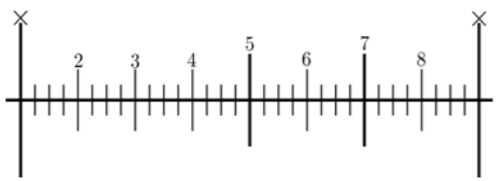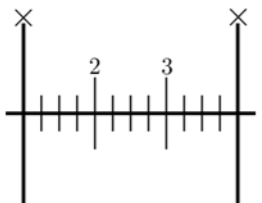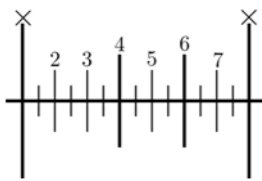| Rāga	Ārōhaṇa (Ascent) Avarōhaṇa (Descent)	Description
Sāvēri	S R1 M1 P D1 S S N3 D1 P M1 G3 R1 S	Sāvēri is a rāga with five notes in ascent and all seven notes in the descent. It is a rāga that brings out the mood of pity and compassion.
Śrī ranjani	S R2 G2 M1 D2 N2 S S N2 D2 M1 G2 R2 S	It is a pleasing hexatonic rāga that is characterized by the absence of P (panchama).
Pūrvīkaḷyāni	S R1 G3 M2 P D2 P S S N3 D2 P M2 G3 R1 S	It is a rakti rāga with significant scope for melodic improvisation.
Hindōḷaṁ	S G2 M1 D1 N2 S S N2 D1 M1 G2 S	It is a popular pentatonic rāga with no P (panchama).
Sālaga Bhairavi	S R2 M1 P D2 S S N2 D2 P M1 G2 R2 S	
Kāṁbhōji	S R2 G3 M1 P D2 S S N2 D2 P M1 G3 R2 S N3 P D2 S	It is a majestic rāga with sublime moods conveying the finer sentiments of tenderness, pathos and love.
Jaunpuri	S R2 M1 P D1 N2 S S N2 D1 P M1 G2 R2 S	It is more popular in Hindustānī music.
Pūrṇacandrikā	S R2 G3 M1 P D2 P S S N3 P M1 R2 G3 M1 R2 S	

Tāḷa	Tāḷa Structure	Description
Ādi		It is a cycle of 8 beats, with each beat comprising of 4 akṣaras, a total of 32 akṣaras in a cycle. It is the most common tāḷa in Carnatic music. Visually shown as Clap-2-3-4-Clap-Turn-Clap-Turn.
Rūpakaṁ		It is a cycle of 3 beats, with each beat comprising of 4 akṣaras, a total of 12 akṣaras in a cycle. It is visually displayed as Clap-Clap-Turn. A variant of rūpakaṁ also has 6 beats in a cycle.
Vilōma miśra chāpu		Vilōma miśra chāpu is a 7 beat cycle, with two sections of 4 beats and 3 beats. Each beat comprises of two akṣaras, a total of 14 akṣaras per cycle. The beats 1, 3 and 5 are accented. It is visually shown with claps at these accented beats. It is related to the more popular Mishra chapu, through a reversal of the sections, which can also be interpreted as a delayed start after 3 beats. The 7 beat Mishra chapu is divided into two sections, one of 3 beats followed by another of 4 beats.

PHONOS CONCERTS 2012-2013

Art Music of India
Carnatic Music

Wednesday June 19th, 2013
Arts Santa Mònica. Espai Balcó.
La Rambla 7, Barcelona

17:30h – **Lecture on carnatic music** presented by **Gopala Koduri**

19:00h – **Concert** with:
Vignesh Ishwar – vocals
Kiruthika Nadarajah - violin
Ajay Srinivasamurthy - mṛdangaṁ

Organised by:

With the support of:

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ARTS SANT MÒNICA
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Abstract of the lecture

Starting with a brief introduction to cultural and geographical context of Carnatic music, the main purpose of the lecture is to familiarize the audience with the core concepts of this form of music, which will help in appreciating the performance better. The concepts demonstrated would include rāga, tāḷa, compositional and improvisational forms and concert structure, among other things.

Artist Biographies

Vignesh Ishwar

Vignesh Ishwar was introduced to Carnatic Music by his grandmother Smt. Sharada Krishnan. Belonging to a family of music lovers he has been exposed to the classical arts from a very young age and has been undergoing a very intense training in Carnatic Classical Music from the age of 4. He has been learning from Palakkad Shri T.S. Anantharama Bhagawathar in Mumbai and also learns from Shri T.M. Krishna. He has won many competitions in many Musical Institutions in and around Mumbai. He is also the winner of the Spirit of Youth competition held by the Music Academy, Chennai in the year 2009. He has performed in many Musical Organizations and Sangeetha Sabhas in India. He has also performed at the Trivandrum Royal Palace for music festival known as "Svathi Sangeetotsavam". Vignesh Ishwar has completed his Bachelors in Electrical Engineering from Mumbai University. He is currently working as a project associate at IIT Madras working in the CompMusic project with Dr Hema Murthy.

Kiruthika Nadarajah

Kiruthika Nadarajah started learning violin at the age of eleven under her guru Smt. Kalaivani Indrakumar and now undergoes further training from Kalaimamani M. Nandini in London and Sri H.N. Bhaskar. Kiruthika actively performs as a solo artist and an accompanist for many artists throughout the year in England and abroad. She is a member of 'Tarang' - an ensemble of North and South Indian musicians and was orchestra leader for 'Samyo'- the South Asian Music Youth Orchestra with whom she has toured all across England in many prestigious venues such as the Buckingham Palace, Queen Elizabeth Hall and Birmingham Symphony Hall. She has also had the opportunity to perform at 'Darbar Festival' twice, which has been described as Britain's best festival of South Asian music and has won many awards at competitions such as 'Outstanding' from Croydon Music Festival. Alongside all her musical activities she is currently working in Consulting at Deloitte.

Ajay Srinivasamurthy

Ajay Srinivasamurthy is a PhD student at Music Technology Group, UPF working on the CompMusic project with Prof. Xavier Serra. He plays mṛdangaṁ and mōrsing. He is presently taking advanced Carnatic percussion training from Vid. G S Nagaraj at Kalavardhini School of Music, Bangalore, India. In the past, he has been a part of Emory University Carnatic Music ensemble, Atlanta, USA.

Concert Programme

1. Sarasuda

Rāga: Sāvēri, **Tāḷa**: Ādi, **Composer**: Kottavāsal venkatarāma ayyar, **Form**: Varṇaṁ

A varṇaṁ is a musical form that is replete with the minute nuances of the melody. It is sung in two or three different speeds.

2. Sogasugā Mrdanga Tāḷamu

Rāga: Śrī ranjani, **Tāḷa**: Rūpakaṁ, **Composer**: Tyāgarāja, **Form**: Kṛti, Svaraṁ

Kṛti is the most performed compositional form in Carnatic music. It has three different sections and often is interspersed with improvisation. The piece includes a short melodic improvisation. Svaraṁ is a melodic improvisation sung as melodic solfège phrases.

3. Ninnu Vinagā

Rāga: Pūrvīkaḷyāni, **Tāḷa**: Vilōma miśra chāpu, **Composer**: Śyāmā śāstri, **Form**: Rāgaṁ-Kṛti-Neraval-Svaraṁ

Rāgaṁ/ālāpana is an unmetered rendition of a rāga using permitted notes in structures and phrases unique to the raga. It is rendered in different speeds, with a gradual increase in tempo and complexity. Neraval is an extempore construction, elaboration and improvisation of svaras for a particular line in the kṛti, within the framework of a tāḷa. This piece starts with an ālāpana, and also includes neraval and svaraṁ.

4. Nīrajākṣi Kāmākṣi

Rāga: Hindōḷaṁ, **Tāḷa**: Rūpakaṁ (vilaṁbita), **Composer**: Muttusvāmi Dīkṣitar, **Form**: Kṛti

In this piece, rūpakaṁ tāḷa progresses at half the speed with a double counting of each beat, and hence consists of cycles of 24 beats.

5. Padavi nī sadbhakti

Rāga: Sālaga Bhairavi, **Tāḷa**: Ādi, **Composer**: Tyāgarāja, **Form**: Kṛti

6. Śrī Raghuvara Apramēya

Rāga: Kāṁbhōji, **Tāḷa**: Ādi (vilaṁbita), **Composer**: Tyāgarāja, **Form**: Rāgaṁ-Kṛti-Nereval-Svaraṁ-Tani Āvartanaṁ

This is the main piece of the concert and starts with an ālāpana, followed by the kṛti, nereval and svaraṁ. The tani āvartanaṁ (mṛdangaṁ solo) at the end of the piece showcases different rhythmic patterns that can played in this tāḷa. In this piece, ādi tāḷa progresses at half the speed with a double counting of each beat, and hence consists of cycles of 16 beats.

7. Sancāra Dadara

Rāga: rāgaṁalika, **Tāḷa**: Ādi, **Composer**: Jayadēva, **Form**: Aṣṭapadi

Rāgaṁalika literally means a garland of rāgas, and this piece is sung in the rāgas mōhana, vasanta, yaman kaḷyāṇi and sindhu bhairavi. The composition is a hymn of eight verses from Gīta Gōvinda and symbolizes eternal love and supreme devotion.

8. Śṛṅgāraṁ Kṣitinandini (Ślōkaṁ)

Rāga: Rāgaṁalika, **Composer**: Bōdhēndra Sarasvati, **Form**: Ślōkaṁ

A ślōkaṁ is a poetic verse. Though without a defined musical meter, it has a defined poetic meter. This ślōkaṁ is from Śrīrāma karṇāmṛutaṁ, which is a prayer to Lord Rāma.

9. Sapasyāt Kausalya

Rāga: Jaunpuri, **Tāḷa**: Ādi, **Composer**: Paṁcapākēśa Śāstri, **Form**: Kīrtana

10. Tillāna

Rāga: Pūrṇacandrikā, **Tāḷa**: Ādi, **Composer**: Rāmanād śrīnivās ayyangār, **Form**: Tillāna

Tillāna is a rhythmic form widely used in dance performances. It includes the rhythmic syllables of mṛdangaṁ in the composition along with the lyrics.