



Nadavani

The Newsletter of Ranjani Fine Arts, Bellandur, Bengaluru.

www.ranjanifinearts.org

A P R I L 2 0 1 4

Opening Note

Greetings from Ranjani Fine Arts on the occasion of Rama Navami 2014! It seems just like yesterday that RFA was born, with the inaugural concert on Rama Navami 2012, and here we are today, with two successful years filled with several musical memories to cherish. The year 2013-14 ended on a particularly high note for RFA, with the phenomenal success of Samyoga — Ranjani Fine Arts' 2nd Annual Festival in February, and a grand anniversary concert in March. With Ugadi just behind us, we also enter the new membership year 2014-15 with much to look forward to. We have welcomed several new members to our family during the past two months. RFA is proud to be part of a new initiative—Karnataka Fine Arts Council, a federation of 10 leading sabhas, which will host a National Level Karnatak Music Youth Festival “*Kalavanta 2014*” in Bengaluru during May 2014. Read on, for more news about these, and other happenings at RFA. As always, we welcome your feedback and comments.

- P. Venkataraghavan

Thanks from RFA

RFA owes deep thanks to many people for the grand success of its 2nd Annual Festival—Samyoga, held in February 2014 :

- Festival Sponsor **Sobha Developers Ltd.** , Co-Sponsor **Prestige Constructions Ltd.**, Day sponsors **State Bank of Mysore, Bajaj Capital** and all other sponsors, advertisers and patrons for their generous support, without which Samyoga would not have been possible.
- All the participating artistes for their magnificent performances, which transported us to a higher plane each day.
- The RFA team of volunteers, ranging in age from 9 to the 70s, who worked tirelessly behind the scenes
- The hundreds of rasikas and well-wishers who attended and enjoyed the concerts, for their encouragement, good wishes and the sheer positive energy that they brought to the festival.

UPCOMING EVENTS AT RFA (Venue: Sobha Lakeview Club, Bellandur)



April 12, 2014 at 5PM

Vidushi Bharathi Ramasubban (vocal)
Vidwan Karaikkal Venkatasubramanian (violin)
Vidwan N.C.Bharadwaj (mridangam)

Veena Performance by students of Smt.
Bagyalakshmi Chandrasekharan at 4PM



May 10th, 2014 at 5PM

Concert by Vidwan Bharat Sundar and team

Membership renewals for 2014-15

RFA membership is now open for the year Apr 2014-March 2015. We request our current members to continue their support to RFA by renewing their membership, and welcome all new members in advance. Individual membership is Rs.1200 and Family (2-adult) membership is Rs.2000. Entry is free for children below 18 years at all RFA monthly events. You may renew your membership online at www.ranjanifinearts.org, or in person at the membership desk during any of the next RFA events.

We also invite all rasikas, teachers, students and musicians to join the RFA community by becoming members. Please call Sri. V.Shrinivasan at **9342582686** if you need any assistance regarding this.

Announcing The Karnataka Fine Arts Council and *Kalavanta 2014*



Representatives of KFAC's member sabhas. Left to Right: Arvind Brahmakal(Ranjani Fine Arts), Mysore Satheesh(Vishesha Fine Arts), M.A.Srikishan (M.A.Narasimhachar Music Foundation), R.R.Ravishankar(Bharatiya Samagana Sabha), Dr.R.V.Raghavendra(Ananya GML Cultural Academy), Dr.M.R.V.Prasad (Bangalore Gayana Samaja), G.Krishnaprasad (Sri Rama Lalitha Kala Mandira), K.S.S.Raghavan(Nadasurabhi Cultural Association), K.Anantharamaiah(BTM Cultural Academy), Ramesh Swamy (Sree Guruvayurappan Bhajan Samaj Trust)

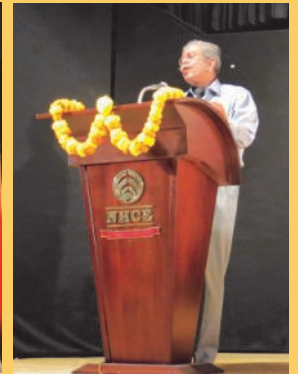
Rama Lalitha Kala Mandira, BTM Cultural Academy, Ananya GML Cultural Academy, Nadasurabhi Cultural Association, Sree Guruvayurappan Bhajan Samaj Trust, Bharatiya Samagana Sabha, M.A.Narasimhachar Music Foundation, Vishesha Fine Arts and Ranjani Fine Arts.

To actively and aggressively encourage Karnatak Music among the young, KFAC is very happy to announce "**Kalavanta 2014**", a grand 8 day National Level Karnatak Music Youth Festival between 18th May and 25th May, 2014 at The Bangalore Gayana Samaja. This will feature 14 concerts of 1.5 hours each by the most talented youth across India which will culminate in awarding the prestigious "Kalavanta" award for the best performing artistes. A distinguished panel of judges will adjudicate the concerts and will also factor "audience's voice". In addition to a citation and prize money, the winners will also get to perform in the member organisations of KFAC over the next one year. This is the biggest event to encourage the youth to take to Karnatak Music. Everyone is welcome to this event, which will also be webcast live. With several such initiatives, KFAC plans to make Karnataka "the" destination for youth activities in fine arts during May and June.

Kalavanta 2014 Program Schedule (venue : Bangalore Gayana Samaja)

Date	Time	Performances
May 18 (Sun)	4.00 p – 4.45 p	Inauguration ceremony
	5.00 p - 6.30 p	Aishwarya Vidya Raghunath (vocal); Aditi Krishnaprakash(violin); Akshay Anand(mridanga)
	6.45 p - 8.15 p	Karthik Narayan(vocal); Dileep K J (violin); K H Vineeth (mridanga)
May 19 (Mon)	5.00 p - 6.30 p	Apoorva Krishna (violin); N C Bharadwaj (mridanga)
	6.45 p - 8.15 p	N J Nandini (vocal); R Rahul (violin); Sumesh Narayan (mridanga)
May 20 (Tue)	5.00 p - 6.30 p	Vivek Sadashivam (vocal); M P Aditya(violin); Trichy Aravindh (mridanga)
	6.45 p - 8.15 p	Sriranjani Santhanagopalan(vocal); M Rajeev(violin); Arjun Ganesh(mridanga)
May 21 (Wed)	5.00 p - 6.30 p	M B Ramya & Ambarish Amaravadi (Veena Duet); Anoor Vinod Shyam (mridanga)
	6.45 p - 8.15 p	S R Vinay Sharva (vocal); Mysore N Karthik (violin); B S Prashanth(mridanga)
May 22 (Thu)	5.00 p - 6.30 p	Heramba & Hemanth (Flute Duet); Dinesh Kumar (violin); Sunil Subramanyam (mridanga)
	6.45 p - 8.15 p	Shraddha Mohan (vocal); Sindhu Suchetan (violin); Kishore R (mridanga)
May 23 (Fri)	5.00 p - 6.30 p	R Ashwath Narayan(vocal); Vittal Rangan (violin); Akshay Ram (mridanga)
	6.45 p - 8.15 p	Manda Sruti Ravali (vocal); H M Smitha (violin); V S Ragavan (mridanga)
May 24 (Sat)	5.00 p - 6.30 p	Soumya Sridhar (vocal); Sangeeta Mysore (violin); Adamya Ramanand (mridanga)
	6.45 p - 8.15 p	Priyanka C Prakash (vocal); Pappu Gyandev (violin); L Subramanyam (mridanga)
May 25 (Sun)	10.00 a - 1.00 p	Kalavanta 2014 Award Ceremony

Some moments from Samyoga 2014 — RFA's 2nd Annual Festival, Feb 2014



Photos by S. Subramanian

Samyoga – RFA’s 2nd Annual Festival

Samyoga, the second annual festival of RFA, was the fitting finale for a wonderful year, which saw RFA achieve a lot of growth, success and acclaim. Featuring 2 Carnatic and 2 Hindustani music concerts over two weekends in February 2014, the festival was a treat for classical music lovers in southeast Bangalore. The festival was inaugurated with a well-worded address by Sri. P. Gopalakrishnan of Sobha Developers Ltd., the Festival Sponsor. Vidwans Malladi Brothers released the festival souvenir, which featured a beautiful tribute to their Guru Dr. S. Pinakapani, which they had penned specially for the occasion. And soon it was time for the music!

Classical Purity and Vocal Virtuosity : Malladi Brothers



Vidwans Malladi Brothers started off their much awaited opening concert fluently, paying obeisance to the Vaggaekaras with the Vaggeyakara Vandana stotram in *Hamsdhwani*. The opening kriti was a crisp and disciplined rendering of Mysore Vasudevachariyar's *Vandenishamaham Varana Varatam* (*Hamsadhvani*).

The next piece was the famous Swati Thirunal kriti, *Gopalaka Pahimam Anisham* (*Revagupti*). It was brisk and beautiful rendering of the kriti. The spirit of the song was well justified by the energetic rendering, and the audience were already captive. The next two kritis brought in a different mood, as they

were soaked in *karuna rasam*. *Undedi Ramudokadu* (*Harikamboji*) and *Nimati Challaga* (*Anandabhairavi*) were presented with all the delicate glides and nuances that these ragas demand. The finesse in the rendering of these, even in a very short sketch, is something characteristic of Malladi brothers.

The first detailed sketch was a piece in *Kamavardani*. The brothers embarked on a detailed alapana and it was a divine experience to the rasikas, as they unfurled the various shades of the raga, and took the audience through both the well-known and the little known avenues of the raga! Vidwan H.K. Venkatram matched the rendering in his violin return. The kriti was Dikshitar's famous *Ramantham Bhajeham*. The articulate Malladi Sreeramprasad briefly mentioned the historical background of the kriti. Neraval at '*kumara guruguha vinutam kapi brindadi sannutam*' and the subsequent swarakalpana was quite indicative of the rich manodharma of the brothers.

The *Kamavardani* piece was followed by the very touching Tyagaraja kriti *Anyayamu Seyakura* (*Kapi*). Malladi Sreeramprasad, while explaining the essence of the kriti *Samatvam* (forgiveness and empathy), came up with an interesting interpretation of *Samyoga* as "*Samatvam Yoga*" (a mission for forgiveness and universal well-being). How very true, as Carnatic music at this level indeed transforms individuals and takes them to a higher plane of thought!

A brilliant alapana of the main piece in *Bhairavi* followed - it was an ethereal experience to listen to the various dimensions of this raga. The structuring of the alapana was in their characteristic style, from simpler patterns to more complex phrases and reaching a crescendo. The violin return by Vidwan HK Venkatram was equally brilliant. The kriti chosen was *Enati Nomu Phalamu* with the neraval at *Sundaresa Sugunabrinda*. The swarakalpana was again scintillating, as the brothers complemented each other to produce a downpour of swaras. The *taniavarttanam* by Vidwan MLN Raju on the Mridangam and Vidwan Srisaila on Ghatam, was outstanding with their brilliant *korvais* and interesting *laya* patterns.

The second phase of the concert was marked by an exquisite choice of melodious kritis. The list had *Idathu Padam Thookiaadum* (*Kamas*), *Rama Rama Rama Sita* (*Tillang*), *Ramachandrudita* (*Dwijavanti*). The Swati Tirunal bhajan *Vishweshwara Darshan* (*Sindhubhairavi*) took the listeners on a virtual trip to Kasi! The concert was concluded with a poignant slokam *Rama Bhrahmamayam* (*Suruti*). It is impossible task to describe this concert in a few paragraphs. One of the hallmarks of the Malladi Brothers is their unique blend of classical purity, rich pathantharams and their vocal virtuosity. The concert showcased all these aspects wonderfully. The choice of kritis and the sequencing of the kritis was another highlight of the concert.

- Santosh Narayanan

A Scintillating Performance: Dr. Sudha Raghunathan

As the rasikas and RFA organizers were still in seventh heaven after a wonderful Malladi brothers concert, it was another dose of *amrutham* the very following day – a concert by none other than the Sangita Kalanidhi Dr. Sudha Raghunathan. It was an overflowing hall, with organizers having a tough time not to disappoint the deluge of rasikas.



Dr. Sudha started off with a varnam *Amboruha Padame (Ranjani)* composed by her illustrious grand guru GNB. The choice of the ragam

was also a fitting tribute to RFA. After the brilliant rendering of the varnam, Sudha picked up the popular Ganesa kriti *Vatapi Ganapatim Bhaje (Hamsadhwani)*. The kalpana swarams were brilliant and she demonstrated her creativity in the same, in her characteristic style. The progression from simple to complex patterns of swaras was a real treat. The placement of the swaras at *Hamsadhwani booshita herambam* was also a welcome change, a deviation from the often heard versions.

The next piece was the famous pancharathna *Endaro Mahanubhavulu (Sri)* rendered in traditional style. This was followed by a short yet brilliant alapana of *Sriranjani*. The popular Thyagaraja kriti *Sogasuga Mridanga Talamu* followed. A poignant Koteeswara Iyer piece *Arul Seyya Vendum Ayya (Rasikapriya)* ensued. The various melodic facets of *Rasikapriya* were delineated elegantly, as Sudha held the audience captive. Another piece which had the audience spellbound was GNB's fast paced kriti *Mangala Varadayaki* in *Kathanakuthoohalam*. The elegance of the composition and the brilliance of GNB bani together, what more can the audience ask!

The main piece of the kutcheri was in the majestic *Todi*. Sudha embarked on a very detailed alapana of Todi. In the 17 minute long alapana, she presented in a nutshell the vast ocean of Todi raga. The alapana was the zenith of the concert, where Sudha portrayed a blend of her own style with that of her illustrious gurus of her lineage, MLV and GNB. GNB's innovation *Sruti Bhedam* was also demonstrated by Sudha in her alapana. Vidwan Raghavendra Rao matched the rendering equally well in his violin return. The kriti chosen was the famous Tyagaraja kriti *Chesinadella*, which starts in the *madhya panchama*. The kriti was portrayed in right traditional style. The *taniavrttanam* by Vidwan Neyveli Skandasubramanian on Mrudangam and Vidwan Raman on Morsing was another highlight of this piece. The laya madhurayam they brought had a lingered one in the minds of the rasikas!

The tukkadass section started off with a viruttam from Madhurashtkam in Yamunakalyani. The melodious rendering of the dasarapadam *Hari Smarane Maado Niranthara* in the same ragam soaked the atmosphere in bhakti. The famous Bharatiar composition *Chinnanchiru Kiliye* (Ragamalika) was an absolute treat for its emotive appeal. The next one was the famous Oothukadu composition *Taye Yashoda* in the not often heard ragamalike version consisting of ragas like *Kuntalavarali*, *Sindhubhairavi* etc. The next piece was the piece in Sindhubhairavi, the famous *Venkatachala Nilayam* which has been immortalized by her guru MLV. The concluding piece was a tillana in Bageshri. Three hours were too less, as everyone in the audience was craving to hear more!

- Santosh Narayanan

A Sense of Magic : Dr. Ashwini Bhide Deshpande

The first Hindustani music concert at Samyoga on Feb 15, 2014, featured a stellar vocal performer of national and international repute – Vidushi Ashwini Bhide Deshpande, accompanied on Tabla by Pt Ravindra Yavagal and Harmonium by Pt. Vyasmurti Katti. Vd. Bhide kicked off the evening's performance with 3 compositions in Raag Bhimpalasi, a popular late afternoon Raaga belonging to the Kaafi "thaat"(family of Raagas). Bhimpalasi is an "Audava-Sampoorna" raga, with 5 notes in Arohana and 7 in Avarohana.



Vid. Bhide kept with the tradition of starting a concert with a Vilambit (slow) tempo bandish, "Re Biraha" set in Teentaal of 16 beats. Vid. Bhide's mellifluous voice, the slow tempo of the Taal coupled with the komal 'Ni' and 'Ga' accentuations in the Raag brought out a serene and peaceful mood. Vid Bhide's mastery of the Raag both in the bandish's Sthai and Antara was evident as she traversed and scaled the movements from the mandra- to the taar-saptak with consummate ease and grace. The bandish ended with a sparkling exhibition of "layakari taans" sung at a harmonic multiple of the base vilambit tempo.

The stage had been set to move to a mid-tempo "Madhyalaya" composition "Mil Jaana Ram pyaare" set in Addha TeenTaal. Vid. Bhide effortlessly moved in and out of the rhythmic mid-tempo Taal and the interplay of the "laya" with the raag was mesmerizing. Bhimpalasi was rounded off with Dhnut (fast) Ektaal (12 beats) taraana "Tadiyana Re" where the shorter taal cycle and fast tempo allowed the accompanying artistes to exhibit their talent and keep pace with Vid Bhide's high-speed "aakar" taans.

Post the Bhimpalasi feast, Vid. Bhide switched to a specialty of her Jaipur-Atruli Gharaana – Raag Basanti Kedaar, an admixture of 2 prominent Raagas – Basant and Kedaar. The first composition set in Dheema Teentaal "Attara sugandha" was beautifully rendered, conjuring the spirit and images of the blossoming of springtime. The effect of the combination of ragas, layakari and the "meends" kept the audience in raptures. This was followed with a lively, rendition of the popular Dhnut Ektaal Bandish "E Naveli Naar" in Raag Kedaar, replete with aakar taans easily straddling all 3 octaves. Vid Bhide then switched into a lighter vein with a Thumri "Main to Kheloongi Unahi se Hori", apt for the festival of Holi. The "bhaavas" of dance, playfulness emerged out of the rendition and the evening's mood had been subtly changed..

The "lighter" feast continued with a traditional Marathi Abhang "Sada tujhi moorti jalo majhya dola", where the composition was sung in 3 different tunes and 3 different tempos with a prominent Bhajan tempo. Here again, the mood was transformed to a devotional group Bhajan feel with the Bhakti bhaava resplendent in full bloom. The evening was bought to a finale with a Bhajan "Shiv shiv ke man sharan ho" in Raag Bhairavi. The accompanying artistes fully exhibited their skills in this Bhajan and the combination of raag and the accompaniment brought the mood of the audience to its peak level of enjoyment and bliss. The program ended with a standing ovation and continuous applause for the artistes and a sense of magic that had pervaded the audience and the auditorium for 2.5 hours...

- Ganesh Suryanarayanan

The Grand Finale : Pt. Kushal Das

The grand finale of Samyoga was the recital on Sitar by **Pandit Kushal Das** accompanied on Tabla by Shri Biplab Bhattacharya on February 16th, 2014. Pandit Kushal Das Started his recital in Raga " Shudha Basant" with Alap, Jor, Jhala and followed by two composition in Vilambit and Dhnut Teen Tal a cycle of sixteen beats. The selection of the Raga was most appropriate coinciding with the arrival of the new season, inviting freshness and freedom from the winter and plants and flowers blooming to their best to welcome the new season.



Pandit Kushal Das brought forth all these elements from his Sitar, kept the audience spell bound for more than an hour in a contemplative absorption through out the rendition of this Raga, leading every listener to believe: " Music is a sacred acoustic audio meditation." The portrayal of Aarti Jhala transported one and all to an atmosphere of temple-Aarti. Tabla accompaniment was completely in perfect alignment and agreement with the mood of the Sitar, while answering every phrase of the Raga with soothing droplets of sound in perfect rhythm and harmony. After an interval of 10-15 minutes the artist selected yet another melodious popular Raga Bageshwari. His unfolding of the raga with compositions in slow tempo simply forced the audience to undergo a blissful transformative experience without any pressure of time.

The artist concluded his recital in Raga Bhairavi thereby bringing the atmosphere to a joy of fulfilment. The entire audience was one collective psyche thrown in raptures by the singing sitar of Pandit Kushal Das and an equally powerful support on Tabla by Shri Biplab Bhattacharya. At the end, every face present was emitting a sense of complete satisfaction, a sense of achievement, a sense of deep attachment towards music which precisely is the aim of RFA.

- Ramdeo Choudhary

A complete, fulfilling experience : Dr. Shertallay Renganatha Sharma at RFA

The concert by **Vidwan Sherthallay Dr. Renganatha Sharma** at Ranjani Fine Arts on March 8th was a complete fulfilling experience for the melodic, emotional and intellectual aspects. The success of the concert was due to three aspects. Firstly, he used his deep and rich endowed voice in the most appropriate way to get the required effect. Secondly, there was judicious amount of melody and virtuosity in his manodharma sangeetham. Thirdly, he had packed the list of songs chosen beautifully to include a lot of lesser heard compositions and the ragas chosen beautifully complimented each other, covering a gamut of talams and composers. Overall it was a rich experience, the nuances lingering in the mind for long time after it was over.



He started the concert with a lesser heard varnam in Hamirkalyani, a composition of T.R.Subramaniam. Next was Ganarajena Rakshitham - an invocation to Lord Ganesha in the raga Aarabhi, a composition of Dikshithar in Tisra triputa bringing out the lilts and nuances of Aarabhi. A brief but melodic alapana of the Vivadhi swarams melakartha Neethimathi followed. The very first phrase sung gave the full picture of the raga.(60th melakartha-R2G1M2D3N2). The composition taken was " Mohanakara muthukumara"-by Koteeswara Iyer.in Rupakam. A breezy Sri Sankaraguruvaram in Nagaswarali, a composition of Mahavaidhyanaatha Iyer was sung with verve. A detailed alapana of Kharaharapriya filled with exquisite nuances came next, with a lesser heard composition of Purandaradasa. There was a good exposition of niraval and swarams. A short but lilting composition in Yadukulakambodhi-(G.N.B) -Paramakripasagari was sung before the main piece of the concert.

A beautiful exhaustive alapana of Saveri-the main raga left one with the feeling of a sumptuous meal. Sri Kamakoti Peetasthithe-(composition of Mysore Sadasiva Rao, made famous by M.S S) was beautifully sung bringing out the bhakthi bhava. Niraval at "Kadambhavana Nilaye" with swarams spoke volumes of the manodharma sangeetham of the artist. A quick Ramanannu brovara in Harikambhodhi-Thyagaraja followed. A soulful rendering of "Innudhaya baarathe" in Kalyanavasantham, a composition of Purandaradasa, left one speechless. "Irakkam varamal ponathenna karanam" a javali in Behag was lilting. "Alasara parithapam" a padam in Suruti raga (Swati Tirunal) bringing the sringara rasa well was followed by a virutham in ragamalika. A Tillana in raga Desh - a composition of Lalgudi Jayaraman - brought the concert to fulfilling end. Vidushi H.M. Smitha gave good support on the violin showcasing her individuality in the alapanas, niraval and swarams. Vidwan Anoor Ananthakrishna Sharma on the Mridangam and Vidwan Nandagopal on Kanjira gave good support, showcasing their grip on the laya in their tani avartanam.

- Dr. K.G. Shyam Krishnan

RFA's first live webcast

The Internet has truly helped to create a world of rasikas-without-borders. In another first at RFA, the March 2014 concert by Dr. Shertallay Renganatha Sharma was webcast live, enabling several rasikas in various parts of the world to enjoy the sublime music in the comfort of their homes. We are very glad to quote some positive, and encouraging feedback :

"I had the good fortune of listening to Shertallay Renganatha Sharma in the webcast. The concert was excellent by all means — beautiful correct timber voice, with good pronunciation, Bhava and specially kalapramanam. This concert should be heard by youngsters mainly, because there are many points to emulate. I am very happy that you made it possible for me to listen to this concert at home." - **Vidushi Neela Ramgopal**

"Thanks for alerting us about the webcast. We did listen to the wonderful concert in New Jersey, where we are currently" - **P.P.Kanthan**

"Sincerely thank RFA. Yes, did watch the webcast in its entirety on Sunday. Thanks to spondylosis my movements are now restricted - so really a BIG THANKS to RFA" - **Sudha Prakash**

"Thank you, Team RFA for the webcast. Enjoyed the programme." - **Madhu Govindarajan**

For those who missed the concert, or would like to relive it, a portion of the recording is available at:

<https://new.livestream.com/shaalelive/09mar2014>

New office bearers for 2014-15

RFA is pleased to announce the office bearers for the year 2014-15 :

President : Sri. V. Shrinivasan
Secretary : Sri. Arvind Brahmakal
Joint Secretary : Sri. R. Raghunath
Treasurer : Sri. S. Subramanian

RFA expresses its sincere thanks to the 2013-14 office bearers—Sri. B.S.Balasubramanyam (president), Smt. Geetha Arvind(secretary) and Sri. R.Raghunath(treasurer) for their tremendous contributions to Ranjani Fine Arts' very successful second year.

Other upcoming events in the neighbourhood

May 3, 2014 (Sat): Pranava Fine Arts presents a vocal concert by **Vidushi Meghana Murthy** and party at Villa no.37A, SJR Eastwood Layout, Harlur Road, off Sarjapur Road, Bangalore. All are welcome. For more information, contact 9538418888.

May 11, 2014 (Sun): Dhvani Fine Arts presents a vocal concert by **Vidwan Pattabhiram Pandit** and party at Ferns City Club House, near Total Mall, Doddanekundi, Bangalore. All are welcome. For more information, contact 9845429813.

Children's Corner

For all rasikas young in age, or at heart

Find the odd one out

1. Mohanam, Kalyani, Vatapi Ganapatim, Mayamalavagowlai
2. Raravenu Gopabala, Vara Veena Mrudupani, Kamala Jadala, Padumanabha Paramapurusha
3. Mayamalavagowlai, Shankarabharanam, Mohanam, Karaharapriya
4. Endaro Mahanubhavulu, Jagadanandakaraka, Bhavayami Raghuramam, Saadhinchane
5. Shri Gananatha, Kereya Neeranu, Aanalekara Unni Poladi, Padumanabha

1. Vatapi Ganapatim because it is the only Kriti
2. Raravenu since it is a swarajati
3. Mohanam as the rest are 7 swaram ragams
4. Bhavayami as the rest are Pancharatanams
5. Aanalekara as the rest are in Malahari ragam.

Answers

Contributed by **Vibha Arvind,12**

Write to us

Ranjani Fine Arts would like to hear from you! If you have any comments about the newsletter, suggestions for improvement, or would like to contribute an article, please email us at ranjanifineartsteam@gmail.com.

Ranjani Fine Arts

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Ranjani Fine Arts (RFA) is a registered public charitable trust and a community initiative to nurture and develop the cultural landscape. Ranjani Fine Arts' charter is to:

- 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 experience