasakthi Sivanesan, have always been there for her to mould us and impart all her talents in Vocal, Veena and Dance (Bharata Natyam) which she undertook almost five years ago. Her guidance always ensures perfection and learn the art as a "whole" thus giving a complete picture of what we learn. We always remain with endless thanks to her. Behind all her talents and great qualities of our Guru, there is our dear uncle, Sri Sivanesan, who has been ever so helpful at all times, in spite of his personal responsibilities, and it is no exaggeration if we mention that it is uncle Sivanesan who is the main support for our Guru and for us to make today's Arangetram possible, and we like to say a big "THANK YOU" to uncle Sivanesan.

Bharatiya Vidyabhavan, its Executive Director, Uncle Mathoorji, Uncle Nandaji and their team of dedicated staff have always been enthusiastic and gave all encouragement for us to learn this divine art in this celestial environment and we are always very thankful to them.

Dr John Marr and Aunt Wendy have been a constant source of encouragement and appreciation for us, and we remain grateful to them.

Sri Balasri Rasiah, resident Mridangam teacher of the Bhavan, has always been supportive in all our programmes and so did Sri R Balaskanthan and Sri K Sithamparanathan on Ghatam and Morsing respectively. Our sincere thanks to them. Our dance teacher, Sri Prakash Yadagudde, positively encourages us, especially because of his realisation of the benefits of learning Vocal and Veena for a student of Bharata Natyam. We always remember his invaluable contribution for our learning of music - Vocal and Veena, along with Bharata Natyam under the same roof - Bharatiya Vidya Bhavan. We remain thankful to him.

Our Chief Guest, Sri Maharajapuram Santhanam and Smt Santhanam have been very eager to see us learning music (Vocal and Veena) and Dance, and were highly pleased when they learned about our Arangetram. We are very greatly indebted for their most affectionate support for us and for having readily agreed to be present here today, in spite of their heavy schedules in India. We sincerely thank our respectful teachers from our school and from Swanley and Hextable School of Ballet, friends and relatives and all distinguished guests for their presence and appreciation of our debut this evening.

- Tamil

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