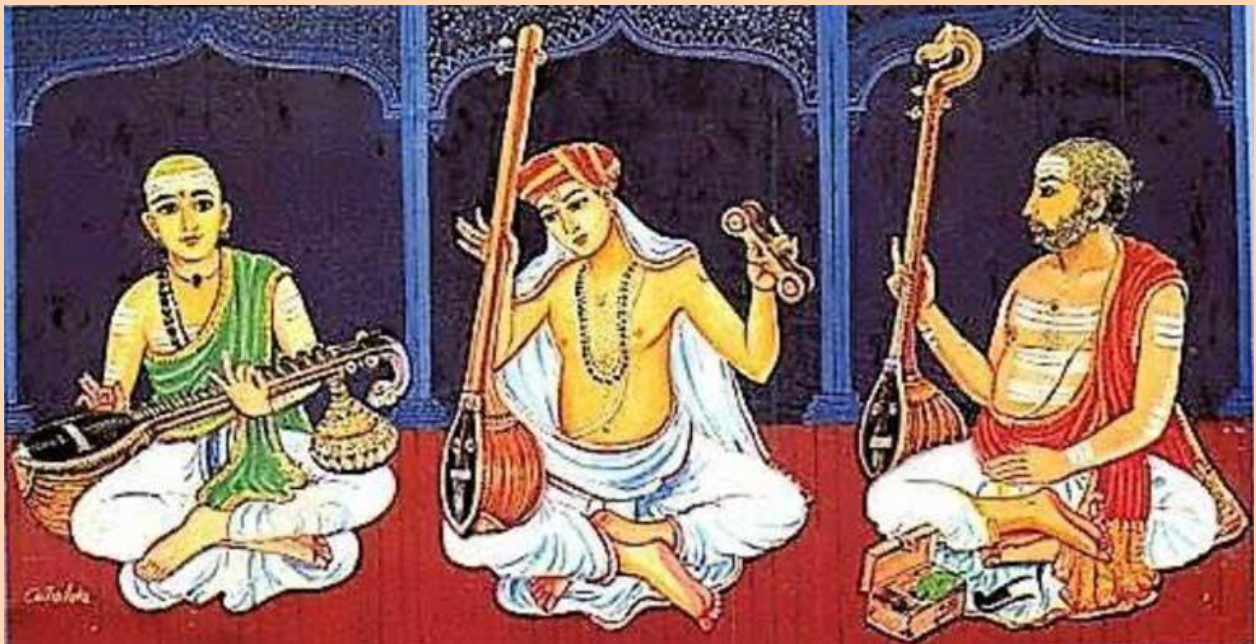


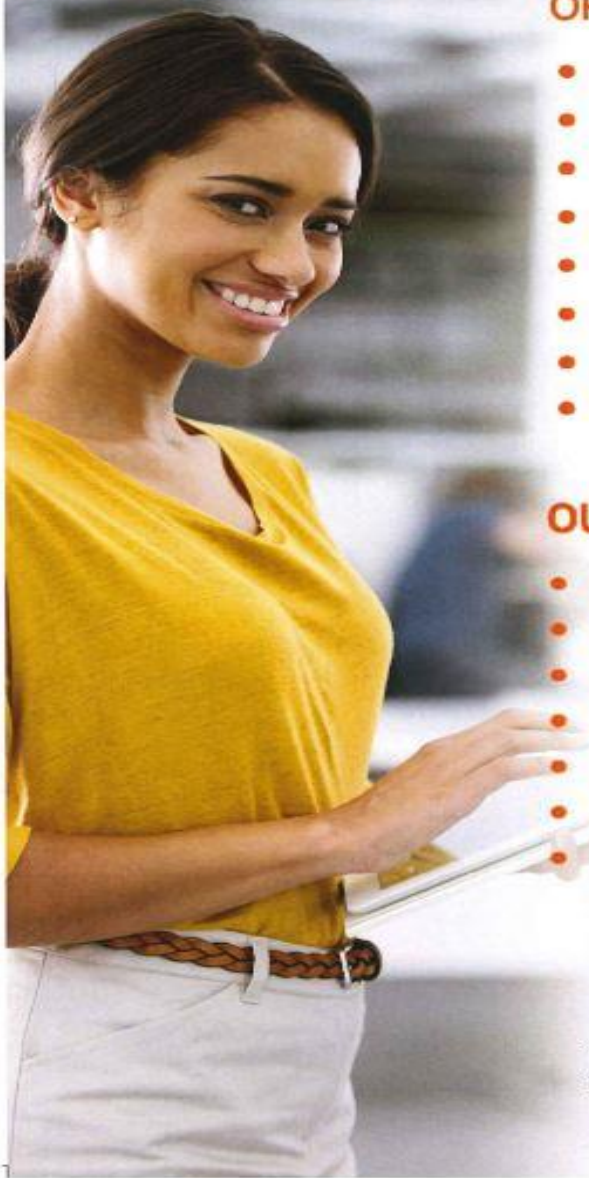
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Preserving our Cultural Identity – a note from MTA Committee

In this fast paced digital age, cultural identity is important for our overall well-being. A strong cultural history helps create a sense of belonging, creates connection to the community and helps develop positive relationships. MTA is privileged to continuing our tradition and culture by once again bringing a variety of programs on Carnatic music and dance.

This year features two grand Carnatic concerts by renowned artists Shri. Ramakrishna Murthy (vocal) and Shri. J.A Jayanth (flute) and a unique dance program “Chidambara Kuravanji” by Naatyakalaimani Padmalaksshme Suresh.

We sincerely thank the teachers (in the Milwaukee community and remote locations) who continue to share their knowledge, passion and interest in music with the next generation. It's because of their untiring effort, we can recognize the talent in youth and organize new events to provide a platform for them. This year, we are proud to present the “Samarpan - Healing with music” and “Youth concert series” as part of the main Aradhana event. Both features unbelievable young talent who are eager to continue the tradition and deepen their knowledge and skills in Indian music.

To organize such a festival is impossible without the support from our sponsors, parents, students and community. MTA thanks all the past and present members and volunteers and is committed to bringing more such programs in future.

We seek your inputs and feedback to help in preserving, promoting and celebrating our traditions.

Sincerely,
MTA Committee

About Milwaukee Thyagaraja Aradhana

Milwaukee Thyagaraja Aradhana (MTA), is a non-profit organization (*Tax ID # 47-3356664*) with the vision of preserving, promoting, and celebrating Carnatic classical music and other art forms with existing & younger generations and cultivating, sharing & improving the richness of these art forms & associated scriptures within Indian community & general public in Greater Milwaukee area

Milwaukee Thyagaraja Aradhana – 2019

Schedule of Events

| Time Schedule | | Schedule of Events |
|------------------------------|--------------|---|
| Friday May 10, 2019 | | |
| 18:30 | 20:30 | Carnatic Vocal Concert by Sri Rama Krishna Murthy (Vocal) Sri. Kamalakiran Vinjamuri (Violin) Smt. Rajna Swaminathan (Mridangam) |
| | | <i>Dinner</i> |
| Saturday May 11, 2019 | | |
| 08:00 | 08:15 | Devotional Invocation song by Purna Vidyalaya Kids |
| 08:15 | 09:00 | Thyagaraja Aradhana Unchavritti |
| 09:00 | 12:00 | Thyagaraja Renditions (Individual and Featured Slot Performances) |
| <i>12:00</i> | <i>01:00</i> | <i>Lunch Break - Temple Lunch (Self paid, not covered by MTA)</i> |
| 13:00 | 14:30 | Youth Mini Carnatic Concerts Group # 1 - Hiranmayi Swaminathan & Arjun Muralikrishnan Group # 2 - Dhivya Senthil & Arjun Muralikrishnan |
| 15:00 | 16:30 | Chidambara Kuravanji A classical dance ballet choreographed and presented by Natyakalaimani Smt. Padmalakshmees Suresh Artistic Director of "Padmalaya", Chennai in Collaboration with Smt. Kripa Baskaran Artistic Director, Natyarpana Dance Company, Milwaukee, WI |
| 18:00 | 20:30 | Carnatic Flute Concert by Sri J.A. Jayanth (Flute) Sri V.V.S. Murari (Violin) Sri N.C. Bharadwaj (Mridangam) |
| | | <i>Dinner</i> |
| Sunday May 12, 2019 | | |
| 07:30 | 08:00 | Devotional Invocation - Veda Chanting |
| 08:00 | 08:30 | <i>Stage setup and Preparation for Pancharatna Krithis</i> |
| 08:30 | 10:00 | Pancharatna Krithis — Group singing |
| 10:15 | 10:45 | Samarpan - Healing with Music - Special Youth Performance by MKE Kids |
| 10:45 | 11:45 | Homage to Thyagaraja (MKE Teacher Group Sessions) # 1 Srividya Yagnaraman |
| <i>11:45</i> | <i>12:45</i> | <i>Special Lunch from MTA</i> |
| 12:45 | 14:00 | Homage to Thyagaraja (MKE Teacher Group Sessions) # 2 Swaminathan Nadarajan and Srividhya Ganesan |
| 14:00 | 14:20 | Homage to Thyagaraja (MKE Teacher Group Sessions) # 3 Vidya Raman |
| 14:20 | 14:30 | Homage to Thyagaraja (MKE Teacher Group Sessions) # 4 Ananya Rajesh |
| 14:30 | 14:40 | Homage to Thyagaraja (MKE Teacher Group Sessions) # 5 Surya Balaji |
| 14:45 | 15:00 | Vote of thanks, conclusion & Event Wrap up |

Milwaukee Area Music Teachers



Smt. Srividya Yagnaraman was initially trained under Sri Satya of Pranava Music College, Bengaluru, from the court musicians of Mysore Maharajas - Wodeyars. She subsequently went on to train under Set Ratna Shivashankar, the Head of the Department of Music, Maharani's College for Women, Bengaluru. Currently, Smt. Srividya is training under Smt. Vidya Subramaniam, a very talented artiste and direct disciple of Late Sri Lalgudi Jayaraman and a pioneer in online music education. She has been teaching in Milwaukee area for the past 7 years.

Sri. Swaminathan Nadarajan is a disciple of Vidwan Shri. V.V. Ravi, coming from the school of Violin Maestro Shri V.V. Subrahmanyam. Sri. Swaminathan started learning violin at the age of 12 under the tutelage of Shri. Nellai Shanmuganathan. He then continued his advanced violin lessons from Sri. V.V. Ravi and continues to learn from him. He has been a much sought after accompanist in the Midwest region and has accompanied various leading and upcoming artists in the US. He also accompanies in the violin for various dance arangetrams and ensembles. He has been teaching violin and vocal music in the Greater Milwaukee region for over 6 years.



Smt. Srividhya Ganesan is a disciple of Smt. Padmavathy Ananthagopalan, one of the sisters of violin maestro Sri. Lalgudi Jayaraman. She started learning Veena at the age of 11 under the tutelage of Smt. Hema Subramanian and Smt. Tata Bhanumathi before pursuing her advanced Veenai lessons from Smt. Padmavathy Ananthagopalan. Notably, Srividhya won the All India Youth Competition, under the banner of Nehru Yuvakendra, in the field of Instrumental music. She has been performing solo and playing for several dance arangetrams and ensembles in the United States. Smt. Srividhya has been teaching Veena in the Greater Milwaukee region for the past 2 years.

Sri. Vidyaraman hails from the rich music tradition of Maharajapuram. The great grandson of Sangeetha Kalanidhi Maharajapuram Vishwanatha Iyer, he started his tutelage of violin and flute at the age of 7. He is a disciple of eminent flutist Sangeetha Kalanidhi Dr. N. Ramani. He has also imbibed a very strong influence of flute Mali's techniques and style in his play. Sri. Vidyaraman was very active in music circuit in India before moving to the US. He lives in Brookfield, Wisconsin and teaches flute to young aspiring students.



Guru Kripa Baskaran is the founder of Natyarpana Dance Company based in Brookfield, WI. She is widely known as an astute choreographer and a performer known for her excellence in presentation and dedication towards the art. Kripa is a Wisconsin Arts Board Master teacher award winner for multiple years. She was awarded 'Nritya Siva Mani' by Cleveland Thyagaraja Aradhana and "Papanasam Sivan award" by Sivan Fine Arts Academy. Set. Kripa trains over 150 students in the Milwaukee and Madison area and several of her students have gone on to become extraordinary dancers themselves. Trained under Guru. Set. Chandrakala, Sri. Tanjai Hemanth, and Guru. Dr. Ambika KAmeshwar, Smt. Kripa has adopted both Tanjore and Vazhuvoor styles in her repertoire.

Smt. Surya Balaji lives in Brookfield, WI and has 15 years of learning and singing experience in South Indian classical vocal. Music is Surya Balaji's passion and has been teaching classical vocal singing for the past 3 years. She regularly participates in temples and other stage performances in India and USA.



Carnatic Music Composers from the State of Karnataka

By: Srividya Yagnaraman

Among the many compositions in Carnatic Music that are widely sung and enjoyed, those from composers from the State of Karnataka have adorned many stages and concerts, while enriching Carnatic Music through strict grammar, rich meaning and ornamentation. While several traditional pieces such as “Swarajathis”, “Varnams”, “Krithis”, and “Thillanas” have been created by these composers, there are also some with unique styles. Their compositions are predominantly in Kannada, Sanskrit and Telugu.

The earliest such form is the “**Vachanas**” by Basavanna, Akka Mahadevi, Allama Prabhu and such, who lived around the 11th - 12th centuries. Originally composed as devotional pieces to Lord Shiva, Vachanas do not have the typical krithi structure of traditional works and are hence more suitable in elaborating in “Vrittham” format or “UgaBhoga” format preceding traditional compositions. “Ullavaru Shivalayava Maaduvuru” by Basavanna and “Bettadha melondhu maneya maadi” by Akka Mahadevi are popular vachanas.

The most well-known format is the “**Devaranama**”, also known as “**Dasa Pada**”, composed roughly during the 14th – 17th Centuries. Sri Purandara Dasa, who is considered as the “Sangeetha Pitamaha”, composed thousands of devaranamas that are structured in typical krithi format with “Pallavi”, “Anupallavi” and often multiple “Charanams”. As Sri. Rajaji aptly quoted – “Gyana without Bhakthi is Agyana”, these compositions are full of bhavam and bhakthi, without which our music would be just a collection of words. Some of the “Haridasa” compositions include “Pillangoviya” and “Jagadhodhaarana” by Purandaradasa, “Ondu Baari Smarane Saaladhe” by Sri Vadirajaru, and “Bagilanu Theredhu” by Sri Kanakadasaru.

Among the more recent composers from the 19th – 20th centuries, Sri. Muthaiyya Bhagavathar composed several unique pieces among which the “**Dharu Varnams**” are most popular. These varnams have “Jathis” in addition to the “Swarams” and “Sahithyams”, making these suitable for Bharathanatyam performances and singers to showcase their grasp of layam. He is also attributed to the creation of new ragams such as “Niroshta”, “MohanaKalyani” and many more. “**Niroshta**” is an Audava ragam (penta-tonic scale) that does not have ‘M’ or ‘P’ both of which need the use of “Oushta” or lips, hence the name “Nir” – “Oushta”. Further, “Raja Raja Radhitha” by this composer in Niroshta is testament to his extraordinary command of the language, as both the Swarams and the Sahithyam are in Niroshta format.

Sri Mysore Vasudevachar’s compositions such as “Bhajare re manasa”, “Brocheva revarura” and “Maamavathu Sri Saraswathi” are very popular and are performed both as main pieces in a concert and interspersed among other compositions, adding interesting variation to mood and ragam dimension.

Another composer without whose mention this article would be incomplete is Mysore Maharaja Sri Jayachamarajendra Wodeyar. He is attributed to the creation of ragas including “Durvanki” and “Pratapavali”. “Sri Jaalandharam” and “Sri Mahaganapathim Bhaje Hum” are a few of his compositions that are popular concert pieces.

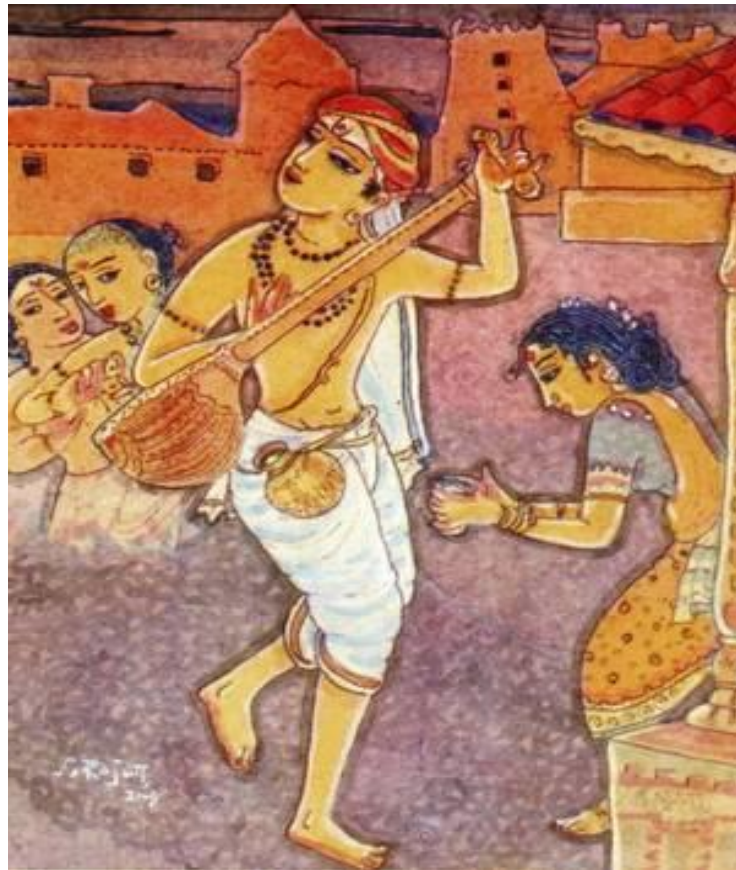
Under the long lineage of the Maharajas of Mysore who patronized classical music, this art form and literature grew and supported and produced musicians of high caliber during their reign. These compositions are best enjoyed by listening to musicians and children learning and singing these as part of their music education.

Uñchavriti – Merits of Giving

There is nothing greater than giving to those who come seeking. MTA is glad to enact ‘Uñchavritti, a great Bagavatha tradition in its 2018 annual event.

Uñchavritti was practiced by Saint Thyagaraja with a selfless act reaching barefoot every household spreading “bhakti” margha (devotion), blessing for their happiness and uplift. Through his innumerable Rama bhakti kritis, he not only expressed the greatness of Ramanama and bhakti in general, but also spread unparalleled wisdom and passion towards people.

In all his kritis adorned by beautiful ragas, he connects to mind and emotions, bringing out a soul stirring music. Such music, not only bring out devotion towards Supreme Being but also helps one to get a state of mind reflecting compassion and selfless act of giving for everyone’s benefit. MTA realize Uñchavritti’s close relevance in current times and has introduced this event to emphasize charitable and cultural values in current generations.



Sri Thyagaraja's artwork - Sujay Bharadwaj



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MTA 2019 Concerts & information on the artists



Milwaukee Thyagaraja Aradhana - 2019

Grand Carnatic Vocal Concert



Sri. Ramakrishnan Murthy

Vocal



Rajna Swaminathan
Mridangam



Sri. Ramakrishnan Murthy
Vocal



Kamalakaran Vinjamuri
Violin

May 10, 2019 Friday 6.00 PM

Venue: The Hindu Temple of Wisconsin
N4063 W243 Pewaukee Rd, Pewaukee, WI 53072

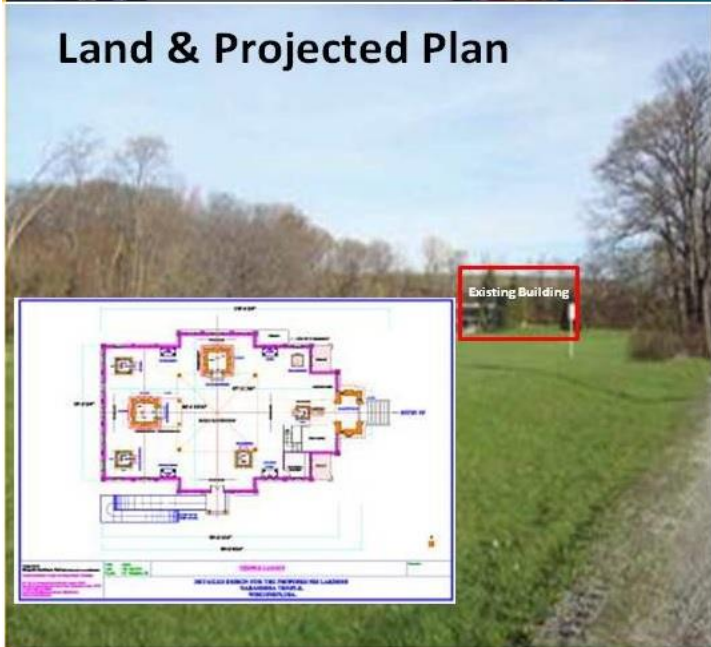
For tickets, please visit:
Eventbrite - Milwaukee Thyagaraja Aradhana Annual Event 2019
<http://www.milwaukeeethyagaraja.com>
Concert Pass and Day Passes available

Sri. Ramakrishnan Murthy is one of the most sought after young artists of Carnatic (South Indian classical) music today. He has undergone advanced training from the highly acclaimed vocalist, He regularly performs in the annual Madras Music Season besides being featured in music festivals world over that focus on Indian Classical Music. He is an A-grade artist of the All India Radio and Doordarshan, Chennai. Ramakrishnan Murthy began his Carnatic music training from Smt. Padma Kutty in Irvine in 1997. In 2001, he began to take advanced lessons from veteran violin artist Delhi P. Sunder Rajan. Ramakrishnan also has been learning from Vairamangalam Lakshminarayanan, CR Vaidyanathan, Vaikom Jayachandran and Chengleput Ranganathan. He is currently under the tutelage of R. K. Shriramkumar. He has won several awards including Yagnaraman Award of Excellence, Shri Krishna Gana Sabha, 2016, Outstanding Vocalist for four consecutive years from the Madras Music Academy, Best Senior Vocalist, Madras Music Academy, 2016 and Senior Outstanding Concert Award, Madras Music Academy, 2017.

Sri. Kamalakaran Vinjamuri received his initial training from his grandfather, Sri. Parthasarathy Iyengar. Then he had some training from Smt. Malladi Vijayalakshmi. His father Sri.Subhash Vinjamuri, a violinist himself started teaching him violin at the age of 7. When he is in the U.S., he gets his training from his father and when visiting India, he is under the tutelage of Kalaimamani A. Kanyakumari. He won several prizes in different music competitions, both in India as well as in the US. Kamalakaran has won prizes in all the categories in the Cleveland Thyagaraja Aradhana. In December 2010 and 2013 music seasons, Kamalakaran got the Best Performer Award from Sri Parthasarathy Swami Sabha, Chennai. Kamalakaran has been performing in all major sabhas in India since 2009. In 2014 Spirit of Youth series, Kamalakaran was selected as the best violinist in Music Academy. Kamalakaran has accompanied many senior artists including Sri M. Balamuralikrishna, Sri TN Seshagopalan, and Smt. Suguna Varadachari. Kamalakaran has been giving many solo performances both in the US, and in India.

Smt. Rajna Swaminathan is an acclaimed mridangam artist and composer. She is a protégé of mridangam maestro Umayalpuram K. Sivaraman, and tours regularly with several renowned Indian classical musicians, most notably her mentor, vocalist T.M. Krishna. Rajna is one of only a handful of women who play the mridangam professionally. She has performed in several prestigious venues and festivals, including the Smithsonian (D.C.), Kennedy Center (D.C.), Asia Society (NYC), Lincoln Center (NYC), Walker Art Center (MN), Music Academy (Chennai), Shanmukhananda Hall (Mumbai) and The Esplanade (Singapore). She is currently pursuing a PhD in Music (Creative Practice & Critical Inquiry) at Harvard University.

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Milwaukee Thyagaraja Aradhana - 2019

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Date & Venue:

May 11, 2019 Saturday 6.00 PM

Venue: The Hindu Temple of Wisconsin
N4063 W243 Pewaukee Rd, Pewaukee, WI 53072

For tickets, please visit:

Eventbrite - Milwaukee Thyagaraja Aradhana Annual Event 2019

<http://www.milwaukeeethyagaraja.com>

Concert Pass and Day Passes available

Sri. J A Jayanth is one of the most sought after flautists in Carnatic music. A prodigy, driven by divine in-born talent and bubbling enthusiasm in bamboo flute, he was naturally drawn into the tutelage of his grandfather, noted flautist Late T. S. Sankaran (prime disciple of Flute Mali) in a traditional guru-sishya parampara since the age of five. Earlier, at the age of four, he was grounded well in vocal music by his grandmother late V.S.Sundari. Jayanth gave his first solo flute concert at an age of seven. His ability to play RTP in three speeds (thrikaalam) surprised the senior accompanists and the audience on that occasion. He was awarded 'A' grade by All India Radio, Doordarshan at a very young age.

Jayanth has a refined fingering and blowing technique which enables him to switch over to the bass and double bass flutes with ease to cover lower octaves, which is acclaimed as a hallmark in his recitals. His spontaneity, perfect pitching coupled with expressive and bhava laden rendering has won him appreciation from his co-artists and music connoisseurs. Jayanth has toured extensively all over the world and has accompanied some of the biggest names in music, such Padma Vibhushan Umayalpuram K.Sivaraman, Late Sri Vellore Ramabhadran and Padma Bhushan Sri T.V.Gopalakrishnan.

Sri. V.V.S.Murari, a renowned violinist, violist, composer and an educator was born to the illustrious Violin Maestro Prof. VVS. He comes from the great musical lineage of Sri. Muthuswami Dikshithar and Sri. Swathi Tirunal. He had his initial training from his grandfather Vadakkencheri Veeraraghava Bhagavathar, and later on from his legendary father Shri. VV Subrahmanyam (VVS). He also trained under the doyen Padma Vibhushan Dr. Semmangudi Srinivasa Iyer. Murari was also mentored by his mother Janaki VVS, who hails from a family of great connoisseurs of music and arts. Murari's maternal grandfather Shankaranarayanan Iyer was noted teacher and a passionate flautist from Kozhikode, Kerala.

Murari has worked with world class musicians & composers in many projects & traveled extensively being part of many national & international festivals. He is the Founder & Director of VVS Foundation imparting musical knowledge to the aspirants across the globe.

Sri. N C Bharadwaj started learning Mridangam at the tender age of 6. He had his initial training under Late Srivancheyam Sri S Gopalan. Further, he had his training under Nanganallur Sri R Sriram. Currently, he is under the able guidance of Padma Vibhushan, Sangeetha Kalanidhi Mridangam Legend Dr. Umayalpuram Sri K Sivaraman. Bharadwaj is an 'A Grade' Artiste of All India Radio, Chennai. He is a recipient of numerous awards and titles such as "Laya Vadya Praveena" title by Kalalaya, USA, "Kalki Krishnamurthy Memorial" award by Sri Kalki Krishnamoorthy trust, "Yuva Kala Bharathi" title by Bharat Kalachar, "Best Mridangam Artiste" Award from the Madras Music Academy, etc. to name a few.

He has been accompanying various frontline artistes viz., Smt Sudha Raghunathan, Smt Bombay Jayashree, Smt Aruna Sairam, Sri Abhishek Raghuram, Shri Lalgudi GJR Krishnan and Lalgudi Smt Vijayalakshmi, Smt Ranjani Gayathri, Smt Priya Sisters, Sri N Vijay Siva, Chitravina Sri N Ravikiran, etc. He has also toured the US, Canada, Australia, New Zealand, Singapore, Malaysia, Abu Dhabi and Dubai.

Artwork - Arjun Rameswamy





Milwaukee Thyagaraja Aradhana - 2019



Presents Chidambara Kuravanji - Classical Dance Ballet

Choreographed and presented by

Natyakalaimani Smt. Padmalakshmees Suresh

Artistic Director of "Padmalaya", Chennai

In Collaboration with

Smt. Kriya Baskaran

Artistic Director, Natyarpana Dance Company, Milwaukee, WI

May 11, 2019 Saturday 3.00 PM

Venue: The Hindu Temple of Wisconsin
N4063 W243 Pewaukee Rd, Pewaukee, WI 53072

For tickets, please visit:

Eventbrite - Milwaukee Thyagaraja Aradhana Annual Event 2019

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Smt Padmalakshmees Suresh, founder-director of Padmalaya is a great exponent of Bharatanatyam style in classical dance. She has carved a niche for herself as a performer, teacher and choreographer. As an established danseuse she has toured to Dubai, Muscat, Colombo, United States of America, Malaysia, Singapore and Australia for cultural performance and has enthralled international audiences.

Padma performs as an A-grade artiste of Doordarshan, She has performed many thematic solos and dance productions on rare themes. She is the panel member of IRCEN (India International Rural Cultural Centre), New Delhi, an organization which works for spreading art and culture throughout India.

Padma's dance blossomed under the guidance of Kalaimamani Smt. Ranganayaki Jayaraman. She has also been associated with many senior dance guru's in their own dance productions. Her talent has been acknowledged by leading Sabha's and veterans in art field with various titles.

Smt. Sowmya Kumaran is a dancer, choreographer and teacher. Sowmya has demonstrated an innate love and talent for Bharatanatyam since her school days. Her first Guru was Smt. Jayalakshmi Arunachalam. She later joined Vipanchee and furthered her skills under the able tutelage of the renowned dancer and teacher Late Dr. Saraswathi. Currently, she studies abhinaya with Smt. Bragha Bessell.

Sowmya has given several dance performances in the US and in India including a solo portrayal of Sangeetha Kalanidhi Sri. Papanasam Sivan's Karaikkal Ammaiyyar for Chicago Thyagaraja Utsavam. Her innovative

choreography and emotionally expressive dance depicted so vividly the bhakti of the dance drama's protagonist. Sowmya is the founder and art director of Nrithya Sangeeth in Illinois. The mission of the school is to provide a comprehensive education in Bharatanatyam and Carnatic music to create the complete artiste. As an educator Sowmya stresses both the practical and theoretical aspects of dance. Her students will acknowledge that she is a demanding teacher and expects their utmost dedication to the art form.

Other performers from Natyarpana:

Nandida Variathody, a senior disciple of Kripa Baskaran.

Smrithi Chanjeevaram, Ananya Rajesh, Akshaya Ganesan, Anushka Guru, Anvesha Guru, Aditi Raj Narayan.

Artwork - Advait Rameswamy

Sri Thyagaraja swamy





Thanks to MTA for providing our team an opportunity to perform in this year's youth segment in the annual Thyagaraja Aradhana event. I am Ananya Ganesan, a junior at Brookfield Academy and President & Founder of Samarpan – Healing with Music. Akshaya Ganesan, Avaneesh Muralidharan, Arjun Muralikrishnan and I will present a few Kritis (vocal + instrumental) and speak to the effects of these ragas.

About Samarpan – Healing with Music

From my limited research, I have learnt that the 72 ragas, or melodic notes, in Carnatic music can control 72 nerves in the human body. Therefore, when the singer performs a raga with purity to the pitch, it gives the performer complete control of the corresponding nerve influencing the emotions of the audience. For example, the ragas of Thodi, Bhupali, Ahir Bhairavi, and Shivananjani have been observed to provide relief from cold, headache, high blood pressure, and memory problems respectively. This is also true with other genres of music. To take this research to the next level, I formed a 501(c)(3) not-for-profit organization named Samarpan - Healing with Music. Samarpan is a Sanskrit word signifying complete dedication of one's mind and soul. The purpose of this organization is to serve mankind through the medicine of music therapy. My goal is to do more research on preventative medicine and raise funds to serve the community through the benefits of music therapy by leveraging my friends and youth network.

Vision: Samarpan to serve mankind through the medicine of music and grow knowledge of Classical Indian Carnatic music art form.

Mission:

- Make a positive impact on the mind and soul using music as a technique to relax, de-stress and enrich.
- Teach young children and teenagers the music art form, different ragas, and its benefits.
- Perform different ragas for certain groups of patients to see the benefits of music therapy.
- Host events such as workshops, to teach and demonstrate the benefits and qualities of music therapy.
- Raise awareness on the art form's impact on one's mind & soul.

Visit our website <https://samarpanmusic.wixsite.com/home> to learn more about our organization & upcoming events in the community.

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Carnatic Ragas Word Search

By Avaneesh Muralidharan & Ashwin Senthil Murugan

M N K D C W N W Q H F F S K L M N L C N
S L N A T K O A C U B F E A N D N F D A
J A V L R X T R N I J R E M S K B K A O
I B N M A A G A C A X K H B C A O D R W
J I R K A F K G W Q N E C O K L O I M D
W U L A A Y A A I Y W D R J S Y P B A G
R M S Z R R A M R Z F M A I G A A K V H
A K R I A X A M V A E J J B F N L A A B
F M H E V R C B A K P M M G A I A F T Q
V X T Y I Q U X A L O R Z V C I M I I A
H J J K C B H H L R A Y I Y B P R S E Q
N J H X H T U G W N A V S Y G T V A G R
Q O Y T A K O Y W E B N A O A L U S V I
M O H A N A M Z K S W T A G J L Z R P I
J C B Y D M Z G V V K G A M O K N E S Y
Z Y N B R A A W Q B G A S E W W I E A B
Y E G C I S W Q K Z A L V X B H L V Q J
T J U L K I X T N L H A M S A D W A N I
L G T J A W C H N A L I N A K A N T H I
H A M S A N A D A M V T Q J L P J A A Z

Mayamalavagowla

Ananda Bairavi

Sankarabaranam

Ravichandrika

Nalinakanthi

Karakarapriya

Boopalam

Mohanam

Hamsadwani

Darmavati

Hamsanadam

Kamboji

Kalyani

Ragam

Kamas

Sree

Answer Key in page 28...!

Graha Bedham and its significance to a Raga

By Divyashree Senthil Murugan

One of the most gratifying experiences a rasika can have in a kutcheri is identifying a raga correctly. Many times when a singer sings a certain “phrase” or collection of musical notes of a certain raga, the raga becomes distinct and audience members can immediately pinpoint exactly which raga it is.

However, sometimes, audience members may be in doubt of what raga a piece is and in such cases, often times, the performer may announce the raga by the name if it is quite uncommon. Other times, the performer may be venturing into a different raga by changing the shruthi and the melodic framework of the piece may be unclear. Such a venture into a different raga by a change in shruthi is known as Graha Bedham. “Graham” means home or position and “Bedham” means change. Graha bedham is also called Swara bedham. To define graha bedham in such terms, the change of position of the shruti or tonic note yields a different raga.

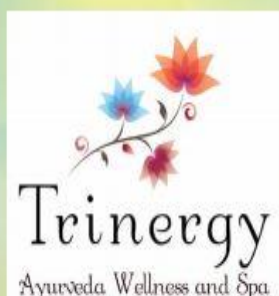
Graha bedham influences the decisions in many cases due to the perspectives of the rasika or the raga itself and how one perceives the raga due to the “shift” of the base shruti/swara.

| Rāgam | Melakarta | Shruthi | Shifting of S ==> R2 | | | | | | | | |
|------------------|-----------|---------|----------------------|----|----|----|----|----|----|----|-----|
| Shankarabharanam | 29 | C | S | R2 | G3 | M1 | P | D2 | N3 | S' | R2' |
| Karaharapriya | 22 | D | | S | R2 | G2 | M1 | P | D2 | N2 | S' |

Base raga Shankarabharanam transforms to Karaharapriya raga by “Grahbedham” (aka Swarabedham)

Example: Above table shifting of base shadjam “Sa” of Shankarabharanam to rishabam “R2” produces Karaharapriya in different Shruti.

This is also applicable to janya ragas as well and leaves the reader to explore this interesting aspect in Carnatic music.



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MTA 2019 Homage to Thyagaraja - Performers list – Individual Category

| Name of the participant | Vocal/Musical instrument | Details of Performance - Krithi, Ragam & Tala |
|--------------------------|--------------------------|--|
| Aadith Raghunathan | Vocal | Ramunimaravakave-Kedara Gowlai- Adi |
| Aadith Raghunathan | Mridangam | Few Basic lessons |
| Aashi Iyengar | Vocal | Bindhu Malini Ragam, Aadi thalaam |
| Advaith Rameswamy | Mridangam | Adi talam |
| Advaith Rameswamy | Vocal | Rama Ninnu Nammina - Mohana - Adi |
| Advaith Bharathwaj | Saxophone | Elara Shri Krishna - Kamboji -Rupakam |
| Anirudh Sai Muralidharan | Vocal | Harikatha on Saint Tyagaraja |
| Annika Anchan | Vocal | maakelara vichaaramu - ravi chandrika - deshaadi |
| Arjun Rameswamy | Flute | Ra Rama, Ragam - Bangala, Talam - Adi |
| Chinmayi Swaminathan | Vocal | Adamodi galade - Charukesi - Adi - Thyagaraja |
| Devesh Anand | Saxophone | Abheesda Varada - Hamsadhwani - Adi |
| Devesh Anand | Vocal | Maa Janaki - Kamboji - DeshAdi |
| Divyesh Anand | Vocal | Naadatanumanisham - Chittaranjani - Adi |
| Hrishikesh Srivathsan | Vocal | Gata Moha - shankarabaranam - Ruakam |
| Janani Muralikrishnan | Flute | Jalajakshi -Hamsadhwani -Adi |
| Manasi Karthikeyan | Vocal | Tulasi dalamulache - Mayamalavagowla -Rupakam |
| Rajiv Kalpathi | Flute | Vande Meenakshi - Sankarabharanam - Adi; VaraLeela Gana Lola- Sankarabharanam - Adi |
| Rohit Raghunathan | Flute | Giriraja Sutha- Bangala -Adi |
| Saadhvika Srinivasan | Vocal | Varaleela gana lola - Shankarabaranam - Adi |
| Sashwinth Khanna S | Vocal | Varaleela gana lola - Shankarabaranam - Adi |
| Shakti Iyer | Veena | Pancharatna Medley |
| Shivani Sreedhar | Vocal | Sri Gananatha - Malahari - Roopaka; Janakasutha - Saaveri - Roopaka |
| Shriya Venkataramani | Vocal | Seethamma mayamma - vasantha - roopakam |
| Sidharth Ramkumar | Flute | Sakthi Sahitha - Sankarabharanam - Adi; Sarasa Nethra - Sankarabharanam -Adi |
| Srinika Pattaswamy | Veena | Hechcharika -Yadukulakamboji -Kandachapu |
| Srishrika Pattaswamy | Veena | Sarasamare -Kunthalavarali -Adi |
| Sujay Bharadwaj | Violin | Raminchuva Revarura - Suposhini - Roopakam |
| Suraksha Kodgi | Vocal | Melukovaiyya - Bowli -Khanda Chapu |
| Varsha Mohanraj | Vocal | Thyagaraja kriti, Hindola ragam and Adi talam |
| Yadhavi Sunderesan | Vocal | Varaleela gana lola - Shankarabaranam - Adi |

MTA 2019 Homage to Thyagaraja - Performers list – Featured Category

| Name of the participant | Vocal/Musical instrument | Details of Performance - Krithi, Ragam & Tala |
|-------------------------|--------------------------|---|
| Avaneesh Muralidharan | Keyboard | Nagumomu - Abheri - Adi |
| Krithi Gopinath | Vocal | Gyanamu - Poorvikalyani - Roopakam |
| Mahathi Karthikeyan | Vocal | Samaja Vara Gamana - Hindolam - Adi |
| Mridula Srivathsan | Violin | 1. NadaThanumanisum - chittaranjani - Adi 2. Brova baarama - bhaudari - Adi |
| Smrithi Chanjeevaram | Violin | 1. MaakElara vichaaramu - Ravichandrika - Deshaadhi 2. Shambho Mahadeva - Kaamavardhini - Roopakam |
| Sri. Ramamurti Raju | Vocal | 1. Manasu Etulortune- Malaya Maarutham - Roopakam 2. Seethamma Maayamma - Vasanthaa - Roopakam |

MTA 2019 Homage to Thyagaraja - Performers list – Mini Concerts

| S.No. | Name of the participant | Vocal/Musical instrument | Accompaniment | Name of Accompanying Artists |
|-------|-----------------------------|--------------------------|---------------|------------------------------|
| 1 | Hiranmayi Swaminathan Veena | Veena | Mridangam | Arjun Muralikrishnan |
| 2 | Dhivya Senthil | Vocal | Mridangam | Arjun Muralikrishnan |

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Medical Director, Trinergy Center For Integrative Psychiatry

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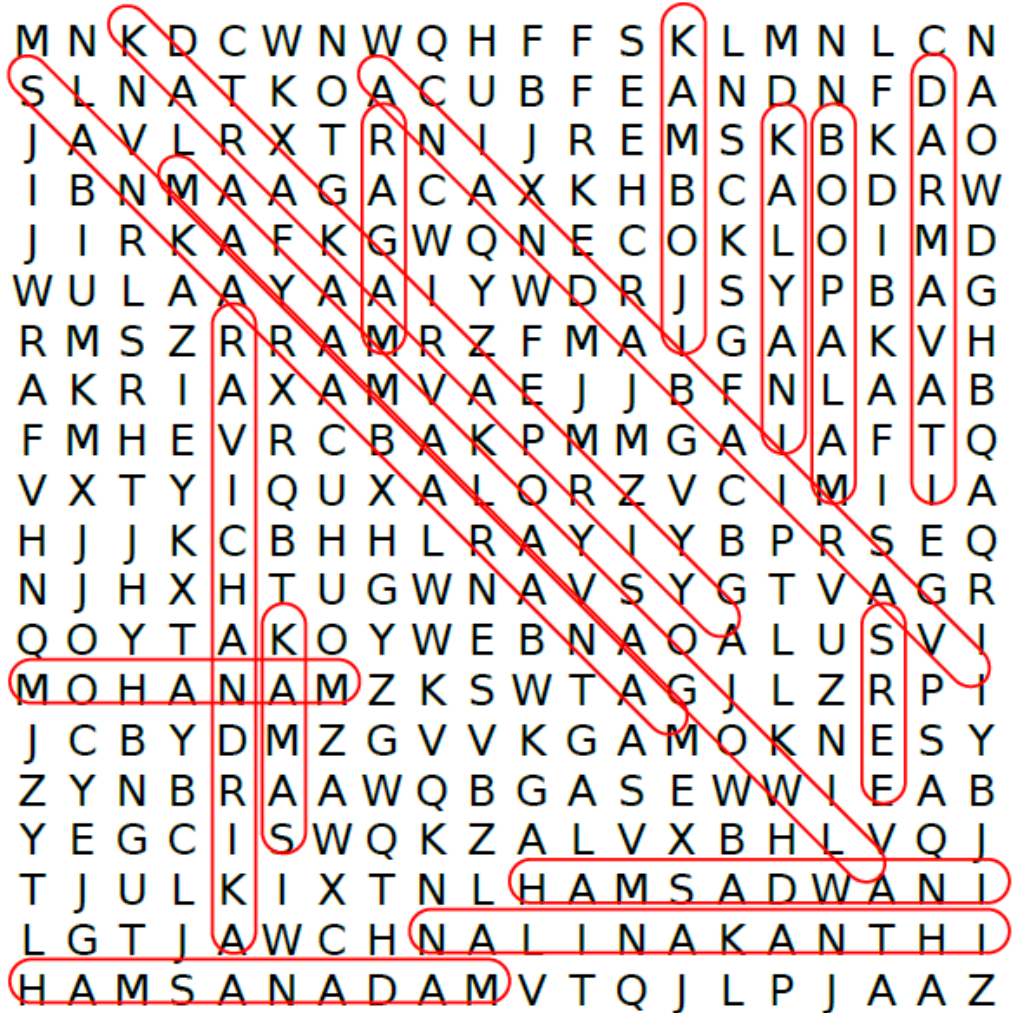
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* subject to change; please check with the contacts above to confirm

Answer key to Carnatic Ragas Word Search



Mayamalavagowla

Ananda Bairavi

Sankarabaranam

Ravichandrika

Nalinakanthi

Karakarapriya

Boopalam

Mohanam

Hamsadwani

Darmavati

Hamsanadam

Kamboji

Kalyani

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