



SRUTI NOTES

SRUTI

The India Music & Dance Society

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From the President's Desk

Dear Sruti Supporter,

As we take a break from our concert series, I would like to take this opportunity to reflect on the just concluded concert season. We had a very successful Spring season with two excellent instrumental concerts by Dr. Ramani on flute and G.J.R Krishnan on violin and equally exciting vocal concerts by Sanjay Subramaniam and T.M.Krishna. I hope those of you who attended the concerts enjoyed them and would continue to support us with your presence at future concerts.

We have an impressive line up for the Fall season which includes a Bharatanatyam performance by Shoba Sharma, a vocal concert by Sudha Raghunathan and an instrumental concert by Chitravina Ravikiran. The dates for these concerts are published in this newsletter. I hope you will mark the program dates on your calendar and attend these concerts with your friends.

On another programming note, we had mentioned in our earlier newsletter about the possibility of conducting a workshop on 'Carnatic Music Appreciation' with Chitravina Ravikiran. Due to time constraints we are unable to have the workshop this summer. We have rescheduled it for the early part of next year. The details of the workshop will be sent to you as soon as they are finalized.

I am extremely pleased to report that Sruti has recently been the recipient of a number of grants from Philadelphia based organizations to support our programs. On behalf of the Board of Directors and members of Sruti, I would like to express my deepest appreciation to CoreStates Bank, the Philadelphia Music Project, Stockton-Rush-Bartol Foundation and Lockheed Martin Corporation for their generous contributions to Sruti. The continued support from these organizations will go a long way in establishing Sruti as the premier organization for presenting Indian classical music and dance programs in this area. I would also like to thank the Resources Committee of Sruti for an excellent effort in helping us secure these grants.

Vasanthi Raghavan, our recording secretary, has resigned from the Board of Directors as she has relocated to the west coast with her family. I would like to thank her for serving Sruti and wish the Raghavan family success. The BOD has nominated Poornima Narayan to take over as the recording secretary for the remainder of the term of this Board.

I wish you all a great summer and hope to see you at our next program.

Sudhakar Rao
For Board of Directors.

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From the Editors

Dear Sruti Friends,

Thanks to the unreserved cooperation from several of you, the Library Committee has been successful in bringing out three fairly well stacked issues of Sruti Notes, including the present one. The informal feedback we received so far has been very encouraging too. Actually, a letter to the Editors would be ideal! If you so wish, we can withhold your name at your request, but no anonymous letters please! The LC has adopted a guideline to disregard any such submissions in the future.

As usual, this issue of Sruti Notes contains our regular features including Association News, Upcoming Events and Reviews of the last three SRUTI concerts. We also have an original article by Santosh Adipudi.

In addition, we are introducing two new features in the present issue. One is a Quiz on Classical Music and Dance, which we hope will become a regular feature. Although the LC has put this together for this time, we hope that the future quizzes will be from you. The second is a SRUTI Discussion Forum, which is meant to be essentially a bulletin board for YOU and by YOU. You can submit your questions relating to Classical Music and Dance (all those you always wanted to know but were afraid to ask!) to this section. Anyone knowledgeable enough to shed insight is welcome to respond.

We hope you will enjoy reading this issue of Sruti Notes. Have a great summer!

Uma Prabhakar
For the Library Committee



UPCOMING SRUTI EVENTS FOR FALL '98

Dance Performance By Shoba Sharma
(September 19, 1998)

Vocal Recital By Sudha Raghunathan
(October 11, 1998)

Chitravina Concert By Ravi Kiran
(November 7, 1998)

Please mark your calendars for these events. Details to follow.

Resource Committee Report

The resource committee had a busy spring season preparing and submitting five grant proposals. The committee along with the Board of Directors met with Walter Barry Associates, independent consultants. Their services to SRUTI are funded by a grant from the Pennsylvania Council on the Arts. They are preparing a research report on a marketing strategy to help SRUTI expand its membership.

The following grant awards were received this year:

| Award | Amount | Purpose |
|---------------------------------|-------------------|---|
| Lockheed Martin Corporation | \$500.00 | Concerts in 1998-1999 |
| CoreStates Bank | \$3,000.00 | Concerts in 1998 |
| Philadelphia Music Project | \$3300.00 | Workshop on Carnatic Music Appreciation |
| Philadelphia Foundation | \$3,500.00 | Concerts in 1998 |
| Stockton-Rush-Bartol Foundation | \$2000.00 | Workshop on Carnatic Music |
| Total Received | \$12300.00 | |

Lockheed Martin is a new corporate donor to SRUTI. Award from the CoreStates Bank (now First Union) is a repeat award: SRUTI has received this award or the past three years in a row. This year's award from Philadelphia Music Project is 30% higher in value than last year's award. Philadelphia Foundation award is a result of a grant proposal submitted by the previous RC during the Fall of 1997.

We expect continued growth in external funding. During the Fall '98 we plan to apply to more foundations and corporations. The growth and success of SRUTI's future rests directly on the efforts of all of us and the results presented here are quite encouraging.

Ramana Kanumalla
For the Resource Committee

Oops!

We inadvertently missed out the some names from the list of acknowledgements that appeared in the last issue of Sruti Notes. We thank Dr. Ponnal Nambi for her help with the food arrangements at the Thyagaraja Aradhana (March 1998) and Mr. Vinit Khanna from the Overseas Keyboarding Services for his generous donation of the Coffee Maker to SRUTI through Mr. Ramana Kanumalla.

SRUTI CONCERT REVIEWS

GJR Krishnan's Violin Concert R Jayaraman

The violin concert of GJR Krishnan on May 16, 1998 began with a Varnam in raga Bauli composed by Lalgudi Jayaraman. It is one among the ragas traditionally rendered in the early morning. The listeners were put in proper mood to follow the concert. The next Kriti was *Rama Bakthi Samrajya* in Raga Suddhabangala. The Bhakti element moved the rasikas. The Kalpana Swaram was crisp and elaborate reminding one of the Great Madurai Mani Iyer.

Then Sri GJR Krishnan played "*Ananda nadamadu var Thalli*" a Tamil song composed by Neelakanda Sivam in the raga Poorvikalyani. The neraval in "*Kallalum Villalum*" indicated the mastery of the instrument. The next piece in Kambhodi is one among the Lalgudi Pancha Ratnams of Thyagaraja. Even by the first stroke of the bow, the artist fully delineated the majesty of the raga Kambhodi. The alapana was pleasing and all details were efficiently rendered. The next song was a Purandara dasa Kriti in Raga Kalyana Vasantham. The esoteric significance of this raga brought immense pleasure to the rasikas.

In the next piece, "Enthumadho Enthasogaso" by Thyagaraja in raga Bindumalini, the violinist exposed subtle nuances in kalpana swara. This was followed by Putnam Subramanya Iyer's composition in Hamsadhvani. It was a fast and invigorating rendering. The alapana in Todi was rendered strictly according to sampradaya. The Kirtanam *Krishnam Bhaja Manasa* by Sri Muthuswamy Dikshitar was the crowning jewel of the concert. He also rendered a composition of Thyagaraja in raga Manoranjani.

The Ragam Thanam Pallavi was in Raga Ranjani. The Thanam was swift and poignant. The Pallavi "*Ramabhirama*

Nanubrovu Ramaneeya nama" was also rendered in ragas Sahana and Saranga and other ragas. The Hamsanandi keerthanam "*Srinivasa Thiruvengadamudyan*", composed by Papanasam Sivam, brought the audience to a sublime mood. It was followed by popular Keerthanam *Venkatachala Nilayam*. Then a Bhajan in Misramandu was rendered. The song *Chinam chiru kiliye* was appreciated by the audience with a continued applause. We had Thirupugaz in raga Amirkalyani followed by Thillana in Raga Goula. The concert concluded with another Thillana in Mohana kalyani. The Thillanas were swift, brilliant and sparkling.

Vellore Ramabhadran accompanied Krishnan with his effortless mastery. The Mridangam was so pleasing, one was reminded of Thyagaraja Krithi "*Sogasuga Mridanga Talamu*". Sri Nagarajan playing kanjira ably supported the artist.

Sri R. Jayaraman is a lawyer in Tanjore, Tamil Nadu, India, who was visiting his daughter Mrs. Usha Balasubramaniam (the current treasurer of SRUTI). He has keen interest in Carnatic music as well as in its history.



An Evening of Mesmerizing Music By Sanjay Subramanian

Praba Subramaniam

In the more than 11 years of SRUTI's existence, I have never reviewed a concert. But when Uma Prabhakar requested that I review Sanjay Subramanian's concert, I jumped at the opportunity without hesitation. Sanjay is one of my favorites among the up and coming artists. Those who attended his performance for SRUTI in 1995 surely remember the beautiful Mayamalava Gowla of that day. And if you heard his 30 May 1998 for SRUTI, I am sure you will agree with me that he has since improved

considerably.

His Todi, in which he rendered Thyagaraja's well known *Kaddanu variki*, was embellished with some beautiful panchama varga prayogas. He delivered an elaborate neraval for *Niddura Nirakaranchi* and included the kuraippu in the kalpana swarams. Earlier, during a well-rendered alapana in Shankarabharanam, he impressed me by singing a seldom heard kriti *Bagumeera* of Vennai Kuppu Iyer. The neraval and kalpana swarams for *Nilavan-yamu* were noteworthy.

Sanjay began with the famous Bhairavi Ata tala varanam '*Viriboni*' of Pachimiriam Adiyappayya. This piece set the mood for the next 31/4 hours. He then offered a crisp Samhashti Charanam kriti *Vallabha nayaksya* of Dikshitar in Begada ragam, followed by a brief alapana in Anandabhairavi ragam and the rather rare kriti of Thyagaraja *Neeke teliyaka*. I say rare because Thyagaraja has not composed many kritis in this raga. He followed this kriti with Papanasam Sivam's short piece *Chittam Irangadadenaiya* in the raga Sahana.

The choice of the raga and the kritis showed that Sanjay is very much molded in the classical mode. This spirit was evidenced throughout the concert.

All the ragas so far were in suddha madhyama, so I was rather expecting a prati madhyama raga for RTP. However, he surprised me by taking raga Mohana for RTP (a madhyama varja raga). It was undeniably beautiful with all the difficult brigas and gamakas, and of course along with that came all of his Anga Seshtai (body gestures)! Only natural, I suppose, when someone has to bring out all those difficult prayogas! He sang

a crisp Pallavi in Kanda jathi ata talam in Tisra Gathis, rendering it in three kalams (speeds), followed by ragamalika swarams in Kedaram, Saranga (this was the first pratimadhyama raga, the second being Hamirkalyani in the sloka rendition). Natakurunji and Behag.

Even the so-called Tukkadas he rendered after the pallavi were very classical and heavy: javal *Nirupamana* in Behag, slokam *Shantakaram* in Yadukula Kambhoji, Hamir Kalyani Surati and Sama, followed by Sivan's *Narayana* in Sama raga. He concluded the concert with Paras Tillana.

Palghat Raghu's Tani after the Todi kriti was excellent. Of course he is a giant in mridangam playing, and he proved it during that performance. Anantakrishnan gave good support on the violin.

This concert was an affirmation of the statement of Rasikan, who wrote in his Sruti Ranjani review of Sanjay's 1995 concert that the future of Carnatic music is safe in the hands of artists like Sanjay. Sanjay Subramanian does not possess a great voice. Despite this deficiency, in my opinion, he surpasses any of the youngsters in today's Carnatic Music World!

Praba Subramaniam is an avid music enthusiast. She has served in various capacities in previous SRUTI committees and continues to be a strong supporter of this organization..

TM Krishna's Vocal Concert

Praveen



Dala

Music enthusiasts of the Greater Philadelphia area had a great musical treat in T.M.Krishna's vocal concert on June 20. He was accompanied on the violin by Bombay Gayatri and on the mridangam by K. Arun Prakash. I had not heard any of the featured

artists before, although I had gathered pretty good reviews on them on the net as well as from other artists.

He started the concert with a varnam in Raga Saveri. His remarkable control over laya was quite evident right from the beginning. His rendering in Raga Ravichandrika was good but the pace was quite high. I guess he was not yet done with his 'warm-up' or wanted his laya control to settle in. His true colors of being gifted with the knowledge of laya and melody came out with his rendering of the raga Panthuvrali. His style reminded me of KVN, especially his propensity to break into a swara kalpana at the end of almost every kriti, though it did get a little irritating at times!

The swarajathi in Bhairavi was quite impressive, though the rendering by Gayatri on the violin was just passable. The next composition in raga Amritha Behag was what got me going. It was a very calculated piece and once again, Krishna's control over laya as well as bhaava was in full bloom.

One of the main ragas of the concert, Madhyamavati, was expertly handled. Krishna brought out all the intricate aspects of Madhyamavati quite well. His experiments with the sanchaaras of this raga were resoundingly successful. Arun Kumar's tani aavartanam was good. He is surely a Vellore Ramabhadran in the making.

Next followed a crisp presentation of *Chalamelara* in raga MargaHindolam. True to the style of the vidwans of yore, Krishna then took up the RTP in raga Saveri (the same raga as that of the varnam). His presentation of Saveri was well rounded and emotionally charged. The sanchaaras were very clean and crisp. Gayatri really showed that she was headed right to the top with her Saveri. The Taana that Krishna and Gayatri's presented was extremely detailed and well structured. They exhib-

ited impressive control over the kaalapranaana.

Krishna then presented a Pallavi in Tisra-rajathi Tripata talam in various kaalams, which I think is quite a challenge! I was impressed by their strict adherence to the traditional classical style with no unnecessary 'crowd pleasing' tactics. The swara kalpana that followed was up to the same standards and Arun Prakash following on the mridangam during the Pallavi was particularly noteworthy.

The RTP was followed by a mellow rendering in raga Behag. The ragamalika slokam was very well executed. The next piece was '*Govardhana Giridhari*' in raga Durbari. I was pleasantly surprised by the ragamalika that followed (*Ninyako*), especially since he had just presented the slokam as a ragamalika. *Maamava Pattabhirama* in raga Manirangu was very soulful. The concert would have been better proportioned had there been a little less swara kalpana and the addition of a tillana.

The violinist, Bombay Gayatri, was excellent in her accompaniment. Arun Prakash has a very good ear for following the main artiste knowing when to tread soft and when not to. He exhibited very good control over the mridangam. For both Gayatri and Arun Prakash, a few more years in the concert circuit should put them in the top notch bracket. All in all this concert was a true treat not to be missed.

Praveen Dala is a Ph.D student at Drexel University in the Department of Electrical Engineering. He is very interested in Carnatic music and regularly assists SRUTI by managing the sound system during concerts.

Letter to the Editors

As "Vani" pointed out in her letter to the recent SrutiNotes (Vol 1, No. 2), Thyagaraja Aradhana was indeed enjoyable and it was wonderful to see so many children participate with great enthusiasm. I heard from many that the children out-performed the grown-ups! Considering that it's primarily an occasion for anyone to pay their tribute to Thyagaraja, and children deserve all the encouragement in the world, I think we should not restrict children's participation in any way. If time is an issue we should look into other solutions like imposing strict time restrictions, encouraging group participation, restricting everyone to present only one item or even limiting adult participation. Encouraging children to learn and perform Indian music in this strange environment is certainly an important aspect of SRUTI, I believe. Do we really want to get carried away by "Sruti standards" and make Aradhana more enjoyable at the cost of children?

-Akasavani.

The Library committee welcomes feedback/comments from our readers.

Guru Brahma, Guru Vishnu

Santosh Adipudi

"A Guru's job is a professional one, just like that of a doctor or a lawyer; but the relationship of a teacher with his pupil is much more; it is a sacred and special bond akin to that of a mother and her child. A teacher's job is not a job - it is an expression of love and care." -- Swami Dayananda Saraswati

I think of the word 'Guru' and visions of Ekalavya cutting off his thumb as Guru Dakshina for his guru Dronacharya, Swami Vivekananda doing 'pranam' to Sri Ramakrishna Paramahansa after being initiated as a disciple in the order, and Sishyas of Sri Thyagaraja fervently writing down on talapatras each and every composition of their Guru flash before me. One can but envy the sacred

relationship between the Guru and Sishya of times past. The reverence, worship, and adulation of those disciples for their Guru was matched only by the equal love and affection showered by the Guru on his disciples. Such a mutually beneficial relationship is lost in these times. Those were the times that the Guru was the very personification of God. That is why in the scriptures it is written:

Guru Brahma, Guru Vishnu
Gurudevo Maheswara
Guru Sakshath Para Brahma
Thasmi Sree Gurave Namaha

In those times students lived in the Gurukulam and literally mimicked the actions of their Guru. Every aspect, every facet of a student's character was directly molded by his/her Guru. The teachings of the Guru far transcended Math, Science, Social Studies, and Literature. The students learned tolerance, discipline, perseverance, patience, respect - morals and values that made each student a more complete human being. This is an aspect of our culture and heritage that has been allowed to decay.

While it is somewhat utopian to expect such perfect teaching and interaction in today's fast paced, technology driven schooling, the breadth of influence that a teacher has on a student these days is sorely disappointing. In the name of specialization, students nowadays commonly have six to eight teachers per school day. Therefore, even if teachers were to have that motivation to go beyond what is required, they rarely have enough time. In many cases, even that motivation is absent, as we seldom see teachers willing to lead their students by example. Even worse, the teachers themselves are found often to be lacking in morals - day after day we see yet another example of teachers on the picket lines or under arrest. Is this the type of learning environment that fosters a strong teacher-student relationship?

If we are to reverse this situation; if we are to bring back the days of old, the

days when the student-teacher relationship was more than just a teacher writing information on a blackboard and the student copying it, the days when the Guru was no less than God personified, we as a society must renew our commitment to the teacher as a central figure in shaping the future of our children and in helping each student reach his/her potential; the hiring practices in our schools must reinforce this new thinking so as to create an environment conducive to the development of this strong bond. If, and only if there is that commitment from everyone involved (teachers, parents and students), can we truly make "Guru Brahma Guru Vishnu Guru Devo Maheswara" true once more. I hope that I can be a part of the movement to restore that ancient philosophy - Aachaarya devobhava.

Santosh Adipudi is well known to our members. He is a frequent contributor to SRUTI publications and has given vocal music performances at several SRUTI events.



Some Facts About Chitravina

The gottuvadhyam, more commonly called the Chitravina these days, is a twenty-one stringed, long necked lute. Unlike the traditional sitar or the Saraswati veena, the chitravina is fretless. The fretless nature of the instrument makes it the closest instrument to vocal standards. Probably one of the oldest instruments in the world, the chitravina is seldom performed today, and Sri Ravikiran remains not only its most significant proponent, but also its undisputed master. Perhaps the fretless nature of this instrument has inspired the Hawaiians to play the guitar with a 'slide', which then influenced Blues singers in the Mississippi Delta.

Upcoming Events

Telugu Association of Greater Delaware Valley (TADGV) will be presenting the annual Deepavali/Dussera program on October 10 at the PennBrook Middle School, North Wales. For more information, please call Janardhana Rao Allada at 610-362-9182.

Triveni is arranging a vocal concert by Mysore N. Srinath on August 22, 1998, at the Berlin Temple. For more information, please call Dr. Ram Murthy (215-295-1980) or Prasad Bhargava (609-751-8837) or Bharathi Sena (609-778-0278).

Triveni is also organising the annual Gowri-Ganesha pooja on September 12 1998, at the Kresson Middle School, Vorhees, NJ.

CIO News: The festival of India at Penn's Landing is scheduled for Saturday, August 22, 1998 from 12 noon to 8 pm.

Community News



Wedding Bells: Harish Aiyar, son of Drs. Ponnal and Nambi Aiyar was married to Seetha, daughter of Mr. & Mrs. Shivashankar, in Cayoga Falls, Cleveland, on May 17, 1998. Ponnal and Nambi are supporters of Sruti.



New Arrival: Renuka and Ramesh Adiraju are the proud parents of a baby boy - **Suhaas** was born on April 22, 1998. Renuka served as President of SRUTI during 1994-1995.

Pratima Adipudi gave a one hour vocal concert on 3/7/98, at the **Yorktown Thyagaraja Aradhana in Yorktown, NY**. She was accompanied by Arun Ramamurthy on violin and Ganesh Ramnarayanan on mridangam. Her ren-

dering of 'Evarura'in Mohana and 'Hecharikagarara' in Yadukula Kambhoji drew repeated applauses.

Anusha Bala was awarded first place for her flute recital at the Tri County Junior Music Festival held in Delaware County on May 17 1998. Anusha is the daughter of Drs. E and M. Balasubramanian (Manju and Bala), who are long time SRUTI patrons.

??? QUIZ ???

LC Staff

Please call, or send e-mail to any one of the Library Committee members with your answers to the following questions.

1. Some musicians handle some ragas with such special effect that the name of the raga becomes a moniker, e.g. Todi Sitaramayya. The well known composer Patnam Subramanya Iyer was also a prominent musician in his times. Infact his handling of a well known raga was so famous that the name of the raga became a moniker for him. What was this raga?

2. Why was the composer/musician Ramanathapuram Srinivasa Iyengar known as Poochi Srinivasa Iyengar?

3. Who was the composer credited with "creating" the popular raga Hamsadhvani?

4. Harikesanallur Muthiah Bhagavathar has "created" a raga whose arohana/avarohana does not take either Madhyama or Panchama. Thus the voicing of these swaras does not require joining the lips. What is the name of this raga?

5. The great contemporary musician/composer Balamurali Krishna has "created" a raga with only three swaras. What is the name of the raga and what are the arohana/avarohana of this raga?

SRUTI Concert Tapes

The following recorded music tapes are available for distribution among the patrons of SRUTI. To receive any of these tapes, please contact Viji Swaminathan at (215)-643-2145. The year of the concert and the number of cassettes (within parentheses) are given. Prices for Sruti members (unless noted otherwise) are: \$10 for a two-cassette set and \$15 for a three-cassette set. Non-members should add \$2 to the cost of each set. Please add \$2.00 per concert for shipping & handling.

1. Dr. M. Balamuralikrishna (Vocal) 1989 (2) Purna Chandar (violin), B. Bala-sai (flute), Dara Appala Srinivas (mridangam).
2. Dr. M. Balamuralikrishna (Vocal) & 1990 (3) Pandit Bhimsen Joshi (Vocal) Solo & Jugalbandi
3. Dr. M. Balamurali Krishna (vocal) 1991 (3) Raghavendra Rao (violin) Solo & Jugalbandi, Dara Appala Srinivas (Mridangam), Pandit Hariprasad Chaurasia (flute), Anuradha Chaurasia (tanpura), Madan Misra (tabla)
4. Lalgudi G. Jayaraman (Violin), 1993 (2) G.J.R. Krishnan & J. Vijaylakshmi Trichy Sankaran (Mridangam) inayakaram (Ghatam), V. Nagarajan (Khanjira)
5. N. Ramani (Flute), 1989 (2) N. Muralidharan (Violin), S. Raja Rao (Mridangam)
6. N. Ramani (Flute), 1992 (2) Kanyakumari (Violin), Guruvayor Dorai (Mridangam)
7. Dr. C. Chittibabu (Veena), 1994 (2) N. Somayajulu (Mridangam), U.K. Narayan-anaswamy (Ghatam)
8. U. Srinivas (Mandolin), 1990 (2) Sikkil Bhaskaran (Violin), Palghat Raghu (Mridangam)
9. U. Srinivas, 1993 (2) P. S. Ramamurthy (Violin), K. V. Prasad (Mridangam)
10. Sudha Raghunathan (Vocal), 1992 (3) V. V. Ravi (Violin), T. Vaidyanathan (Mridangam)

11. Maharajapuram Santhanam & Srinivasan (Vocal), 1989 (2)
Nagai Muralidharan (Violin), Vellore Ramabhadran (Mridangam)
12. T.N.Seshagopalan (Vocal), 1992 (2)
G. Chandramouli (Violin), Neyveli Narayanan (Mridangam)
13. Nedunuri Krishnamurthi, 1991 (2)
Thiruparkadal S. Veeraraghavan, Padmasri Umayalpuram K. Sivaraman
14. Saroja & Lalitha (Bombay Sisters) (Vocal), 1989 (3)
M. Narasimhamurthi (Violin), T. Narendran (Mridangam), M. Govindarajan (Ghatam)
15. Ravi Kiran (Chitra Veena), 1994 (2)
P. Sunder Rajan (Violin), Vellore Ramabhadran (Mridangam)
16. K.V.Narayanaswamy (Vocal), 1993 (2)
Nagai Muralidharan (Violin), Vellore Ramabhadran (Mridangam)
17. Kadri Gopalnath (Saxophone), 1987 (2)
T.S. Srinivasan (Violin), T.R. Ramakrishnan (Mridangam)
18. T.V. Sankaranarayanan (Vocal), 1994 (2)
T.K.V. Ramanujacharyulu (Violin), B. Harikumar (Mridangam)
19. Trichur V. Ramachandran (Vocal), 1992 (2)
V. V. Ravi (Violin), S. V. Raja Rao (Mridangam)
20. Lalgudi Srimathi Brahmanandam (Violin), 1990 (2)
Prakash Rao (Mridangam)
21. Rudrapatnam Brothers (Vocal), 1991 (2)
R.N. Thyagarajan (Violin), R.N. Tharanathan (Mridangam)
22. T.K. Govinda Rao (Vocal), 1990 (2)
N. Shashidhar (Violin), Satish Pathakota (Mridangam)
23. T. R. Subramanyam (Vocal), 1988 (3)
Vasantha Kannan (Violin), Trichur Mohan (Mridangam)
24. T. N. Bala (Vocal), 1994 (2)
Sashidhar (Violin), Balachander & Murali (Mridangam)
25. S.P. Ramh (Vocal), 1994 (2)
Shashidhar (Violin), Satish Pathakota (Mridangam)
26. Vijay Siva (Vocal), 1993 (2)
Shriram Kumar (Violin), J. Vaidhyathan (mridangam)
27. Smt. Sheela Ramaswamy (Vocal), 1987 (2)
K.S. Mani (Violin), M.S. Venkatesh (Mridangam)
28. Charumathi Ramachandran (Vocal), 1994 (2)
M.S. Anantharaman (Violin), Skandaprasad (Mridangam)
29. Bombay Jayashri (Vocal), 1995 (2)
Vittal Ramamurthy (Violin), Palani Chakravarthy (Mridangam)
30. Sowmya (Vocal), 1995 (2)
Narmada (Violin), Balaji (Mridangam)

31. Sanjay Subramaniam (Vocal), 1995 (2)
R.K. Sriramkumar (Violin), K. Arun Prakash (Mridangam)
32. Vani Satish (Vocal), 1995 (2)
Satish (Violin), Mahesh Krishnamurthy (Mridangam)
33. Nithyasree (Vocal), 1996 (2)
Embar Kannan (Violin), Siva Kumar (Mridangam)
34. M.S. Sheela (Vocal), 1996 (3)
Nalina Mohan (Violin), Anoor Ananthakrishna Sharma (Mridangam), Sukanya Ramgopal (Ghatam)
35. Jayanthi & Padmavathi (Veena Duet), 1996 (2)
36. Shashank (Flute), 1996 (2)
Gopinath (Violin), Satish Kumar (Mridangam), Tripunithira Radhakrishnan (Ghatam)
38. O.S. Thyagarajan (Vocal), 1997 (3)
Srikanth Venkataraman (Violin), Srimushnam Raja Rao (Mridangam)
39. Balaji Shankar, 1997 (2)
Ganesh Prasad (Violin), Poongulam Subramaniam (Mridangam)
40. T.N. Krishnan & Viji Krishnan Natarajan (Violin), 1997 (2)
B. Harikumar (Mridangam), Vaikkom R. Gopalakrishnan (Ghatam)
41. Kadri Gopalanath (Saxophone), 1997 (2)
Kanyakumari (Violin), Guruvayur Durai (Mridangam)
42. N. Ramani (Flute) 1998(2) Srikant Venkataraman (Violin)
Srimushnam Rajarao (Mridangam).
43. Sanjay Subramaniam (Vocal), 1998 (2) A. Anantha Krishnan -
Violin, Padmasri Palghat R. Raghu- Mridangam.

SRUTI DISCUSSION FORUM

For sometime now, I have been trying to understand what musical characteristics make up a raga. While the arohana and avarohana as well as the constituent notes are definitive of any raga, it is apparently true that there is more that distinguishes one raga from another. Can someone tell me what precisely these other attributes may be.

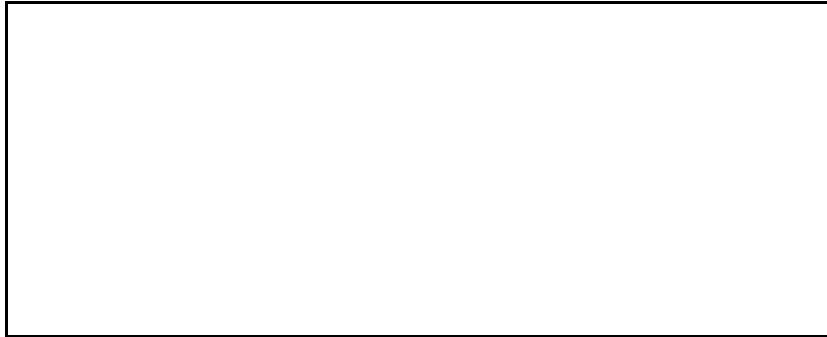
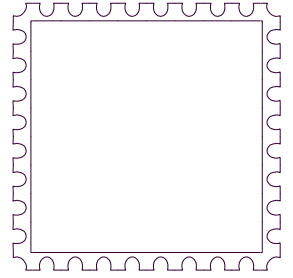
-Question sent by Prabhakar Chitrapu.



Please send your feedback/contributions to Uma Prabhakar, at 135 Brochant Drive, BlueBell, PA 19422 or e-mail to U_Prabhakar@hotmail.com.



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