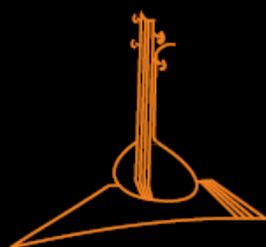


The Journey Begins...



ranjani fine arts

First Annual Festival

9th and 10th February, 2013

Best Compliments From
TITAN INDUSTRIES LIMITED

TITAN
 be more



Let every moment shine.

Introducing
RAGA
 silver 92.5% pure silver

Featured here is AAMEL, Model No. 9899/AM02 | • 11 styles • Mother of Pearl dial • Swarovski crystals and pearls | Available at: **WORLD OF TITAN**



TANISHQ
Ganga
Inspired by the confluence

Gangapur | Ganga only calms down when she unites with her sister, Yamuna and Saraswati. Here, she shows her strength with the surrounding glaze.

As she sails further down, Ganga is finally at peace. The serenity of this union is captured in this exquisite confluence of 18 karat yellow and white gold with pure set brilliant cut diamonds.

A TATA PRODUCT

Trendz from **TITAN**



TITAN EYE+
 WORLD-CLASS OPTICAL STORES

TITAN
 be more

SONATA
 A TATA PRODUCT

fastrack
 MOVE ON

xy|ys
 Swiss made

TANISHQ

GOLDPLUS
 from TATA

TITAN EYE+



The Journey Begins...



First Annual Festival

9th and 10th February, 2013

ranjani fine arts

Regd. Office: 5081, Sobha Dahlia, Off Sarjapur Outer Ring Road,
Bellandur, Bangalore 560103
Email: ranjanifineartsteam@gmail.com
Website: www.ranjanifinearts.org

Cordially invites you to its
First Annual Festival
on
9th and 10th of February, 2013

Venue:
New Horizon College of Engineering Auditorium
Outer Ring Road (Near Marathahalli), Bangalore-560087

PROGRAMME

February 9th, 2013 (Saturday)

5.00 PM	Vidwan T.M. Krishna	Vocal
	Vidwan R.K. Shriramkumar	Violin
	Vidwan K. Arun Prakash	Mridangam
	Vidwan Anirudh Athreya	Khanjira

February 10th, 2013 (Sunday)

5.00 PM	Vidushis Ranjani and Gayatri	Vocal
	Vidwan H.N. Bhaskar	Violin
	Vidwan H.S. Sudhindra	Mridangam
	Vidwan S.N. Narayana Murthy	Ghatam

From the Editors

Putting together a souvenir requires a bit of work. Especially if you are doing it for the very first time in your life. This otherwise obvious realization dawned on us soon after the perhaps weak moment in which we (were?) volunteered to edit Ranjani Fine Arts' First Annual Festival souvenir.

The tasks involved are numerous: Among other things, you need to find contributors for content, maybe write something yourself, keep track of advertisements, verify accuracy of content and get it all printed. And finally, hope that your readers persevere past the first couple of pages.

Ideas and content contributions were like the Bangalore monsoons earlier - barely a trickle at first, but picking up as they came pouring in later. We were getting good content, we felt, and in sufficient quantity too, as the souvenir took shape. Life, in other words, was good.

And then, a week before going to press, when everything was almost ready, someone asked us a question which broke our nice little cocoon of complacency: "A souvenir needs a theme or message – what's ours?"

We were taken aback by the question as we had definitely not planned anything around a "theme" or "message". But still, it set us thinking and, taking a step back, we looked at what we had put together.

And slowly but surely, somewhat like the "feeling" that you get when the individual phrases of an *alapana* fall in place, and the raga becomes evident, something seemed to emerge.

Here were some of the topics that our contributors had covered:

- How and why the fine arts need to be so much a part of our lives, starting from childhood
- How people balance music and everything else in their daily life, with varying degrees of proficiency and success, perhaps, but with little difference in passion or devotion
- The lessons that we can learn from music and apply in management and our daily lives
- How a former banker with little background in music has become one of the foremost musicians in Bangalore
- How music serves to integrate various stakeholders in a community, and how concepts like customer focus are relevant here
- And last, but not the least, how our own Vaggeyakara Utsava served to bring together so many people in our neighbourhood

We realized that, if anything, this conveys a message that we've perhaps known all along – that classical music and other fine arts are not the sole preserve of a few artists in the ivory tower, but rather, are within the reach



of, and relevant, nay, important, to the average individual. And the fact that this sort of content “happened” without any active theme-planning on our part only reinforces this message.

We gratefully acknowledge the support of all our advertisers and sponsors, without whom this festival or souvenir would not have been possible. We owe deep thanks to the authors of all the content of the souvenir, for their creative, interesting (and timely!) contributions. Rashmi Ramachandran gave us invaluable editorial help. And finally, we owe big thanks to Arvind Brahmakal, Harish Devarajan, Nandini Harish and Geetha Arvind for all their creative inputs and critique throughout the process of compiling this souvenir.

So, dear rasikas, it is with great pleasure that we present to you Ranjani Fine Arts’ first souvenir, and we hope you enjoy the content.

- S. Subramanian & P. Venkataraghavan



President's Message

It gives me immense pleasure to pen the first address to the music community.

Over the last few years, we have witnessed tremendous change and progress in the community that we inhabit. This progress has ushered in new roads, malls, eateries and apartment complexes, enough to house, feed and entertain us. Yet, when we yearn for that culturally aesthetic, spiritually elevating, soul-filling experience, we have no recourse but to battle congested traffic and travel to remote inner parts of the city.

This led to the genesis of Ranjani Fine Arts, a registered public charitable trust that was inaugurated on 31st March, 2012. It is a community-inspired forum and an organization to address this exact need. Ranjani Fine Arts is for all of us; it is a community initiative to nurture and develop the cultural landscape.

The objectives of Ranjani Fine Arts are:

- Organize live fine-arts programs, such as classical music concerts
- Promote and encourage artistes by providing them a welcoming and rewarding platform to showcase their talent
- Create a real social network that perpetuates and strengthens the connection to our roots
- Expose children to a wholesome cultural experience

To implement the above stated objectives, a team of 7 people have come together as trustees. This team was further strengthened with a 10 member Executive Committee.

We have successfully conducted ten well attended monthly concerts. To encourage children and music schools in the neighbourhood, we invited two music schools, one in August 2012 and the other in October 2012 to perform for 30 minutes prior to the main monthly concert, which was very well received.

In January 2013, we celebrated the 1st Annual Vaggeyakara Utsava. This was a unique attempt to involve the community in celebrating and paying tribute to all composers, past and present, for having brought Classical Music to the form and shape it is in today and the response was overwhelming. 15 Music Schools in the neighborhood participated in the day long celebration. There was a devotional outpouring with over a 100 songs in as many ragas rendered by around 200 people paying tribute to over 25 Vaggeyakaras.

We sincerely thank all the people responsible including

- Artistes for giving us great quality music
- Members of RFA who, as one family, have helped influence the cultural landscape.



- Corporate sponsors that have helped RFA through this year
- Media houses that have been very kind to RFA by publicizing our events.
- Venue providers, stage designers and sound engineers
- Well wishers of RFA

This souvenir is being released on the eve of the 1st Annual Festival which is on February 9th and 10th, 2013. There is a special anniversary concert in March 2013 which will bring to a close an eventful and enriching 1st year of RFA.

There are several exciting programs lined up in the year 2013-14, in addition to concerts and festivals. We request each one of you involved with RFA to make this community and neighborhood a culturally rich one that our children and youth would be proud to inherit.

Thanking you,

Shrinivasan V.
President – Ranjani Fine Arts





A unit run by Annapoorna Charitable Trust

Address: #162 & 163, Mangalahalli cross, Ullal Main Road, Bangalore - 560056

Contact us: Mobile: +91- 9845131944, Res: 080-23241014

Email: act1103@yahoo.co.in **Website:** www.anchor.org

Annapoorna Charitable Trust (ACT) is a charitable organization serving the poor and deprived children with an aim to give them hygienic food, shelter, good education and more than all these an opportunity to lead a life with self-respect in the society as citizens of this great nation.

The trust provides a home for the homeless and also runs a school of its own, Balya Vidya Mandir, to provide good education to these children as well as other poor children in the vicinity of Balya.

The trust spends close to Rs.1, 90,000/- per month for all these facilities and activities.

The trustees are retired and working professionals who have over 100 years of combined professional experience in MNCs and who are committed to giving back to the society. The trust is being run entirely on contributions from well-wishers and friends who believe in the ACT's vision of helping orphan and deprived children become responsible and knowledgeable citizens of our great country.

Looking forward to help from one and all. Please visit us at the above address at your convenience

All donations to us are exempted from income tax under section 80G of Indian Income tax act 1961

Some of the key highlights of our institute are:

- Started in 2004 with 2 infant girls
- As of January 15, 2013, there are 58 children
- Number of boys: 30, girls: 28
- Age range: 2 years till 12 years
- Separate hostels for boys and girls
- Recognized as a professionally run good orphan home
- Some of the activities/accomplishments of our children
 - Children achieved prizes in inter-school drama and drawing competitions
 - Yoga, slokas and poems from our rich literature are integral part of the curriculum
 - Vocational activities like making clay idols, carvings on chalk pieces are included as

"If you can't feed a hundred people then just feed one"

Our Members (as of Jan 19, 2013)

In its first year, Ranjani Fine Arts is proud to have the following rasikas as members, and thanks them for their support.

1. Akhila G
2. Akhila Krishnamurthy
3. Akila Venkatakrishnan
4. Amrutha
5. Anand Udupa
6. Anandkumar
7. Anantha Krishnan PJ
8. Anil Kumar
9. Anitha Gopalakrishnan
10. Aparna Ramamoorthy
11. Aruna
12. Aruna Ganesh
13. Arvind Brahmakal
14. Ashok Bramhakal
15. Balakrishnan KG
16. Balasubramanyam B.S.
17. Bhagyalakshmi Chandrasekaran
18. Bhaskar NS
19. Bindu Nair
20. Chandar Muthukrishnan
21. Chandra Krishnamoorthy
22. Chandramouli Srinivasan
23. Deepa Narasimhan
24. Ekanath R
25. Ganesh Ramanathan
26. Ganesh S
27. Ganesh Sambasivam
28. Gayathri Ramachandran
29. Geetha Arvind
30. Giridhara Dongre
31. Girija
32. Girija Subramanian
33. Gokul V Subramaniam
34. Gopalakrishnan P
35. Gopalan K
36. Govindarajan DS
37. Gowri S
38. Gowrisankaran R
39. Guruprasad CK
40. Hariharan N
41. Harish Devarajan
42. Hema Ravishankar
43. Hema Thiagarajan
44. Indira Raghunathan
45. Jayalakshmi Srinath
46. Jayashree
47. Jayashree Nagaraj
48. Kamakhya Vikram
49. Kannan
50. Kartikeyan V
51. Kavitha Shrinivasan
52. Kousalya G
53. Krishna Kumar B
54. Krishna MC
55. Krishna RS
56. Krishnamoorthy V
57. Krishnamurthy MA
58. Laavanya Chandrasekharan
59. Lakshmi Raghunath
60. Lakshmy Triithala
61. Lalitha G
62. Lalitha Prakash
63. Latha Kalimani
64. Latha Shivakumar
65. Lokanathan S
66. Madhu Govindrajan
67. Maheshwari
68. Malathi Balakrishnan
69. Malathi Narayan
70. Meenakshi Shenoy
71. Mrs. Raghunathan
72. Naga Neelamber
73. Naga Ramadevi
74. Nageswara Rao K
75. Nandini Harish
76. Narasimhan B
77. Narayan AL
78. Narayanan Govindarajan
79. Narayanan Iyer
80. Naresht Sadasivan
81. Natarajan Srinivasan
82. Niraj Parthasarathy
83. Nirupama Guruprasad
84. Padma Shrinivasan
85. Prabha Sudarshan
86. Pradeep KP
87. Prasad Rao CN
88. Preethi Chandrasekaran
89. Priya Subramaniam
90. Purnima Bhaskar
91. Raghunath R
92. Raghunathan GR
93. Rajagopalan R
94. Rajalakshmi

95. Rajalakshmi Rajagopalan
 96. Rajalakshmi Sivaramakrishnan
 97. Rajashree
 98. Rajeshwari Aravind
 99. Rajeswari
 100. Raji Venkataraman
 101. Rajiv KG
 102. Ramalal Mitra Saripalli
 103. Ramalingam
 104. Ramesh Balasubramanian
 105. Ramesh R
 106. Ranganathan R
 107. Ranganayaki Seetharaman
 108. Ranjani Krishna
 109. Ranjini Pradeep
 110. Rashmi Ramachandran
 111. Ravi Bala
 112. Ravi Iyer
 113. Ravi Nagarajan
 114. Ravishankar Vellal
 115. Rohini K
 116. Sai Manickam
 117. Sailaja Baagavatula
 118. Sankaranarayanan
 119. Santosh Narayanan
 120. Sarangan Rengarajan
 121. Sarasa Kumar
 122. Saraswathi
 123. Satyavathi B.
 124. Savitha Ganesh
 125. Savitha Kartik
 126. Seethalakshmi R
 127. Seetharaman DR
 128. Seetharaman N
 129. Shanthi Naresh
 130. Shivakumar Narayanan
 131. Shobha
 132. Shridevi Subramanyam
 133. Shrinivasan V
 134. Shubha Dongre
 135. Shyam Krishnan KG
 136. Shyam Kumar M
 137. Shylaja B Rajiv
 138. Sirisha K
 139. Sivaramakrishnan
 140. Soumya Ramachandran
 141. Sridhar D
 142. Srikanth Vellal
 143. Srikar Rajamani
 144. Srilakshmi Srikanth
 145. Sriram Sankaran
 146. Subbalakshmi R
 147. Subbalakshmi Ramesh
 148. Subramanian Natarajan
 149. Subramanian Sankaran
 150. Subramanyam AV
 151. Sudarshan Ranganathan
 152. Sudha Nagarajan
 153. Sujatha Venkataraghavan
 154. Sumithra Ranganathan
 155. Sumitra Nitin
 156. Sunitha Parvathy A
 157. Surekha Bhat
 158. Swarnam
 159. Thiagarajan
 160. TK Rajamani
 161. Uma Hariharan
 162. Uma Sarangan
 163. Usha Narasimhan
 164. Vadiraja Bhatt
 165. Vaidyanath K
 166. Vaitheeswaran S
 167. Vardhani Sharma
 168. Vasanthalaxmi
 169. Vasanthi Manickam
 170. Vatsala Rajamani
 171. Venkatakrishnan JB
 172. Venkataraghavan P
 173. Vijaya Raman
 174. Viji Kannan
 175. Viji Karthikeyan
 176. Vikram Kolar
 177. Vinoda Chandrappa
 178. Viswajit Iyer



Donors

We are grateful to the following donors who have supported us in the first year of our journey to build a culturally vibrant community in our neighbourhood.

- | | | |
|----|---|------------|
| 1. | Smt. Geetha Arvind & Sri. Arvind Brahmakal: | ₹ 1,00,000 |
| 2. | Sri. Natarajan Srinivasan: | ₹ 27,000 |
| 3. | Smt. Sumitra Nitin: | ₹ 2,000 |
| 4. | Kukke Sri School of Music, HSR Layout: | ₹ 1,000 |

Monthly Program Sponsors

We are grateful to the following sponsors of our monthly programs during our first year :

- | | |
|--------------------------------|--------------|
| Tanishq | : 4 programs |
| HDFC Bank, Bellandur | : 2 programs |
| Andhra Bank, Green Glen Layout | : 1 program |

Monthly Concert

Ranjani Fine Arts holds its Monthly Concert at 5 PM on the 2nd Saturday of every month at the Sobha Lakeview Clubhouse, Off Sarjapur Outer Ring Road, Bellandur, Bangalore -560103.

Our Team

President	:	Shrinivasan V.
Secretary	:	Arvind Brahmakal
Treasurer	:	Nandini Harish

Trustees

Arvind Brahmakal
Balasubramanyam B S
Geetha Arvind
Natarajan Srinivasan
Nandini Harish
Raghunath R
Shrinivasan V

Executive Committee

Ganesh Ramanathan
Gopalakrishnan P
Harish Devarajan
Jayashree Vaitheeswaran
Krishna Mysore
Maheshwari Sankaranarayanan
Soumya Ramachandran
Subramanian Sankaran
Vadiraja Bhatt
Venkataraghavan P

Volunteers

1. Bindu Nair
2. Chandra Ganesh
3. Gayathri Anilkumar
4. Lakshmi Raghunath
5. Prabha Sudarshan
6. Rajalakshmi
7. Rashmi Ramachandran
8. Rohini Krishnamoorthy
9. Santosh Narayanan
10. Santosh Shaastry
11. Satyavathi B
12. Savitha Kartik
13. Sobha Mokkaapati
14. Sridhar Deshpande
15. Srikanth Vellal
16. Sudarshan Ranganathan
17. Sumitra Nitin
18. Sunitha Loganathan
19. Suryaprakash B.S
20. Thiagarajan Venkatesan
21. Vani Ramanna

Join Us

Here is a unique opportunity to create a discerning community and to bond together in the world of fine arts. Ranjani Fine Arts (RFA) provides a platform for everyone in the community to participate in building the cultural landscape and deepen the connect to our roots. With this objective, we invite you to join our family.

You can enroll online at www.ranjanifinearts.org or use the form at the end of this souvenir.

Membership Fees (April-March)	Account details for online transfer
Individual : ₹ 1,200 Joint (2 Members) : ₹ 2,000. Monthly concerts are free for children below 18.	Name: Ranjani Fine Arts Bank: HDFC Bank Branch: Green Glen Layout, Bellandur, Bangalore Account No.: 25657620000012 Type of Account: Current IFSC: HDFC0002565

With Best Compliments
to
ranjani fine arts

Mrs. S. Visalakshi
&
Dr. S. Sankaranarayanan
(Retd. Professor, NIT, Trichy)

*With Best
Compliments
from*

ARVIND



www.littleelly.com

One of the largest Preschools in Bangalore
- "Little Elly - The Concept Preschool"
has its Center near Sobha Jasmine.

Age Group: 2 - 5 yrs

Programs offered:

- Playgroup
- Nursery
- Lkg
- Ukg

Daycare & Transport Available

Green Glen layout
9686037281/42118814

Admissions Open

Now also in Hyderabad!



www.ellychildcare.com

Elly Childcare programs are designed to
enhance your child's overall development.
Few Corporate Partners : SAP, Honeywell, ABB.

Age Group: 6 months - 4 yrs

Programs offered:

- Bright Babies
- Inquisitive Toddlers 1
- Inquisitive Toddlers 2
- Inquisitive Toddlers 3

C:97401 96699/99021 44333

Regd Office : Opp. Trinity Meadows, Off Sarjapur
Ring Road, Bellandur Main Road, Bangalore-103

**Branches : Bellandur, Green Glen,
Bagmane Tech Park, Bannerghatta road**

With Best Compliments

to

ranjani fine arts

Chandra

&

Ganesh Ramanathan

Voice of the Artiste

Over the course of its first year, Ranjani Fine Arts has been privileged to host several eminent artists at its monthly concerts. Here is what some of them have to say regarding their experience at RFA:

“Ranjani Fine Arts would hold a special place in my minds for years to come. I was fortunate that I was given the honour of rendering the inaugural concert on the eve of Rama Navami, 2012. I still remember that my team and I were initially hesitant as to what the mix of audience would be, what they might like, dislike - the usual jitters!!! However, once we began - we were overjoyed by the enthusiastic and appreciative audience. We realized that we were indeed in the presence of connoisseurs!!

It was indeed a coincidence that I rendered “Nadopasana” (Begada) that day - Ranjani Fine Arts has indeed been doing Upasana of Nada and Laya.

My heartfelt wishes to the entire team!!! I earnestly wish that the Sabha goes on to celebrate many such anniversaries!!!”

-Vidwan G. Ravi Kiran, Vocal (March 2012)

“I had a memorable experience when I gave a concert for Ranjani Fine Arts. Arvind and his team members are doing an excellent job in the newer areas of Bangalore. They treat the artists with dignity and also take care to see that the visiting artists are comfortable. On the day of my concert, a group of youngsters gave a short recital, which filled me with enthusiasm and made me give my best. The audience was also knowledgeable and enjoyed the concert. I look forward to go there more often and interact with the young musicians. I wish Ranjani Fine Arts all the very best in the future.”

-Vidwan D. Balakrishna, Veena (Oct 2012)

“It is always a pleasure and privilege to perform in Sabhas like Ranjani Fine Arts. Very elite audience and rasikas who thoroughly enjoy classical music. A Sabha was much needed in this part of the town where people are lost in the hustle and bustle of routine life. Perhaps they missed the taste of Carnatic classical concerts. The core committee behind this has taken a brave step to create this atmosphere. My hearty congratulations for the 1st year anniversary. May the Sabha get much more support by new members and rasikas and artists.”

-Vidwan Omkar Rao, Ghatam (Aug 2012)



“At the outset, I whole heartedly congratulate Ranjani Fine Arts for completing one year of yeoman service to the field of Carnatic music. I call it yeoman service because a Sabha of this quality was required on the outskirts of Bangalore city. The organization and the Rasikas who come there are a great inspiration for the artistes to perform. The ambience also adds to your pride. I just will give you a few of my observations for implementation at the earliest in your Sabha.

Try to include as many children’s programs as possible before the main concert as it will be a great source of encouragement for them to learn further. In the near future if possible try to have music classes run by your Sabha, which will be another great contribution to the field of music. In my view, there are so many children who would like to learn music, but distance and time being a factor, they are forced to give it up. In another 5 years, you will have not less than 250 candidates learning music under your banner.

Again, I congratulate you and your team for promoting music.”

-Vidwan H.S.Sudhindra, Mridangam (May, Aug 2012)

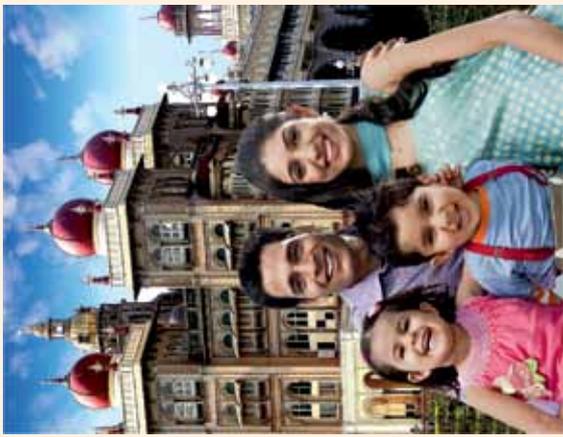
“A packed hall of rasikas and great accompanists on stage, what more can a vocalist ask for? I was fortunate to have all this and more at my RFA concert. The tastefully decorated stage and surroundings created the perfect ambience. My accompanists Sri. Vittal Rangan and Sri. Sudarshan Chakravarthi and I enjoyed every minute of our concert as the learned audience provided great inspiration. I have no doubt that RFA will be a leading Sabha in the near future as the team of dedicated office bearers will ensure its success on all fronts. I wish RFA the very best!

-Vidushi Sumitra Nitin, Vocal (June 2012)

“It was definitely a nice experience singing for Ranjani Fine Arts; I thoroughly enjoyed it.”

-Vidwan Ramakrishnan Murthy (Nov 2012)

Bank with **SBM...** ...feel the difference



Housing
Loan



MSME
Loan



Education
Loan



Mobile
Banking



Internet
Banking



Agriculture
Loan

For details with regard to various Deposit Schemes, Advances and other Banking Services please visit our nearest branch

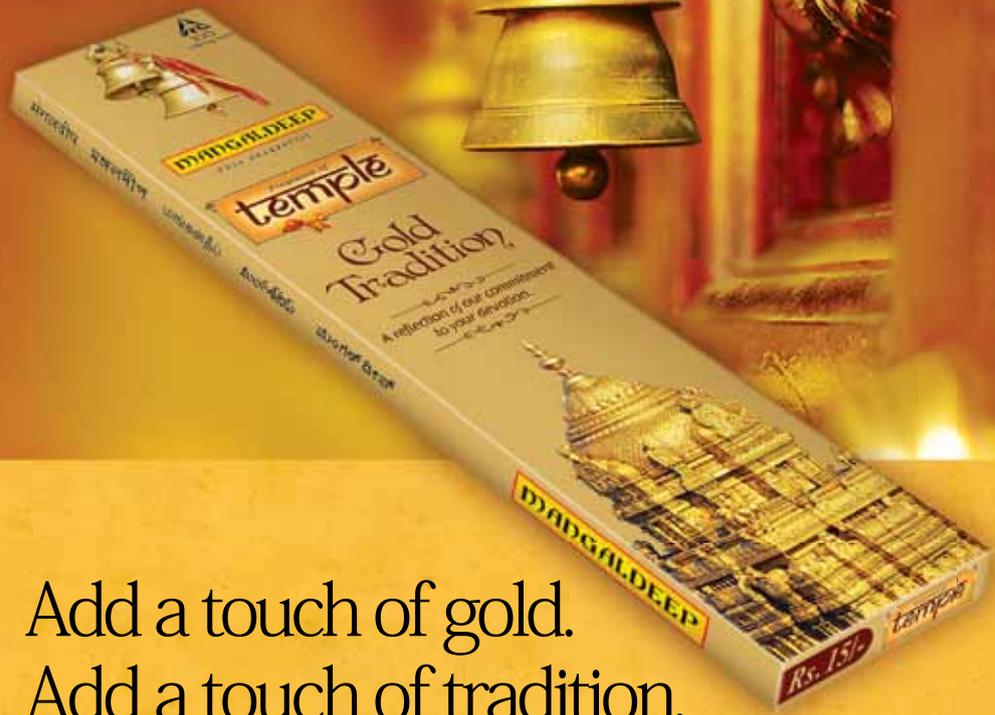


www.statebankofmysore.co.in
Contact Centre : 1800-425-2244



STATE BANK OF MYSORE

Building on the Century of Trust



Add a touch of gold. Add a touch of tradition.

The timeless traditions of India come alive with Mangaldeep Fragrance of Temple – Gold Tradition agarbattis. These skilfully made agarbattis give an enchanting fragrance and add serenity to your prayer. So, bring home Mangaldeep agarbattis and cherish the golden tradition.

Rs. 15/-
for a pack of 18
agarbatti sticks



Gold Tradition

A reflection of our commitment
to your devotion.



Our First Year, in Pictures



March 2012
Inauguration by Vidwan R K Padmanabha



March 2012
Vocal : G. Ravikiran
Violin : Vittal Rangan
Mridangam : Mannarkoil J. Balaji
Khanjira : Guru Prasanna



April 2012

Vocal : Amrutha Venkatesh
Violin : Anand Vishwanathan
Mridangam : Tumkur B Ravishankar



May 2012

Vocal : Pattabhirama Pandit
Violin : Mathur Srinidhi
Mridangam : H.S. Sudhindra
Ghatam : Phanindra Bhaskara



June 2012

Vocal : Sumitra Nitin
Violin : Vittal Rangan
Mridangam : Sudarsan Chakravarthy



July 2012

Vocal : S. Saketharaman
Violin : H.K. Venkatram
Mridangam : K.U. Jayachandra Rao



Aug 2012: Special Gokulashtami Feature.
Rendition of Krishna songs by students of
Parampara Centre for Carnatic Music.



Aug 2012: Special Gokulashtami Feature.
Flute : A.P. Sarvothama
Violin : Balu Raghuraman
Mridangam : H.S. Sudhindra
Ghatam : Omkar Rao



Sep 2012

Vocal : Aishwarya Vidhya Raghunath
Violin : Charulatha Ramanujam
Mridangam : Anoor Ananthakrishna Sharma



Oct 2012: Special Navaratri Feature.
Rendition of Devi kritis by students of Natyasruti



Oct 2012: Special Navaratri Feature.

Veena Trio : D. Balakrishna, Manjula Surendra and
Vani Yadunandan
Mridangam : K.U. Jayachandra Rao
Ghatam : Dayanand Mohite



Nov 2012

Vocal : Ramakrishnan Murthy
Violin : Nalina Mohan
Mridangam : Tumkur B. Ravishankar
Ghatam : Omkar Rao



Dec 2012

Vocal : M.S. Sheela
Violin : Nalina Mohan
Mridangam : Anoor Ananthakrishna Sharma
Ghatam : Sukkanya Ramgopal

Music is what feelings sound like..



With best wishes from
PARAMPARA CENTRE FOR CARNATIC MUSIC
Whitefield, Bangalore.



Vaggeyakara Utsava : Tyagaraja Aradhana



Vaggeyakara Utsava : Voices of all ages in song



Vaggeyakara Utsava : Violin, Venu, Veena and more



GlobalNxt University

(formerly known as Global e-University)



**A pioneer in online
business education**

**9000+ students
from 72 countries**

**75+ PhD qualified
faculty from 17 countries**

**Leadership and
Management education for
over 100 Corporates
across Asia**

**A distinguished academic
heritage from U21Global**

Admissions open for
MSc IT Management |
PGDip BA | MBA

www.globalnxt.edu.my



**You deserve the best-in-class.
You deserve a Toyota**

**COROLLA
ALTIS**



**ETIOS
Liva**



FORTUNER
THE ART OF POWER



ETIOS



INNOVA

TOYOTA Q SERVICE
Quick | Qualified | Quality

For Service appointment,
call : **98455 12034 / 35**

Test drive
your favourite
at **Ravindu Toyota**

For details, call : **99723 02840**

RAVINDU[®] TOYOTA

Visit us at : www.ravindutoyota.net

Email : enquiry@ravindu.co.in



RAJAJI NAGAR
Opp ISKCON,

Ph : 3011 1608 / 9,
93791 89795 / 96

VICTORIA ROAD
Vaswani Victoria.

Ph : 3011 1610
96118 86806

MARATHAHALLI
Bellandur Village,

Ph : 3011 1739 / 40
98454 96262

K R PURAM
Avalahalli Village,

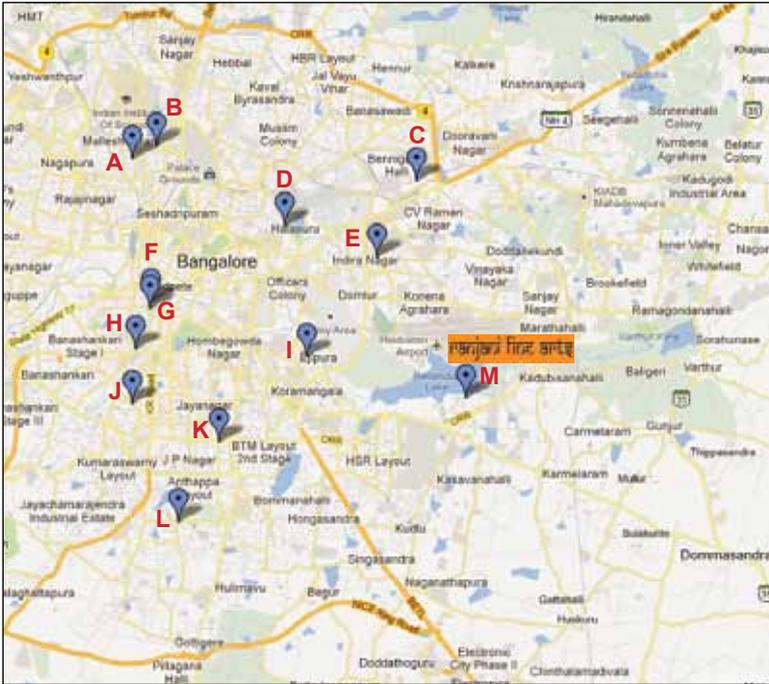
Ph : 3011 1730,
99725 51927 / 30



For Toyota genuine accessories: call: 98804 38193 or Email: acc@ravindu.co.in

* Terms and conditions apply.
Financed by the bank associates of financiers.

Carnatic music Sabhas/Venues in Bangalore



Google Maps (c) 2013 Google

- A. Ananya Culture, Malleswaram
- B. Chowdiah Memorial Hall
- C. Sriramakrishna Bhajan Samiti Trust & Saraswathi Ganasabha (Unnati Centre concert)
- D. Odukatthur Mutt
- E. Indira Nagar Sangeetha Sabha
- F. Sri Rama Seva Mandali, Fort High School, Chamarajpet
- G. The Bangalore Gayana Samaja
- H. Samanvaya Kala Kendra, Karanaji Anjaneya Temple, Basavanagudi
- I. Nadasurabhi, Koramangala
- J. Sri Rama Lalitha Kala Mandir, Banashankari
- K. BTM Cultural Association
- L. Vishesha Fine Arts
- M. Ranjani Fine Arts, Bellandur



'Nadopasana'

Artist: Nandini Harish



Nadopasana: A Journey Through Art and Soul

Nandini Harish

“Nadopasanaçese Shankara Narayana Vidulu velasiri o manasa”

Music, the language of pure sound or *nada*, lends grace and refinement to our thought and expression. In the kriti *Nadopasana*, quoted above, the composer Sri Thyagaraja refers to the Hindu Trinity - Brahma, Vishnu and Shiva as more revered amongst the Gods because of their *sadhana* of *nada*. ‘*Nadopasana*’, the *upasana* of *nada* paves the path for the journey inward, cleansing of the mind and uplifting of the soul. Music and art are both very close to my heart. I believe that my work of art - “*Nadopasana*”, is an integration of the two passions, for it is an expression on canvas of the divine experience of deep and chaste music. While at one level, it can be viewed as being suggestive of the Karnatic music Trinity, at a more intrinsic level, it can be experienced as the fulfillment enjoyed by a spiritual seeker.

(Nandini Harish is a trustee of Ranjani Fine arts. She plays the flute and works from her studio ‘artma’ in Bangalore. She can be reached at nandinharish@gmail.com)

The sound of music

Vibha Arvind

The swaying of trees,
The flowing of water,
The whooshing of wind,
And the buzzing of bees!

The pleading emotion in Varali,
The depth in Todi,
The firmness of Shanmukhapriya,
And the beauty of Hamirkalyani!

The pure Sanskrit of Dikshitar,
The Padams of Purandara Dasa,
The devotion of Thyagaraja,
And the lyrics of Bhagavatar!

The softness in Veena,
The melody of Flute,
The pleasing sound of Violin,
And the Laya of Mrudanga!

The Pancharatna kritis of Tyagaraja,
The Navagraha kritis of Dikshitar,
The Devi kritis of Shyama Shastry,
They’re all very special!

The sound of music in nature,
In all Vadyas and Ragas,
In kritis of Vaggeyakaras -
It always holds me in rapture!

Sound of music... **sound of music... sound of music...**

(Vibha Arvind is 11 years old and in Class 5 at GEAR Innovative International School)

With Best Compliments

to

ರಾಂಜಾನೆ ಫಿಡ್ ಆರ್ಟ್

Dr. Suresh Kumar .M.S

MBBS., D-Orth, M.Ch (Orth)

Consultation

12.30 pm to 1.30 pm

06.00 pm to 8.30 pm



No. 47, (Shub Enclave) , Harlur Main Road off Sarjapur Road

Bangalore - 560102, Ph. 080 - 32218709

M : 93425 80539 E : sureshortho@gmail.com

SRI KRISHNA TOURS and TRAVELS

Website : <http://www.krishnatravels.org>

Contact numbers: +91-9442579422 (Tamil) +91-9945666959 (English)

Email: info@krishnatravels.org ; krishnatravelstrichy@yahoo.com

- We have got more than 15 years of experience in the travel and transport industry
- We organize package tours to all destinations in South India and operate across the 4 states - Tamilnadu, Kerala, Karnataka and Andhra Pradesh, also Goa and Pondicherry
- Our base is Srirangam, Trichy and our core expertise lies in organizing pilgrimage / DivyaDesam tours from Srirangam, Trichy
- We take care of all the accommodation, seva and food facilities too
- Our fleet consists of Swaraj Mazda hi-tech mini buses, tempo traveller, Tavera and Tata-Indigo A/c and non-A/c vehicles. We also arrange for other types of vehicles on request and demand

Vaggeyakara Utsava 2013

S. Subramanian

Ranjani Fine Arts organized the 1st Annual “Vaggeyakara Utsava” on January 12, 2013 at its regular venue - Sobha Lakeview Clubhouse, Off Sarjapur Outer Ring Road, Bellandur, Bengaluru. Noted Veena Vidushi Smt. Bhagyalakshmi Chandrashekar inaugurated this Utsava.

The response to this unique attempt, to involve the community in celebrating and paying tribute to all composers who have brought Classical Music to its current form and shape, was overwhelming. Fifteen music schools in the neighborhood participated in the day-long celebration. Around 200 music lovers rendered over 100 songs in as many ragas paying tribute to over 25 ‘Vaggeyakaras’. The musical renditions included Carnatic & Hindustani styles, vocal and instrumental viz. Veena, Violin, Flute, Mridangam and Sitar. Individual performances and group renditions were well interspersed. Performers included music schools, members of RFA, professionals and amateurs, young and old (5 years to 70+ years). Atop all this was a spirited group rendition of ‘Pillari’ geetams and Pancharatna kritis that enhanced the devotional outpouring. The audience could sense that there are quite a few Vaggeyakaras in the making among the children who performed at this Utsava.

What a day it turned out to be! Events started at the appointed mid noon hour on 12th January and concluded nearly 10 hours later with the traditional Mangalam. Except for a brief 15 min interlude, music flowed continuously throughout this marathon day. Nearly 500 people attended the event, including participants and viewers. The festive atmosphere that pervaded in the venue was reminiscent of any sabha during Chennai’s annual music season.

The enthusiastic response from the children and their performances stood out in everyone’s memories as the day came to a gentle close. Demands for including such events in RFA’s regular concert calendar are pouring in post the event. Can we say anything but yes?

(S Subramanian is a Business Consultant & Coach and serves on the executive committee of Ranjani Fine Arts)



The Gurus speak

At Ranjani Fine Arts, we firmly believe in encouraging musical talent from early childhood. Over the past year, we have provided a platform for children from various music schools in the area to showcase their talent – during two of our monthly concerts, as well as the Vaggeyakara Utsava, which had the overwhelming response described earlier. We are happy to quote the encouraging and very positive responses we received from their music teachers:

“Ranjani Fine Arts doesn’t seem like a sabha which has been started recently at all. When I first entered the hall for the Vaggeyakara Utsava, I was amazed by the crowd there, and by the fact that there are so many children learning music in this area. I have attended many Thyagaraja aradhanas and other festivals, but I have rarely seen such a great atmosphere at any of them. Sabhas like this can play a very important role in the music education of children. Give more opportunities like this for children to perform on stage; arrange for workshops and lecdems which will interest children, and conduct programmes featuring only children every quarter. They will then develop genuine interest and overcome their stage fear. I would say that 90% of learning music comes from listening, and such events give children a lot of exposure. My best wishes and blessings!”

-Bhagyalakshmi Chandrasekhar

“It has been a pleasure to be associated with Ranjani Fine Arts right from its inception. I see the primary intent of the founders of RFA to be able to reach out to people through music and create a context to foster children and bring adults together through its wide and aggressive reach, in order to remain torch bearers of our rich culture and tradition of Carnatic music. As a music teacher, I am grateful that one such organization is doing its best to provide ample scope for listening to good music and to encourage young talent and create opportunities for students of music to take their first step outside beyond music class. May the selfless efforts of RFA organizers continue always and I wish you all the very best in your efforts and will be most happy to lend my support as a musician and teacher.”

-Savitha Kartik, Parampara Centre for Carnatic Music

“Children, in general, are greatly inspired by the opportunity to perform on stage. Hence it was no surprise that RFA’s invitation to Natyasruti’s music students to perform during Dasara in October and again during the Vaggeyakara Utsava celebrations in January, was gladly welcomed by the students. For the thematic Dasara presentation, the children had to learn several krithis on Devi in a short span of time. Both presentations were well

received by RFA members. I am grateful to RFA for providing a platform to the budding artistes of tomorrow, thus motivating them to aim higher in their learning of this great art.”

-Sumitra Nitin, Natyasruti

“It was indeed a day of musical outpour wherein people from various walks of life, various age groups and students of various gurus all assembled under one roof to pay tribute to the great composers of Carnatic music whose compositions have enriched our musical and spiritual heritage. I am sure everybody including the organisers did not foresee the extent of enthusiasm that was displayed by one and all including little children. Another point which needs to be appreciated is that Ranjani Fine Arts welcomed every student, be it a beginner or an accomplished one with so much encouragement and patronage that I am sure we will have many talents blossom and reach the pinnacle of musical achievement from our Sarjapur Road area. Kudos to Ranjani Fine Arts and I am extremely happy to be associated with its activities. Wishing them all the best in their future endeavours to culturally enrich our society.

- Bindu Nair, Sanskriti Academy

“An enjoyable evening with loads of good music. This was a much needed platform for music students to showcase their talent. Hats off to the incredible effort put in by the organizers.”

-Rajalakshmi

“Everybody in my music school was so happy that they had this great opportunity to perform during the Vaggeyakara Utsava. On that day, my students got introduced to so many items that they do not normally hear – rare ragas, compositions and a variety of instruments. This gives them a lot of inspiration. After a very long time, I am seeing such a big gathering for Carnatic music in this area.”

-Mythili Suresh

“A really excellent event. My husband and I had a great time at the Vaggeyakara Utsava. This kind of exposure is very much required for children, in addition to music classes. An event like this motivates them as well as their parents significantly. After the event, several parents told me that their kids really enjoyed the atmosphere. It is unbelievable that there is so much music talent in the Sarjapur Road area. Now, we don't have to feel any lesser than North or Southwest Bangalore, where most of the music Sabhas are present.”

- Madhu Govindarajan, Shrutilaya School of Music

“The Vaggeyakara Utsava really motivated my students to practice and perform well. Events like this help children a lot by giving them the encouragement to perform in public. My students and I enjoyed it very much”

-Aparna Chander

“Usually, it is only after a certain level of training that people get to perform in public, and very rarely do kids get such a chance – so my students were all very excited to participate in the Vaggeyakara Utsava. It was also great to see Arvind and Nandini sit through the entire event and encourage all the kids. This kind of event is great because kids also get to watch students from other music schools perform, and see what they are learning. I can tell you from personal experience, that if my kids have to practice for a performance like this, they take their music very seriously. We are very glad that you have given our children a platform to perform.”

-Sobha Mokkalpati

“The Vaggeyakara Utsava day organized by RFA was a fantastic experience for me and my students. I was pleasantly surprised that we have so many music schools as well as so much of young talent in the vicinity. My students got a great exposure to the works of all the great Vaggeyakaras’ works in one go. The rendition of pancharathnams was so much in unison, led by all the teachers. RFA has made a huge contribution to create this opportunity for all the teachers, students and the rasikas and I would really like to thank RFA for the herculean effort to organize such a mammoth event.”

- Soumya Ramachandran, Sampradhaya

The Role of Fine Arts in Holistic Development of the Child

Seetha Anand Vaidyam

Fine arts, which include performing and non-performing arts, are an outcome of the aesthetic and creative expressions of generations of mankind. Due to the industrial revolution and increase in population, quantity rather than quality has been the focus. Every industry, be it food, consumer goods, constructions and so on – has focused on mass production to cater to the growing masses. Aesthetics and artistic creativity have taken a back seat, if not totally left behind.

Why do we need aesthetics and arts in our lives? Is it not more important to feed the hungry, provide shelter for the poor, and live in a Spartan way without getting distracted with aesthetics and arts? Is not utility more important than aesthetics?

We just have to read the morning newspaper or look around to see how the crime rate has increased, value for human life has decreased, atrocities and injustices are rampant. We keep hearing people say that our lives have become mechanical, monotonous and dreary. Is there any correlation between this and the diminishing presence of arts in our schools and lives?

While academic learning equips us with information about facts and develops our intellect, it does not provide for holistic learning. Holistic development implies overall development, wherein alongside the intellect, our physical and emotional faculties are also developed. Only holistic development would ensure the development of a balanced individual. Arts – both performing and non-performing, are an outcome of man's expression of feelings. Feelings and emotions cannot be rationally understood or uniformly categorized. Emotions are subjective. This capacity to feel and channelize feelings into creative expressions is what sets man apart from other creatures. When feelings and emotions are suppressed and when they do not find a creative channel, it results in frustration and pent-up emotions which, in turn, result in a host of problems, such as seen in society today.

Art helps in creating sensitivity. In the past, art had its place in daily life. Songs were sung by farmers, weavers and fishermen while doing their work; even household utility items were artistic creations – all this helped in looking forward to life with enthusiasm. Thus, work was not considered a chore, but one enjoyed performing the task with an artistic bent of mind and not just engaging the intellectual faculties. Work or learning becomes a burden when it is lopsided and fails to appeal to the "feeling life" of individuals.

The aesthetic, educative and therapeutic role of fine arts which include music, dance, theatre, painting, sculpture, handicrafts etc. cannot be

undermined. Until now, only a select few have had the exposure to therapeutic forms of art such as music therapy, dance therapy and painting therapy. Besides improving the much required emotional quotient, these arts also help one to improve certain skills that enhance the efficiency of the brain and body. Motor skill dexterity is much required for the optimum functioning of the brain. Neuroscientists have found that training in arts improves cognition, enhances memory, helps sustained attention span, creates more synapses and improves the overall health of the brain. The following are some of the reasons why art should be included in school education:

- Improves concentration
- Increases attention span
- Boosts memory
- Develops observational skills
- Acts as a stress buster
- Aids motor skill development
- Greater physical, mental and emotional coordination
- Helps in developing social skills
- Can be used to create an interest in learning of “dull facts”
- Creates enthusiasm towards learning and life
- Breaks monotony and boredom
- Broadens outlook
- Develops creativity
- Promotes physical health

Intellectual learning only stimulates one part of the brain. For proper overall development, the entire brain needs to be engaged. This is possible only when there is adequate physical and artistic activity. The hind brain and mid brain are stimulated through physical activity and artistic inputs. Research now shows that higher cognitive functions of the fore brain are performed better when there is greater co-ordination between the different parts of the brain.

Art can be used to learn subjects such as arithmetic, geometry, sciences, geography, history and languages. Without art, our subjects would become statements of facts and information devoid of the human element. In conclusion, a quote from one of the world's foremost scientists conveys the same message beautifully:

“It would be possible to describe everything scientifically, but it would make no sense. It would be without meaning; as if you described a Beethoven symphony as a variation of wave pressure.”

- Albert Einstein

(Seetha Anand Vaidyam runs Ananda, a foundation for holistic learning and living. She works as a Remedial Therapist and Early childhood Resource person emphasizing through her curriculum on music, art and movement in education. She can be reached at seethaanand@yahoo.com)

In Conversation with R.K. Padmanabha

P. Venkataraghavan and Arvind Brahmakal of Ranjani Fine Arts spend a memorable morning with the eminent vocalist



“I cried and cried, and said that Carnatic music is not for me!”

These are not the words we expect to hear. Certainly not from Ganakalabhushana Vidwan R.K.Padmanabha – eminent musician, guru and composer – at whose house we are on a bright morning in early January 2013.

R.K. Padmanabha continues, recalling the difficulties he faced in his early years with music: “First, I never had any money to pay my teachers. And second, I never knew that classical music could be so tough. How do you sing a *raga* or do *swaraprasthara*? You must not only obey grammar, have melody and *laya* but also have a continuous supply of thoughts, of *swaras*”. It was so difficult, he says, that he nearly gave it up in 1976. But some force made him continue, he adds, as we gaze today at some of the results – numerous titles and awards – achieved over the years, all arranged neatly in several shelves around the room.

Today, thoughts are definitely not in short supply for R.K. Padmanabha: he covers a wide range of topics, from the Carnatic music Trinity to philosophy during the course of a fascinating two-hour conversation, with the gentle strains of a tambura *shruti* playing in the background. Neither are *swaras*, as he sings relevant extracts from compositions in a variety of ragas to illustrate the points he makes.

He dwells considerably upon Muthuswamy Dikshitar, while talking about the Trinity. “Dikshitar’s is the most intricate Carnatic music. His compositions are not mere *kritis* – they are great exercises for voice culture. Look at the emotional element in his *gamakas!*”, he exclaims and breaks into song. The captivating *Sourashtram* of Soorya Murte fills the room. Two distinctly

different *Nayakis* follow - Thyagaraja's *Kanugonu Sowkhyamu* and Dikshitar's *Ranganayakam Bhavayeham*, demonstrating the stark contrast between the two composers' styles, and he adds, "Though the Trinity composers were contemporaries who shared the same geography and culture, look at how different and heart-touching their compositions are! See the incredible variety in their songs... that is why they are so respected, even today."

A largely self-taught musician, Padmanabha attributes all his achievements to Sri Vaadiraja, the 15th/16th century poet and saint of Udipi Matha, of whom he is an ardent devotee. Showing us a book of the saint's compositions that he has notated and published, he breaks into song again. This time, it is a Vaadiraja composition on how to cope with any difficulty in life - *Kashta Bandare Tалу* in the raga *Kapi* - which, he says, is his *Bhagavad Gita* and sole guiding compass in life. Moving further into philosophical territory, he gives an interesting musical analogy to illustrate *Dvaita* (dualism) and *Advaita* (non-dualism): "Initially, *shruti* and *shaareeram* (voice) are distinct, as in *Dvaita*". Turning up the volume of the *shruti* box, he proceeds with an arresting *alapana* in *Thodi*, his resonant voice aligning perfectly with the *shruti*. And soon, his next point becomes evident: "When you merge and become one with the *shruti*, you are lost to the world, you don't think of anything else. If you don't merge thus, your music will be superficial. This merging of *shruti* and *shareeram* reflects *Advaita* - look at the great power that music bestows upon us!"

Carnatic music entered his life fairly late, when he was 25. "Initially, I was not serious about music at all. I mainly went to music college after work to spend time in the evenings. But I was fascinated by musicians - Doreiswamy Iyengar, R.R.Keshavamurthy, Bellary Brothers, Anoor Ramakrishna and others who used to come there. Just seeing them would give me immense joy. I never went there to become a performer, but it just happened. And I am the happiest person for it," he says.

What "just happened" has not only made Padmanabha a great performer, but also a respected Guru who has trained over 1000 students. When we ask him what makes a great Guru, he says, "Number one, a guru must attract students. If I must attract students, they need to first like me. So I give them complete liberty - I even take them to movies and restaurants. And then I go very deep into music, while also adding humour to my teaching, explaining the philosophy behind the various compositions and highlighting the qualities of the great composers. All this has made me very close to my students. I can't survive without seeing them either."

Having performed before a wide range of audiences, Padmanabha says "My belief is this - no one can ever reject classical music. But how you give it to the audience is very important. There is no need for any listener to identify the raga. Let him enjoy the music - that's all. But, as musicians we have a great responsibility. We should educate the audience and give them good music."

The purpose of a concert, Padmanabha feels, is not merely to entertain, but also to elevate and educate the listener. "Musical notes are so powerful, they can change a person in seconds. They are therapy for our body and mind. So many people with problems in life take part in my *ghoshti gana* (group singing), and tell me that after the music, they are so charged that they can face anything. How is this? It means that the music has taken them above entertainment level, to something higher."

Sheer hard work, he says, is the only thing which makes this possible, as he turns up the *shruti* again. What follows, to prove his point, is a spellbinding 3-minute *alapana* in *Sahana*, *Hamsanandi*, *Sankarabharanam*, *Kapi*, *Kharaharapriya*, *Bowli*, *Kalyani*, *Chakravakam*... we lose count, and ourselves, in the sea of music, as wave after wave of ragas rolls on.

Before we take leave, he has some kind words for us, and well-meaning advice. "I am so happy that Ranjani Fine Arts is doing a great service to society. Music is a great art, and when you respect musicians, you honour Saraswati who resides in them. Be patient and ignore any negativity which may come in your path. Invite youngsters and children, and involve them so that music becomes as much a part of their lives as eating and breathing."

(**P. Venkataraghavan** is an engineer and serves on the executive committee of Ranjani Fine Arts. **Arvind Brahmakal** is the founder trustee and Secretary of Ranjani Fine Arts)

Remembering



Dilip Veeraraghavan (1958-2009)

A great rasika, dear friend, teacher and so much more to the many whose lives he touched and enriched, at IIT Madras and elsewhere.

More memories of Dilip:

<http://dveeraraghavan.blogspot.com>

<http://rememberingdilip.wikispaces.com>



Eco Care Matrix

WHO WE ARE:

Eco Care Matrix was established in 2009 to offer industries, institutes, housing complexes a Comprehensive, Competent and Cost Effective consultancy and engineering services in the field of Water and Waste Water Management. Our commitment is to protect the environment, responsiveness to specific client needs, coupled with high integrity and quality of services has propelled us to a premier position in this field.

WHAT WE DO:

- Operation & Maintenance of Sewage Treatment Plant (STP)
- Operation & Maintenance of Water Treatment Plant (WTP)
- Reverse Osmosis/Ultra filtration Treatment
- Swimming Pool Treatment
- Refurbishment/Retrofit works in Existing STPs & WTPs
- Design Audit of STPs & WTPs and Consulting services

Prestigious clients:

- ✓ Sobha Daisy - Bangalore
- ✓ Sobha Primrose –Bangalore
- ✓ Sobha Lavender – Bangalore
- ✓ Bagmane Tech Park – Bangalore
- ✓ ETA Techno Park, Chennai

CONTACT US:

**Eco Care Matrix, No 195 Narayanapura, 12th Cross,
Wilson Garden, Bangalore - 560030**

Website: www.ecocarematrix.com

Email: ecocarematrix@hotmail.com

Mobile: 9739981000



Do Nothing Vacations at Coorg, Chikmagalur, Devarayanadurga, Gokarna!

Linger at Chettimani and Balur are about green forests, plantations, relaxed walks and taking it easy. Sure, there's the odd place to see and picture to take, but you must come here to forget time of day and day of week. We also have a campsite at the Devarayanadurga Hills 90kms from Bangalore, and a new beachside property at Gokarna. We've created these places with love. For what exists around here, for what this place is, and for the love of travel the way it should be done - new tastes, new ideas, and a new understanding of life each time you pause to think.

Contact: stay@linger.in or +91-95900-50001. More at: <http://linger.in>



Committed to Excellence in Healthcare... Since 1990
Sharjah | Dubai | Abu Dhabi | Ajman | UAQ | RAK | India

- Paediatrics
- Gynaecology
- GP
- Internal Medicine
- Dermatology
- ENT
- Ophthalmology
- Orthopaedics
- Cardiology
- General Surgery
- Plastic Surgery
- Psychiatry
- Anaesthesiology
- Multispeciality Dental Care
- Laboratory
- 4D Ultrasound/ X-ray & Mammography
- Physiotherapy
- Day Care



No. 203-205, 2nd Floor, Mint Plaza, Greenglen Layout,
Sarjapur Outer Ring Road, Bellandur, Bangalore - 560 103
Tel : + 91 80 42800100 - 130 (30 Lines) Fax : + 91 80 42118135
E-mail : dsmc.bangaluru@gmail.com

Time : Weekdays 08:00am to 9:30pm Sunday 08:00am to 1:00pm

Success through Customer Centricity- Who is the customer?

Arvind Brahmakal

In a capitalistic economy, one of the key management lessons is to place the customer before everyone else. For the success of any enterprise, creation of enduring value for the customer is a mantra that is passionately preached and practiced. Commercial enterprises have significantly thrived by identifying, understanding the needs, developing products and staying connected with the customer. To an extent that we now recognize that customer centricity is a sine qua non for the success of an enterprise. Yes, there are other stakeholders like the shareholders, employees, vendors, government et al....but, the customer stands first amongst equals.

Although one might not intuit so, all of these concerns are relevant to Carnatic Music. Classical music has existed for several millennia and its current form and shape is a result of evolving over this long period. What is the magic? How has this not only survived but also spread to distant nations and continually evolved? Who has been responsible for this? Is it the vaggayakaras, rasikas, temples, music teachers, sabhas, musicologists or the art form itself? Or is it that it is so closely integrated with life and human existence? These questions bring to the fore many more deeper and profound questions!

Sabhas have come to play an important role in promoting classical music. Let me delve a bit deeper into this. A sabha is generally a “not-for-profit” organisation for promoting the cause and, in order to effectively execute its function, financial sustenance and stability are key. As with all commercial organisations where the success of the Company lies in customer centricity, two important questions arise: “Who is the customer for a Sabha?” and “What is the definition of success for a sabha?”

So, who is “the” customer? Determination of this can help shape the agenda of the sabha. There are several suitors: artistes, members, rasikas, donors and sponsors.

Art thrives through artistes and artistes thrive because of the art. People who spend decades to learn the art and reach that to the rasikas do play a significant role in carrying the baton. Members trust the sabha to organize concerts and festivals where they can enjoy good quality music. In the absence of rasikas, for whom does the artiste perform? Rasikas are a source of inspiration for many an artiste and also the darling of the sponsors. Donors support the sabhas beyond becoming members as their personal contribution towards promotion of classical music. Finance is the key for existence, sustenance and growth and the sponsors play a pivotal



role in supporting the sabhas achieve these objectives. Each of these stakeholders vies for that coveted position! And yes, every one of these is equally critical to furtherance of the objectives.

So, the question remains...who is “the” customer? All the stakeholders work hand-in-hand with the sabhas for “the” customer with the support of the media and the vendor partners like sound engineers, stage designers, venue providers and others. In my humble view, it is “music” which is “the” customer. A bit strange, isn’t it? Something not seen and not touched to be kept at the centre of all activities... Music - a divine experience - wins hands down as “the” customer. Hence, promotion of the art form drives the agenda of sabhas that results in creation of multiple formats.

In earlier times, art and culture flourished under the support and sponsorship of the kings, at temples, home concerts, through social messaging, etc. Governments of today do their bit to promote art and culture. There is a big space available for sabhas to complement the efforts of the Government. While it is important for the sabhas to organise concerts and festivals, there can be a much larger role sabhas can don. Sabhas can be the “integrators” in the local communities. There is an entire eco system that fosters art like - music schools, teachers, temples and parks, local artistes, festivals, multiple organizers, schools and colleges, corporate houses, local government and others. This concept opens up several new ideas and innovative formats could be designed jointly and severally. Working in unison can lead to a larger and deeper reach - The power of the fist is more than the strength of the individual fingers!

Music probably has survived this long and continues to grow even now because it is a way of life. Can sabhas as “integrators” play a big role in influencing the way of life in the local communities? In this fast paced world, can sabhas provide that soothing calm? Probably, it is well worth a try.

There is another important question that came up earlier: “what is the definition of success for a sabha?” Are there quantifiable measures of success and who determines success of a sabha and who is to be lauded for that success? These questions are for a later time. For now, though, “the” customer is identified!

(Arvind Brahmakal is the founder trustee of Ranjani Fine Arts and the views expressed here are his personal views. He can be reached at arvind.brahmakal@gmail.com)



PASSION AT WORK



THANK YOU INDIA FOR VOTING US THE MOST RELIABLE BUILDER

(CNBC Awaaz Real Estate Awards 2012)

We appreciate your belief in us and acknowledge the tremendous amount of trust that you place in Sobha. We have always valued our customers greatly and assure you that we will continue doing so in the future, so that you may rely on us at all times.

Visit these Sobha projects in Bangalore's prime locations and find the perfect home for yourself.



SOBHA MARVELLA

Sarjapur Outer Ring Road, East Bangalore

Financed by Bank of India



SOBHA ETERNA

A classic reinvented
1.5 km from Total Mall, off Sarjapur Road.

Financed by Standard Chartered Bank



Scan this to know about all Sobha projects



An ISO 9001:2009, ISO 14001:2004 and
DHSAS 18001:2007 Certified Company.

To know more, call **080 4349 0000**, email **marketing@sobha.com** or visit **www.sobha.com**
'Sobha' Registered & Corporate Office, Sarjapur-Marathahalli Outer Ring Road (ORR), Devarabisanahalli
Bellandur Post, Bangalore-560103.

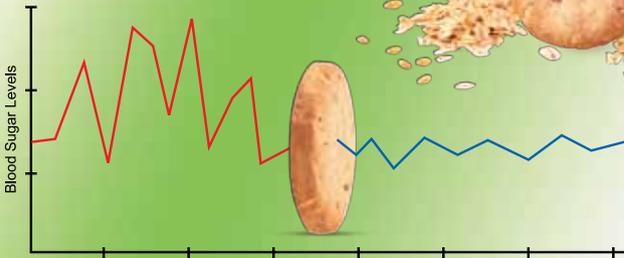


India's 1st diabetic friendly biscuits that manage your blood sugar levels.

Presenting Britannia NutriChoice Diabetic Friendly Essentials. Specially created with oats & ragi and clinically proven to manage extreme swings in blood sugar levels, they make a great snack for your every 2-hour eating need. So when it's time to grab a bite, choose right.



- ✓ Zero Added Sugar
- ✓ Zero Cholesterol
- ✓ Zero Trans Fat
- ✓ Extra Dietary Fibers
- ✓ Complex Carbohydrates



Hello diabetes, let's be friends.



to manage blood sugar by slowing glucose absorption
A good balance of the right foods, along with regular exercise and your prescribed medication, can help you feel better and stay healthier.

 facebook.com/hello.diabetes

Music and Management

Naresh Purushotham

My love affair with Carnatic Music started 30 years ago and my passion for training 20 years ago. Both my passions have travelled together and enriched my life immensely.

Music has enriched my life beyond expression. Can music enrich the way we manage organizations and lead people? I think so.

Management has a lot to learn from music. Here are ten pointers:

1. Emotional intelligence is what connects the musician with their listeners: music touches the soul even though there is a grammar and logic. Management and Leadership are also ultimately about Emotional Intelligence. Great leaders use a combination of head and heart.
2. Music fosters a passion for ongoing learning, whereas Managers and Leaders believe that their learning stops with their academics! When managers proudly highlight fifteen years work experience, I wonder whether it is actually one year's work multiplied by fifteen!
3. A great concert performance is the result of team work. Management can learn a lesson or two about fostering teamwork and collaboration from musicians. Each artist on stage is united by the sruthi, raga, thala and the composition. Yes there is a subtle hierarchy at play, but it is determined by roles and not by egos.
4. Music inspires excellence. The pursuit of greatness and the quest for excellence distinguishes great managers from mediocre ones. Unfortunately, it is common that performance at work is determined by whom one chooses to please rather than what one can excel in.
5. Music encourages individual brilliance but not at the expense of collective output. Each artist knows when to lead and when to follow.
6. Musicians are passionately engaged in what they do. I have, till now, never seen a "bored" musician performing on stage. But I have seen many bored managers and employees doing their work in a meaningless fashion.
7. Musicians lay a lot of emphasis on getting the fundamentals right: I am surprised that managers don't believe in revisiting the fundamentals of good management. The myth in companies is that the higher you rank, the less training you need. I know for a fact that Smt M S Subbulakshmi remained a student all her life!
8. Purpose, not profits, drives the musician's art. Many managers focus narrowly on profits and lose sight of the larger purpose they are meant to serve. This is what leads to a Satyam, a Sahara and all the fly-by-night finance companies.

9. Musicians understand their audiences very closely. How many companies understand their customers and employees as well and create environments that are conducive to producing happy, engaged people?
10. Finally, most musicians are also great teachers and role models, and they set examples through their performance on and off stage. In the corporate world, however, managers are either too busy to coach and mentor or believe that it's not their job.

My master was a great Manager and a great Leader. Till the very end, my Master retained the curiosity of a 5 year old. His interests were wide and deep and went beyond just music. He remained simple at heart and when Degrees, Titles and money were chasing him, yet he remained unmoved and unwaveringly committed to his art.

When was the last time you worked for a great Manager?

(Naresh Purushotham is a management consultant and corporate trainer who has trained more than 10,000 managers over the last 2 decades. He is also a passionate rasika and an ardent student of Carnatic Music, having studied veena and vocals under Dr. S. Ramanathan. He is a Trustee of Brhaddhvani, which offers structured Carnatic music education in schools. He holds a degree in Indian Music from the University of Madras.)

With Best Compliments
to
ranjani fine arts

**Innovative
Infra Projects**

Not “or”, but “and”: Balancing two careers

H.K. Venkatram (HKV) is one of a rare group of people who pursue two dissimilar careers with great success. In addition to being one of the most accomplished violinists in Carnatic music today, he works as Director of the Architecture Group at Intel Corporation’s India office. In an email interview with P. Venkataraghavan of Ranjani Fine Arts, Venkatram talks about his two careers and how he successfully manages both.

At the outset, thank you very much for taking the time to share your thoughts and experience with balancing two careers...

First of all, I would like to thank the Organizers of Ranjani Fine Arts for having given this opportunity to express and share my thoughts. I would be more than happy to meet youngsters to provide the required guidance around this subject.

Coming from an illustrious lineage of musicians, how did you decide upon engineering as a profession?

The environment in my house made me choose that path. Even though my father Sangita Kalaratna Prof H.V. Krishnamurthy was an illustrious and a popular violinist, he pursued dual careers as well. He was a Professor of Zoology and worked in Bangalore Medical College for over two decades. He later on worked in various colleges in the State before retiring as the Principal of Government College of Kolar. My elder brother Late H.K. Raghavendra followed my father’s footsteps by pursuing both Engineering and playing the violin. They inspired me and were my role models. My mother played a key role in stressing the importance of pursuing academic excellence.

The question, which you perhaps hear often: How have you been able to so successfully balance your music and engineering careers ?

Encouragement from family members is extremely crucial. Here again I have just followed the footsteps of my father and brother. My father would say “Don’t say, you don’t have time...Find Time”. Time management and perseverance have been the key factors in pursuing two equally intense interests. I also owe my success to my wife’s understanding and encouragement. My wife Triveni, herself being an accomplished vocalist, has been extremely supportive in my endeavors.

Have you ever felt that you had to compromise on either engineering or music ? Looking back, any regrets ?

Pursuing two interests which are dissimilar is challenging. There have been times I have been challenged to choose one over the other. But I have managed both carefully by setting realistic clear goals and expectations for myself. I have pushed myself to make sure that I am able to excel in both.

At times I face the challenge of switching between work and music. There have been occasions when I have had to rush to a concert after a hectic day's work. Conversely, after an intense concert I have had to prepare for presentations and meetings for the following day. During such times, performing to my full potential at both places requires significant effort and concentration

Looking back, absolutely no regrets. God has been very kind to me. By the blessings of the Almighty, parents and elders, I am enjoying the best of both worlds..

It seems that a background in engineering may help one in understanding some of the complex grammar and structure present in Carnatic music - what are your thoughts on this ? On the other hand, do you feel that a “left-brain” intensive profession like engineering, with its significant emphasis on logic, hinders the creativity required in a performing art like Carnatic music ?

The logical way of analyzing in engineering education helps in music to a great extent. But the challenge is to use that and make sure that the music sounds aesthetic. In that way, Carnatic Music is complex.

In music, while we have a framework and grammar to follow, much of the delineation falls into the category of improvisation. I would draw a parallel with that in Engineering as well. In the Technology area that I work, coming up with new ideas and innovation around technologies is the mantra of creating a differentiation in the products. Here is where creative thinking helps.

How has music helped you in your engineering profession ?

On numerous occasions of extreme pressure caused by time and resource driven projects, music has helped me relieve stress. Concentrating and staying focused at such times was the key to achieving the desired results. Music, in itself is a form of meditation. Playing the violin, teaching students or listening to masterpieces from yester years helps me relax.

Have you ever felt, perhaps in the initial stages, that someone with a professional career like engineering would not be taken seriously by the existing music establishment ? Does such a barrier exist ?

I don't think any such barriers exist. First of all, it is very clear that when you pursue two careers/professions, you need to create a certain barrier between the two and not get mixed up. What I am trying to say here is.. while I am on a concert stage, the audience would like to see how well I perform and at that point of time they wouldn't really bother or care what I do off stage. They may praise me after the concert about doing well in both the professions. Same logic works while I work at office. The management would not give importance about what I do outside my work place as long

I am performing my duties to the best of my ability and achieving higher standards. They do show appreciation of my talent. I have performed in office functions several times.

Would you be able to pick an accomplishment that you are most proud of, and if so, what would it be?

I wouldn't want to single out one accomplishment. I have had the great fortune of performing at the highest level and sharing the stage with the greatest doyens of our Music. At work I have had the opportunity to work on the latest and greatest technologies helping change the way we communicate and live in this world. I have also had the great opportunity to mingle and interact with the greatest and brightest minds in both the fields.

What do you think is the role of parents and music teachers in developing multiple talents in children ?

The roles of parents and that of the guru are vital in shaping and moulding the thoughts and creative instincts of the young learner. Amongst the two, I personally feel the parents occupy the prime position as they are the ones who first introduce their children into learning music or any other art form. The guru is then the one who encourages the student to continue learning and guides them in the right direction. It is the responsibility of the parents to help guide their children manage their time well enough so that they are able to harness their multiple talents and make best use of them.

What role can schools and Sabhas play in conveying the message to children that music can be more than just a passing hobby ?

At the school level, music must be included in the regular curriculum with marks and exams for the same. Sabhas must play a vital role in creating Rasikas and bringing about music awareness among young listeners. They must also conduct regular workshops and orientation sessions for them. Include fun games related to music as that will catch the attention of the young learner.

What projects are you currently working on - are there any dreams you are trying to turn into reality ?

I am working on a couple of modest projects.

1. I think we are poor in documenting and preserving our art form in the right way. With all the powerful and useful technologies around us, I feel we are truly not utilizing those to promote our art form in an effective way. I have started an initiative called 'Shabda' with T.M.Krishna and R.K.Shriramkumar to work on that. We have started in a modest way today, but would like to make sure that the information we put in there is of high value of interest to the current and future generations.

2. Popularizing Carnatic music by getting more youngsters into the fold of Carnatic Music is another project that I am trying to work on. My father has built a reputed music institution (Vijaya College of Music) and has been responsible for promoting Carnatic music in Bangalore in a big way. With the support of my family members and the students of our institution, I would like to create an effective framework to get more youngsters interested in our ancient form of music. We are currently working on a few preliminary plans around that and would make it known to all when it gets ready.

How was your experience performing at Ranjani Fine Arts ?

It was truly excellent. My first concert on that stage was extremely satisfying. It is not easy to run an organization successfully since many complex aspects are involved. That requires people who are like minded and passionate to come together to promote the cause of Carnatic Music and I am happy to say that I could find such people in Ranjani Fine Arts. Wishing the Organization all the success in their endeavors.

With Best Compliments from



28, 5 Cross, 35 Main, BTM II STAGE,
(Near Silk Board) Bangalore 560068

www.gokulcomforts.com

Email:
gokulcomforts@gmail.com

Bookings:
+91-9845749112

GOKUL COMFORTS

A HOME AWAY FROM HOME

Conveniently located, overlooking Madivala Lake, Gokul Comforts offer cost - effective accommodation solution with flexible stay option from a few days to months to individuals and business users alike.

Guests Speak

"Beautiful Place, Good Food, Brilliant Service, Completely Satisfied"

"Very good service with beautiful scene of the Madiwala Lake and excellent helpful people - just felt at home!"

SRI SAI BABA TYRES INTERNATIONAL

No. 18 /2, 2nd Cross, Opp. Hindustan Marble and Granites,
Wilson Garden, Bangalore
Ph: 080-22223000. Mob: +91-9972400649



Services available:

- **Automatic wheel changing**
- **Computerized wheel alignment & balancing**
- **Nitrogen filling**
- **Tubeless tyre repairs**

Best deals @ saibaba.



Anubhava Science Foundation

Experience, Explore, Enjoy ...

Anubhava Science Foundation (ASF)- an initiative by
Geetha Arvind & Arvind Brahmakal

- ASF is a Charitable Trust registered in 2008.
- ASF aims to work towards strengthening science education in existing school system in India.
- One of the main initiatives of ASF is to work with government school teachers and tent school facilitators.
- Currently, ASF is working with 70 Government Schools covering 100 teachers and 5,000 children
- All donations made to this Trust are exempt from Income Tax Act under section 80G.

For more details, log on to www.anubhavasciencefoundation.org

Balancing the Notes: An interview with an “ordinary” rasika

Rashmi Ramachandran

Sound cascades like a waterfall along this house. There are different registers here: the sound of children talking, playing, the phone trilling, competing with an adult female voice talking on another phone, and finally, faintly, as you come to rest at the bottom of the whoosh of water, the faint sounds of a tanpura. Faint, sweet, but insistent enough that it is hard to miss, pervading the house as it does. This is the house of Vidya Sureshkumar, mother, wife, chartered accountant, musician, an ordinary person who has managed to hold onto her passion for music with extraordinary tenacity in spite of the fact that her life, for the last decade, has encompassed many other roles. In this article, I present to you the story of an amateur practitioner’s lifelong tryst with music, a relationship that does not break but only bends to accommodate new elements that are added into the equation.

Vidya’s initiation into music, she says, began before birth itself. Her mother, a part of the Thyagaraja Shishya Parampara, started training her daughter formally when she was around four-and-a-half years old. Like most children the world over, Vidya did not enjoy the mandatory practice sessions on which her mother insisted; however, they soon grew to be part of her after-school routine during her teenage years. The steady, albeit relatively slow pace of her training changed when her Mama—her maternal uncle—made his home with them for the next several years. From the ages of twelve through twenty, she says that her training hit a stride that it never has again and laid for her the strongest possible foundation that has functioned as a cornerstone at the times that she did not have access to a Guru. Her uncle would train Vidya for two hours a day, and in the summers, when his Guru visited, they would increase the period to three to six hours. After her uncle moved from Baroda, and she had begun work as a qualified chartered accountant, Vidya continued working with another Guru, going to bi-weekly practice sessions from 7:30 until 9:00 p.m. after a full working day.

In spite of this level of devotion to music—a devotion that was not merely individual but fostered and sustained by her family—there was little question of Vidya turning professional. Although this was certainly not for lack of potential—she had been singing regularly in temples from a young age and took part in and won competitive events—there was no precedent in her family where one pursued music as a profession rather than as an expression of spiritual devotion. Although the thought of Vidya pursuing music as a career did cross her family’s mind, it was deemed impractical considering that they were settled in Baroda; the training and exposure she would require, were she to turn professional, would have

necessitated a move to Chennai. This led to two things: her decision to pursue a professional qualification, and the clear establishment of music as her form of spiritual practice.

This pattern of learning was to undergo many changes in the next few years when Vidya married, into another musically-inclined family, and moved for a while to the UK. For instance, to counter the lack of a Guru while in the UK, she carried with her all the tapes of several Gurus and she worked with recorded music, teaching herself the lyrics to many famous renditions that had always played in the background while she completed her professional obligations. Moving cities and homes within India, however, paid a rich dividend in that she also got to train with different Gurus, one of them being Prema Ranganathan in Chennai. Over time, her practice sessions became less structured as she began to accommodate the needs of her growing family while also balancing professional commitments.

Along with innovative ways of keeping up her musical practice, Vidya also realized that she had to prioritize in order to be able to effectively pursue a career and her passion for music along with running a home and family. To this end, she decided to take up a part-time position that would allow her to balance everything. In order to formalize her knowledge of music, she also decided to enroll for a B.A. in Music, a degree that she was awarded in 2011.

Building and being part of a small but committed musical community has been essential to Vidya's continued commitment to music. Along with two other friends, both of whom also practice music as a spiritual offering, Vidya has regularly sung the Panchartna Kritis in the apartment complexes that they call home. Besides this, the group also makes it a point to sing at temple festivals at least twice a year. One of her realizations regarding her practice of music was that her learning and practice were inter-dependent, leading her to look for and train with Soumya Ramachandran, who is currently her Guru.

When I ask her what attainments she wants in the field of music, she says only that she is grateful to God to have been blessed with the ability to appreciate Carnatic music and to be able to sing. Her only ambition is to be able to follow her passion for as long as she lives. There is also another deeply rooted desire: that of being able to pass on the legacy of her love to her children. Will she be a famous singer some day? Perhaps not. That is not her desire for her music, as it is also not what her multiple commitments would permit. Does that, then, make her devotion to music any less valuable than a famous practitioner might bring to the art? Only if the size of the audience becomes the yardstick by which devotion is measured. After all, it is not the achievement of a final goal but the passion that one brings to the journey that defines the artist, defines oneself.

(Rashmi Ramachandran is an editor, writer and teacher)

Tanjore Sankara Iyer - A Thinking Musician

Sridhar Nilakantan



Our country has produced a number of famous and lesser known music composers, musicians, musicologists, music teachers and thinkers in the past, and continues to do so... Some of these souls have come into the limelight and others have withered away unrecorded and unnoticed, with no trace of any of their creations; however, those who have seen the light have contributed immensely towards growth of music in general and Carnatic Music in particular.

When we listen to the some of these popular and intriguing compositions - “Ranjani mala (Ranjani Mrudhu Pankaja Lochani)”, “Rama Namame Thudi Maname” in Desh, “Maha Deva Siva Shambo” in Revathi, “Natajana palini” in Nalinakanthi, it instantaneously provokes a rasika or a student to think of who the composer of these songs might be. Even otherwise, this article can be a starting point to know about the composer and living legend, a very humble human being, a grand performer, a complete musicologist, a revolutionary music thinker and an exemplary teacher: Tanjore Sankara Iyer, undoubtedly a musician’s musician.

Sri Iyer, an octogenarian musical thinker, was born on 14th Jan 1924 in a place called Togamarai near Tiruchirapalli to Sri Venkatesa Iyer and Kuppala Ammal. He learnt music under the tutelage of Sattur Krishna Iyengar and Tiger Varadachariyar. Sankara Iyer’s formal debut as a professional musician actually happened by default rather than by design when he substituted for Harikatha exponent C. Saraswathi Bai in 1937 at the Ramakrishna Home in Mylapore. Since then he has been growing as a musician and as a highly respected Vaggeyakara (one who composes song and the music). Professionally, he has served as the Principal of Tamil Isai College, Devakottai and as a professor at College of Carnatic Music, Madras and Shanmukhananda Sabha Music School, Bombay. Some

of his noteworthy students include Sri TV Sankaranarayanan, Neyveli Santanogopalan and Chitraveena Ravikiran.

Sri Sankara Iyer, for the last few years, has been living a very simple life in a small place, Sankar Nagar near Tirunelveli, far away from all musical activities. Even during his hey day, he had never hankered after awards or recognition. On the contrary, recognition and awards have been searching for and following him wherever he was. Many sabhas and music organizations consider it a privilege and an honor, awarding and felicitating Sankara Iyer, who has earned certificates of merit from the Madras Music Academy, Kalaimaamani from the government of Tamil Nadu, Sangeeta Ratnakara from the Cleveland Tyagaraja Aradhana Committee and Sangeeta Kala Acharya from the Music Academy, Maharajapuram Santanam memorial Award, Tagore Samman from the Sangith Natak Academy recently in 2012, to name a few.

His forte is strict adherence to classical values, both in his expositions of kalpitha and manodharma sangeetam. He has been a great source of inspiration to many performers, many of whom have made an indelible mark for themselves in the field of Carnatic music.

At a personal level, he is a lively person always prepared to guide and is open to accept others' views. He would teach his students absolute music or the music which is natural and universal. In one stroke, he would render the pallavi of a song and do tanam and then sing swara kalpana to demonstrate that it is only music that is prevalent in all these forms which we call as tanam, alapana or neraval or a krithi. His intelligence and knowledge in presenting the most complicated compositions and sangathis and explaining the nuances is admired by both musicians and rasikas.

During one of his concerts at the University of Madras, when there was a request from the audience to render a RTP, he instantly sang Madhyamavathi ragam, tanam and for the Pallavi part, he took the famous song "Palinchi Kamakshi pavani Papa shamani amba " and did trikalam, neraval and ragamalika which evoked intense appreciation. This level of mastery is due to the marathon practice sessions that would run for more than 7 to 8 hours daily when Sattur Krishna Iyengar, his guru would wake him up early in the morning at 3 a.m.. His first song "Rama namame thudi maname" in Desh shows his deep interest in Hindustani music as well.

Sri Sankara Iyer's compositions, mostly in simple Tamil and numbering over seventy five, are resplendent with positive wordings and filled with admirable variety. Despite being staunchly traditional, he has a penchant for innovation which is evident from some of some of the ragas he has created such Vishnupriya, Manoranjitham and so on. In a casual conversation with his disciple, Sri Sankara Iyer once mentioned his jugalbandhi experience with one of the Hindusthani musicians where he presented ragam Hindolam

(Malkauns) taking up the famous Saint Thyagaraja's Samajavaragamana in a slow tempo (II Kalai Adi talam).

Some of his compositions given below exemplify his immense talent:

MahaGanapathi Vaa - Nattai - Sankirna Chapu

Shakthi ganapathiye – Gowlai - Adi

Sharavana bhava – Sahana

Sri Rama Dhootha – Todi - Mishra Chapu

Shanathi alithidum - Senjurti – Adi

Aadidum Paadathai – Kedaragowla

Ezhiludai Hamsanadham – Lakshana Krithi – Hamsanadham – Adi

Geetha Vaadhya – Nataka Priya – Adi

Maal marugan – Varnam – Hindolam

Mahadeva Siva Shambo – Revathi

Manasaramathi – Saramathi

Muruga Tirumaal maruga – Hari kamboji – Rupakam

Manadirkugandadhu – Sindhu Bhairavi

Natajana palini – Nalinakanthi – Adi

Rama Namame - Desh – Adi

Ranjani Mrudhu – Ranjani mala (Ragamalika)

Tillana – Anandha bhairavi

This article is a humble tribute to a great thinker and a simple musician, Sri Sankara Iyer, who has brought in profound and unique ideas adding freshness into Indian Music - a great style for existing and future musicians and music lovers to follow and grow.

(Sridhar Nilakantan is a Banking Software Consultant based at Chennai, Sridhar also a Carnatic Vocalist, is a disciple of Sri Tanjore Sankara Iyer and a musicologist. Sridhar holds a Master's degree in Indian Music from the University of Madras and an Honors Diploma from Thyagaraja Govt. music college, Hyderabad. Presently, Sridhar is pursuing his Doctorate in Indian Music at Bharathidasan University.)

With Best Compliments from

 *K. C. Das* 

**Low Calorie
Sweets....**

**Fat Less
Sugar Less**

K. C. Das. Private Ltd

 3, RAMKRISHNA LANE
KOLKATA - 700 003
PH : 033 - 25544007
email : kolkata@kcdas.co.in

38, CHURCH STREET
BANGALORE - 560 001
PH : 080 - 25585672
email : bangalore@kcdas.co.in 

 *K. C. Das* 

**ಕಡಿಮೆ ಕ್ಯಾಲೊರಿ
ಸಿಹಿ ತಿಂಡಿಗಳು....**

**ಕೊಬ್ಬು ರಹಿತ
ಸಕ್ಕರೆ ರಹಿತ**

K. C. Das. Private Ltd

 3, RAMKRISHNA LANE
KOLKATA - 760 003
PH : 033 - 25544007
email : kolkata@kcdas.co.in

38, CHURCH STREET
BANGALORE - 560 001
PH : 080 - 25585672
email : bangalore@kcdas.co.in 



DR. LEVINE MEMORIAL HOSPITAL

Healthcare... a step ahead



A 24/7 multi specialty hospital offering quality health care services in a friendly and congenial environment to promote wellness & healthy life.

Facilities:

- Accident & Emergency Care
- Fully Equipped Operation Theatre
- ICU & NICU
- In-Patient Care
- Gynaecology-Women's Clinic
- Ortho Clinic
- Pediatric Clinic
- Derma Clinic
- Diagnostics - Lab,xray, ECG, Ultrasound & Doppler
- Physiotherapy
- Multi specialty Dental clinic

Best wishes from staff

Visit us : www.drlevinehospital.com

Phone: 080-41100971/72

Email : info@drlevinehospital.com

080-65470252 / 25747365

PROFESSIONAL SPORTS TRAINING ACADEMY

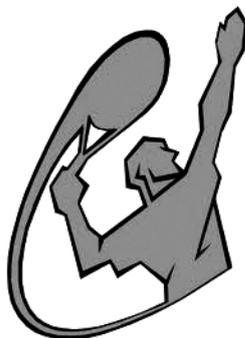
No. 96 / 7, Opp. Sobha Dahlia, Near Sobha Lake View Club House,
Green Glen layout, Bellandur, Outer Ring Road, Bangalore – 560103.

Contact Rajesh Chauhan : +91-9886252618 / +91-9731031250

Email : pstatennis@rediffmail.com

All the below Facilities available for Kids and Adults :

- 3 Tennis Courts
- 2 Cricket Pitches
- 1 Basket Ball Court
- All experienced coach
- Quarterly tournaments
- Transport facilities arranged on request
- Trainings for corporate and schools
- Hourly rental
- On premise training
- Vacation camps



The Mukund Melakarta Chart

Ashok Madhav

Ragas form the basis of melodic music of India and some of the ragas form the parent or melakarta ragas. From the melakarta ragas only, many derived or janya ragas are possible. A melakarta raga is characterized by having all seven swaras or notes in both ascending (arohana) and descending (avarohana) order. It shows a complete sequence of swaras called sampoorna pattern. Except Sa and Pa, which are fixed at a definite frequency, the other five swaras- Ri, Ga, Ma, Dh and Ni have two sets of swaras-the lower and higher or komal and teevra varieties. Thus the seven swaras are expanded to 12 notes. From these 12 notes alone, all the 72-melakarta ragas are generated and from these melakarta ragas only, thousands and thousands of janya ragas get evolved.

Venkatamakhi, a gifted musicologist of 17-the century is credited to have put all the sampoorna ragas, which are the main 72 parent ragas in a logical order. This was done by placing successively swaras of higher frequency from one melakarta to the next. Thus the classification of the 72-melakarta ragas was developed. This important work "Chaturdandi Prakashika" was published in 1660 AD. The 72-melakarta ragas scheme is variously called Janaka ragas, Sampoorna ragas, Raganga ragas, Melakarta ragas or Mela ragas.

The 72-melakarta ragas are divided into two major groups for convenience. The first half consists of 36 melakarta ragas with shudda madhyama (M1) and the second half contains the other 36-melakarta ragas with prati madhyama (M2).

Since the time of Venkatamakhi's classification of Carnatic ragas into 72-melakarta scheme, attempts have been made by a few musicologists to put the above scheme into a concise form. S. Mukund of Bangalore has succeeded admirably in his attempt to put the 72-melakarta ragas in a compact chart. He devised the chart, while he was in the early teens. This chart has been appreciated by the well known musicologists like Prof. P. Sambamurthy, R. Ranga Ramanuja Iyengar, T.S. Parthasarathy and other musicians of standing.

S. Mukund is a reputed musicologist and a prolific composer of merit. He has composed varnas, kritis, raga malikas, padams etc in many languages. He has also composed more than one set of kritis in all 72-melakarta ragas. To date, he has close to 5000 compositions of various kinds to his credit including several varnas and songs with jatis as dance items.

The Mukund melakarta raga chart is presented here and the explanations are given to emphasize the utility of the chart. The melakarta numbers are given in brackets along with the melakarta ragas

To repeat, the melakarta ragas 1 through 36 take shudda madhyama (M1) and the melakarta ragas 37 through 72 have prati madhyama (M2). In the Mukund chart, the upper triangle in each square contains shudda madhyama melakarta ragas and the prati madhyama ragas are found in lower triangles. eg: Chakravakam (16) and Ramapriya (52).

All melakarta ragas in the outermost rows (horizontal)-(Ri-Ga) and column (vertical)-Da-Ni give rise to the 40 vivadi melakarta ragas (apparently dissonant scales).

That is the melakarta ragas occurring in the border. eg. Navaneetam (40) and Vagadeeshwari (34). The 16 squares in the center of the chart contain all aivadi melakarta ragas. eg: Bhavapriya (44) and Harikambodi (28).

Antipodal melakarta ragas (the two melas with maximum differences, with swaras being opposite, excepting Sa and Pa being common) can be found in opposite triangles in the two opposing squares.

Eg: (11) Kokilapriya (1+10) and (62) Rishabhapriya (72-10)
(30) Naganandini (1+29) and (43) Gavambodi (72-29)

To find swaras of a melakarta ragas:

Locate the triangle in which the melakarta raga lies, the four swaras, Ri, Ga, Da and Ni will be found at the two ends of the row and the column in which the triangle is situated.

eg: Natakapriya (10) : Answer: R1, G2, M1, D2, N2
eg: Neetimati (60) : Answer: R2, G2, M2, D3, N3

To identify a melakarta raga from the swaras

First locate the square in which the swaras are marked. The triangle, where the row and the column pertaining to the given swaras meet, indicates the melakarta raga.

eg: R2, G2, M1, D1, N3 Answer: Keeravani (21)
eg: R2, G3, M2, D3, N3 Answer: Chitrambari (66)

The chart is useful in finding ragas differing in one swara only. The following examples will illustrate the point.

Ri only:

Mayamalavagoula (15), Sarasangi (27) and Gangeyabhusani (33) see along vertical column III and
Chakravakam (16) and Harikambodi (28) see vertical column IV

Ga only:

Ratnangi (2), Hanumatodi (8) and Vakulabharanam (14) see vertical column II

Dharmavati (59), Mechakalyani (65) see vertical column V

Da only:

Shubhapantuvarali (45), Suvarnangi (47) and Divyamani (48) see horizontal row II

Namanarayani (50) and Ramapriya (52) see horizontal row III

Ni only:

Kantamani (61), Rishabhapriya (62) and Latangi (63) see horizontal row V
Natakapriya (10) and Kokilapriya (11) see horizontal row II

The Mukund chart has been very useful to students of music, teachers and music scholars to make intelligent use of the 72-melakarta ragas. It is an invaluable contribution to the theory of Carnatic music.

(Ashok Madhav currently resides in Pittsburgh,PA, USA. He has composed kritis in Sanskrit, Telugu, Tamil, and Kannada in addition to tillanas, a varnam and ragamalikas. He has been active in the Carnatic music world, with many articles and compilations of works by great artists. Above article reproduced with his kind permission).



Health Zingo
FOOD FITNESS LIFE



Pure Veg Health
Food Restaurant

100% pure health juices. Organic
Wheat Grass Juice available.

Healthy and Tasty Food

For Delivery please call +91 901 923 4758

We undertake catering and regular delivery of organic wheat grass and healthy meals. Location: Green Glen Layout, Bellandur, Near HDFC Bank

Open from 8 am to 10 pm, all days

Making our communities healthier.

Mukund Melakarta Raga Chart

	D1	D1	D1	D2	D2	D3	
R1	1 Kanakangi Sainyam 37	2 Palhani Jalanayam 38	3 Gowernari Jhalayarali 39	4 Vasavali Nayaneeram 40	5 Malahari Pivani 41	6 Taranadri Raghupriya 42	G1
R1	7 Senevathi Cavambathi 43	8 Harunathodi Bhavapriya 44	9 Dherudra Suchi- Rantavari 45	10 Nalaganiya Shachidra- mangini 46	11 Yoklapiya Suvamangli 47	12 Rupavathi Dityamani 48	G2
R1	13 Gayakaniya Dhevalambari 49	14 Yakalabhavanani Nomanarayani 50	15 Mayamalavagowla Karnavachini 51	16 Chakravakam Remapriya 52	17 Sanyakertam Gamanashrama 53	18 Harakambani Vishwanabhini 54	G3
R2	19 Jhenkaradhvani Shyamabangi 55	20 Natakshaveri Shanmughapriya 56	21 Krivari Simhendra- madhyamani 57	22 Kharabangiya Hemavati 58	23 Gowmanabani Dharmavathi 59	24 Varunapriya Neethimathi 60	G2
R2	25 Maranigiri Karthamani 61	26 Charukesi Richshabapriya 62	27 Sarasangi Lathangi 63	28 Harikambhoji Vachaspati 64	29 Dheer- sankarabaranam Mounakalyani 65	30 Naganandhini Chitrambani 66	G3
R3	31 Yakupriya Suchanithra 67	32 Ragavardhini Jyotisaravathi 68	33 Gangeyabhushani Dhatsavardhini 69	34 Vagadhaswari Nesikabhushani 70	35 Shudhi Kosalam 71	36 Chelametri Rasikaniya 72	G3
	N1	N2	N3	N2	N3	N3	

Sudha Ma	Prati Ma
-------------	-------------

see www.carnaticcorner.com/articles/mukund_chart.htm for explanatory notes

Local Music Teachers and Schools

	Teacher/School	Location	Category	Email
1	Anjali Sudhir (Geethajani School of Music)	Kundalahalli	Vocal	anjalisudhir08@gmail.com
2	Aparna Chander	Haralur Road	Vocal	aparna75@gmail.com
3	A P Rao (Sri Parimala Sangeetha Vidyalaya)	Koramangala	Vocal	aprao2001@yahoo.com
4	Bhagyalakshmi Chandrasekhar	Sarjapur ORR	Veena	bcs1945@gmail.com
5	Bindu Nair (Sanskriti Academy)	Sarjapur Road	Vocal	bind_meno_nair@yahoo.co.in
6	Madhu Govindarajan (Shrutilaya)	Sarjapur Road	Vocal	madhugovindrajan@yahoo.co.in
7	Mythili Suresh	Sarjapur ORR	Veena	mythili_suresh2000@yahoo.com
8	Parvathy Vaidyanathan (Srijaya Vani Vidyalayam)	Sarjapur Road	Vocal	parvathy.vaidy@gmail.com
9	Dr. Priyashri Rao (Kalasampurna)	Marathahalli	Vocal, Violin	dr.priyashrirao@gmail.com
10	Rajalakshmi	Sarjapur Road	Vocal	sriraji.raju@gmail.com
11	Savitha Kartik (Parampara Centre for Carnatic Music)	Whitefield	Vocal	savitahh@gmail.com
12	Shobha Kukke (Kukke Sri School of Music)	HSR Layout	Vocal	shobhakukke05@gmail.com
13	Sobha Mokkalpati	HSR Layout	Veena, Vocal	sobhamokkalpati69@gmail.com
14	Soumya Ramachandran (Sampradhaya)	Sarjapur Road	Violin, Vocal	ramachna@gmail.com
15	Sumitra Nitin (Natyasruti)	Koramangala	Vocal	nitin.sumitra@gmail.com
16	S L Srimati	HSR Layout	Vocal	On request



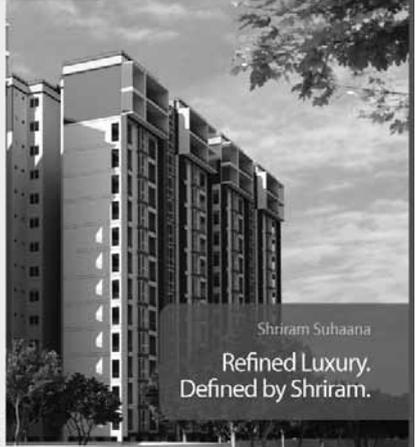
CREDAI
BENGALURU

Shriram
PROPERTIES
BELONG A WORLD OF TRUST

Invest in Shriram Smrithi
and you'll be sitting on a fortune.

Fast appreciating 2 and 3 BHK homes starting from ₹28 lakhs*.

@ Sarjapur-Attibele Road



Shriram Suhaana

Refined Luxury.
Defined by Shriram.

1, 2/2+ Study/3 BHK & Duplex luxury apartments
set amidst idyllic environs

in Yelahanka. Rs. 41* lakh onwards.

SMRITHI
SARJAPUR - ATTIBELE ROAD

Ph: 080 4083 1333 / 4022 9999
SMS SHRI to 57007 | WWW.SHRIAMPROPERTIES.COM

Ph: 080 4083 1314 | 4022 9999
SMS: SHRI to 57007 | www.shriramproperties.com

SUHAANA
Refined Luxury

With Best Compliments from

CARZ A2Z

A ONE STOP SOLUTION FOR ALL CAR ACCESSORIES

**We deal with all types of Car accessories like Alloy
Wheels, Music system, GPS & Bluetooth devices,
DVD players, performance tuning kits and
other accessories.**

Contact : Vinod Agarwal,
71/1A, Lingappa Reddy Complex,
Kaikondarahalli, Sarjapur Main Road,
Bangalore - 560035
Mobile: 9591382390 Phone: 080 42038963
Email: pioneerbbsr@yahoo.com

*Best wishes from an Organisation
that celebrates multiple intelligences*

Crestpoint Consultants

30, Sundaramurthy Road, Cox Town
Bangalore - 560 005
Tel.: 25483539
www.crestpoint.in

ranjani fine arts
gratefully acknowledges

1. Vidwan R K Padmanabha
2. Vidwan G Ravikiran
3. Vidushi Bhagyalakshmi Chandrashekar
4. K S S Raghavan
5. Harini Raghavan
6. Members and donors
7. All the artistes for stellar performances
8. All volunteers
9. Music schools
10. Press: The Hindu, Deccan Herald and Cityplus
11. Sound engineers
12. BMS Tent House
13. Sobha Lakeview Clubhouse
14. All articles contributors



Thanks to all our Sponsors and Advertisers

List of Sponsors

Platinum Sponsor	: Sobha Developers
Gold Sponsor	: Titan Industries
Gold Sponsor	: Pionier Developers
Silver Sponsor	: State Bank of Mysore
Associate Sponsor	: Citibank
Associate Sponsor	: Shriram Properties

List of Advertisers

	Name	Page
1	Annapoorna Charitable Trust	7
2	Anubhava Science Foundation	55
3	Arvind Brands and Lifestyle	13
4	Britannia	Special Page
5	Carz A2Z	68
6	Chandra and Ganesh Ramanathan	14
7	Create Institute	39
8	Crestpoint Consultants	69
9	Dr. Levine Memorial Hospital	62
10	Dr. Sunny Medical Centre	46
11	Eco Care Matrix	45
12	Gokul Comforts	54
13	Health Zingo	65
14	Hindustan Unilever Ltd	Back outer cover
15	Innovative Infra Projects	50
16	ITC Agarbathi	18
17	K C Das	61
18	Linger	46
19	Little Elly	14
20	Mahaveer Orthopaedic Clinic	34
21	Manipal Global Education	29
22	Mrs. S. Visalakshi & Dr. S. Sankaranarayanan	12
23	Parampara Centre for Carnatic Music	25
24	Pionier Developers	Back inner cover
25	Professional Sports Training Academy	62
26	Ravindu Toyota	30
27	Shriram Properties	68
28	Sobha Developers Ltd.	Special Page
29	Sri Krishna Tours and Travels	34
30	Sri Sai Baba Tyres	55
31	State Bank of Mysore	17
32	Titan Industries	Front inner cover



APPLICATION FOR MEMBERSHIP

(April 2013 - March 2014)

Name of Applicant : _____

Age : _____

Name of Spouse (if joint application) : _____

Age : _____

Address : _____

Phone : _____ Mobile : _____

Email : _____

Kindly enroll me as a member of Ranjani Fine Arts. I consent to abide by all the rules and bye laws in force from time to time

Date :

Signature of the Applicant

Ranjani Fine Arts, 5081, Sobha Dahlia,
Off Sarjapur Outer Ring Road, Bellandur, Bangalore 560103
Email : ranjanifineartsteam@gmail.com. Web: www.ranjanifinearts.org

FOR OFFICE USE

Receipt Number :

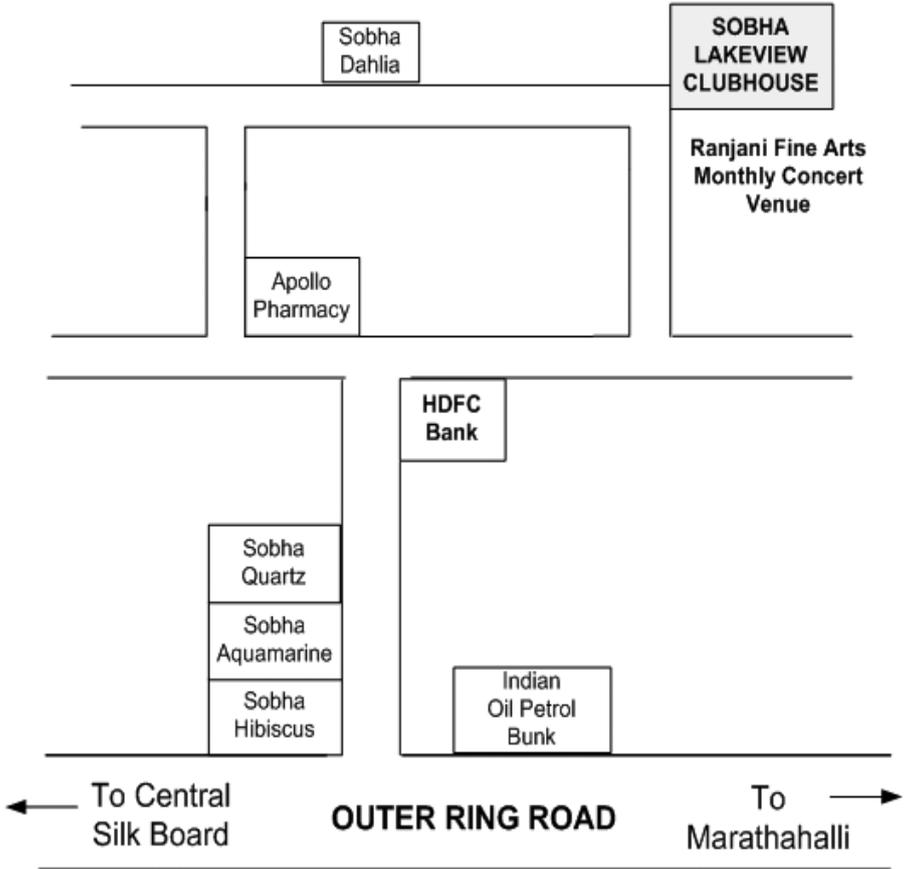
Date :

Amount Received :

Membership Number :

Authorised Signatory

Directions to RFA



BDA Approved Residential Plots.
Close to HSR Layout.



Urbanised dwelling,
close to your heart.

PRESENTING



PIONIER RESIDENCY



RESIDENTIAL PLOTS



Welcome to Pioneer Residency, close to HSR layout, Bangalore. Welcome to an urbanised dwelling that's truly modern. Welcome to a life that's close to every convenience, but still far away from the hustle and bustle of the city.

Superb Amenities, Superb Lifestyles

Easy finance ICICI Bank

- Scientific and Engineering approach for developments
- Secure
 - All-round 7 feet compound wall with 24/7 Security
- Elegant
 - Beautiful entrance-arch with gate
- Well-planned
 - Underground water system with sump and overhead tank
 - Underground sewerage system with sewerage treatment plant
 - Underground electricity connections
 - Catch-water and rain-water drains
 - Asphalted roads with footpaths, pavers and trees
 - Landscape Parks
 - Multipurpose Court



Admin Office:

99, Ground floor, 2nd cross, 17th main, 5th block, KHB Colony, Koramangala, Bangalore - 560 095

Don't miss this great opportunity. Call us now at 9731313779 / 9902804433

NEW BRU SELECT

THE GREAT TASTE OF FILTER COFFEE



85% COFFEE 15% CHICORY