PRANAVAM SCHOOL OF MUSIC

FOURTH ANNUAL DAY CELEBRATIONS

BHAASHA BHEDAMANYE
(MUSIC HAS NO LANGUAGE BARRIER)

AT GARLAND PLAZA THEATRE,
ON 25TH AUGUST, 2013.
INVOKING THE BLESSINGS OF MY GURU

Shri N. R. Prashanth is the student of Sangeetha Kalacharya, Vidwan Late Titte Krishna Iyengar and Vidwan R. K. Padmanabha. He has also learnt from Sangeetha Kala Samragni, Smt. Neela Ramgopal. He, himself, is an A High graded artist of AIR.

Smt. Santhi,
It gives me great pleasure always in congratulating you on your endeavours in music. My best wishes for your progress and achievements.
Blessing and Regards,
Prashanth NR

ABOUT THE SCHOOL

Pranavam School of Music is devoted to teaching and imparting Carnatic classical music to all true aspirants. Through music, the school strives to bequeath the rich and varied cultural heritage of India to students, since classical music forms an eternal part of the Indian culture. This Music School has been operational in Dallas, Texas for the past four years now. The School offers classes in Carnatic vocal music. Students are taken in and promoted through the following levels.

a. Basic I  
b. Basic II  
c. Basic III  
d. Intermediate I  
e. Intermediate II  
f. Intermediate III  
g. Seniors I  
h. Seniors II  
i. Advanced I  
j. Advanced I

Please refer to curriculum for details regarding syllabus at each level. Classes are offered over Skype too. Classes are of three types; a) Individual one on one sessions, b) Group of two to three students and c) Group of more than three students. Pure and traditional but varied music for all shall be the characteristic hallmark of Pranavam.
MESSAGE FROM MALLIGE KANNADA ASSOCIATION OF NORTH TEXAS (MKANT)

MESSAGE FROM MALLIGE KANNADA ASSOCIATION OF NORTH TEXAS (TRANSLATED FROM KANNADA)

Dear friends,

Music is a divine art. Where spoken and written words fall short, music expresses that with ease and aplomb. The distinction of being an ardent devotee of such powerful music belongs to Smt. Santhi Mahadevan. She is a prominent Carnatic classical musician of DFW and also imparts this tradition to the next generation through her school, “Pranavam School of Music”. On the occasion of the 4th Annual Day celebrations of the school, I, on behalf of the Mallige Kannada Association of North Texas (MKANT), would like to extend my hearty greetings and best wishes.

Regards,

Jayashree Murthy
President
MKANT
MESSAGE FROM METROPLEX TAMIL SANGAM, DALLAS

நான் கூர்த்தங்கராக அமைந்துகார் யாரும் குற்றகர்த்தாரும்
நான் துறவுகள் ஒரு சாதனம் ஆனான்படி
நான் பார்வைச் செய்து பல்வேறு விளக்கங்கள் கூட்டு "பிராஷ்ட்ரம் "

லோகம் பார்வைகள் 4 ஆண்டுகளுக்காக
அகலைகள் முனைகள்
100 களிதை வெளியில் குற்றகர்த்தாருகள்
4 ஆண்டு அலுவல் விளக்கத்து விளக்கம்
கலாச்சாரம் விளக்கம் "நடைபோக்கில் 
5 ஆண்டு அடுக்கு சூழ்நிலை தமிழர்
எண்தோன் நூற்றாண்டுகள் சிற்றாண்டு விளக்கம் " பிராஷ்ட்ரம் விளக்கம் பார்வை "

அகலைகள் செய்ய காணும்
பல்வேறு விளக்கங்கள் கூட்டு விளக்கம்
அனுமானம் ஆனான்படி
நான் செல்வதார் முனைகள் அனுமானம் விளக்கம்
சிற்றாண்டு விளக்கங்களாக விளக்கம்
பல்வேறு விளக்கங்கள் கூட்டு விளக்கம்
முழுவ பரந்த விளக்கம் பார்வை
முழுவ பரந்த விளக்கம் பார்வை

நான் உற்பத்திய உறுப்பினராக
2 வருந்தத்திற்கு பிறந்து
2 வருந்தத்திற்கு பிறந்து
செல்வதார் முனைகள் பல்வேறு விளக்கங்கள்
செல்வதார் முனைகள்
முழுவ பரந்த விளக்கம் பார்வை

நான் உற்பத்திய உறுப்பினராக
2 வருந்தத்திற்கு பிறந்து
2 வருந்தத்திற்கு பிறந்து
செல்வதார் முனைகள் பல்வேறு விளக்கங்கள்
செல்வதார் முனைகள்
முழுவ பரந்த விளக்கம் பார்வை

கூர்த்தங்கரம், லோகம்
MESSAGE FROM METROPLEX TAMIL SANGAM  
(TRANSLATED FROM TAMIL)

Pranavam School of Music distributes our rich Indian culture, to students resident in America, in the form of sweet nectar that is classical carnatic music. It is done well, without overdose and always tastes good. A top music school – Pranavam.

The school has had 4 years in the Dallas metroplex, growing ever so peacefully. Along with 100 + students, the school is celebrating its grand 4th anniversary. A beautiful school – Pranavam!!

The school looks and marches magnanimously towards the 5th year with lofty goals and great potential. An excellent school – Pranavam School of Music

Peace – Another name for Santhi. Always smiling- that is Santhi. A slave to love – that is Santhi. One who knows minds of children – that is Santhi. One who has tremendous organizational capacities- that is Santhi. Patience personified – that is Santhi. One who is the foundation and the pillar of Pranavam School – that is Santhi. One who is not enamored or enslaved by name and fame – that is Santhi.

My dearest friend, Santhi, my sincere and best wishes to you and the school, to always shine in pomp and splendor, and for a very long life and steady growth.

My fondest regards and wishes to your husband and kids, who are a stronghold of the school themselves, who are always with you in your endeavors and rise to fame.

My family and I wish you the best, for you to always be at your best.

- Kalai Nayagam, Dallas
Telugu Association of North Texas (TANTEX)
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Fourth Anniversary Celebration

చాలా మంది శ్రద్ధను ప్రతిపాదించాలి. అందుకే చర్చించిన మధ్య మతముఖం స్థాయి!

శ్రద్ధను పరాప్పడం మాటు నిశ్చితం కాదా పరిమితం కాదా కాకుండా మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయిగా ఉంటాడా అనే మరియు మతముఖం స్థాయి

- మంది శ్రద్ధకు తొలగించండి

మారుసందర్భాలు సేకరిస్తుంది.
(TRANSLATED FROM TELUGU)

Namaste and hearty welcome to all the students, parents and management of Pranavam school of music.

In spite of being thousands of miles away from our Mother land, the knowledge of Indian classical music, which is part of Indian Culture, is passed through Smt. Santhi Mahadevan to the future generations in the U.S. Her dedication and extraordinary efforts are greatly appreciated. Also equally appreciable are the efforts of parents in encouraging the children to take part in this Yagna and also children for their interest, hard work in keeping this art form alive for years ahead.

On behalf of Telugu Association of North Texas and its executive committee members, I congratulate and wish the very best to Pranavam School of Music’s students, Guru, and management on this occasion of their 4th annual day celebrations.

With Best Regards,
Suresh Manduva
President, TANTEX
PRESENTATION BY STUDENTS

Prayer song in Malayalam, in Ragam Mohanam, set to adi talam is a powerful prayer addressed to no particular deity, but to the Eternal Light and Eternal Truth. Oh! Divine eternal light! May all our obstacles and problems completely wash away! May equality, peace and universal welfare remain amongst us. Let all the people of the world, irrespective of caste, color or creed, join hands and sing the song of well being. May we take your divine name on our lips time and again, for victory in all our endeavors! *Akhilaanda Mandalam Aniyichorukki* in Malayalam to be sung by

1. Amrutha Koteeswaran
2. Deepanjli Dhonthula
3. Gayathri Krishna
4. Madhurima Narendran
5. Netra Anand
6. Sahana Prabhu
7. Samhitha Bandaru
8. Sreeragini Ghantasala
9. Sreevidya Ghantasala
10. Suganthi Gomathinayagam
11. Sujana Nelakanti

Group 1: Cutest little ones on roll at the Pranavam School of Music. They were all admitted on Vijayadasami Day, during last Navarathri. They have all spent less than a year at the school. Today, they will be singing a few lines from Beethoven’s Symphony. These few lines are from Symphony No. 9, which was in turn taken from “Ode to Joy”. This particular choral has been honored on the United Nations Heritage List, the first musical score to be honored and thus, it is sometimes called the World Anthem. This was successfully converted to a score in Sankarabharanam ragam by Smt. Santhi.

1. Akshaya Rajaiyyan
2. Anahitha Poongundran
3. Anay Pramod
4. Anika Rajesh
5. Anirudh Anand
6. Anisha Akula
7. Anu Kuchee
8. Baruni Ramaswamy
9. Grishma Geedipally
10. Harishini Pillai
11. Ishanvi Iyer
12. Jahnavi Swaminathan
13. Janani Renganathan
14. Karthik Pelleti
15. Neha Neerukonda
16. Nithya Sridharan
17. Om Pothukuchi
18. Preethi Makam
19. Radhakrishna Bharathi
20. Sai Navneeth
21. Shanthi kay
22. Shreya Krishna
23. Sruthi Subramanian
24. Taruni Ramasamy
25. Vishaal Thiyagarajan
26. Viswaksena
27. Vivek Marangati
Group 2: Another group of small kids will render a composition in Telugu. They will present a popular krithi composed by Bhadrachalam Ramdas, in Naadanaamakriya ragam, set to adi talam. They will sing *Ethiruga Nanu*, which is a sincere prayer to Lord Rama. The poet beseeches Rama to get rid of his poverty and seeks refuge in the Lord.

1. Abraham Cherian
2. Adhana Krishnaswamy
3. Akash Vetrivel
4. Akila Nanneboyina
5. Anirudh Bandaru
6. Anjanadevi Bhaskar
7. Anu Sunderarajan
8. Aprajitha Donthula
9. Arunika Chodavaram
10. Asvath Vijay
11. Himabindu Devata
12. Jayanthi Maya
13. Karthik Rajagopal
14. Manasi Ramkumar
15. Manyasai Bhaskarapanchula
16. Mega Narumanchi
17. Megana Balasubramanian
18. Mithun Mahesh
19. Mrittika Gnanavelu
20. Nandini Thiagarajan
21. Neelesh Kumar
22. Neeraj Gnanavelu
23. Nikhita Veju
24. Pravik Tarala
25. Preethika Rajagopalan
26. Priyanka Rajagopalan
27. Rajani Bala
28. Riti Tarala
29. Sanjana Vempati
30. Santosh Kolluri
31. Shaila Sridharan
32. Shanmathi Venkatesan
33. Shraddha Siva
34. Shriya Senapathi
35. Srinidhi Jagadeesh
36. Tejas Devata
37. Veda Devata
38. Veda Peapully
39. Vidya Ramji

Group 3: This group will present two songs. The first song, in Kannada, *Summane baruvudhe mukthi*, is composed by none other than Saint Purandara Daasa in the melodious ragam Ananda Bhairavi, set to Kanda Chaapu talam. This is actually an advisory song by the saint about how to obtain Moksha (salvation). At first he says that calling out to Lord Achyutha is enough. But in later paragraphs, he goes on to explain, how one must help oneself. The second song, in Hindi, is *Ramachandra Prabhu*. It is composed by the royal composer, Maharaja Swathi Thirunaal. It is in ragam Sindhu bhairavi, set to adi talam. It is a lovely, moving appeal to Sri Rama to look after us.

1. Aditi Anand
2. Advaith Iyer
3. Anirudh Radhakrishnan
4. Apurva Anand
5. Aruna Karthik
6. Balatripura Somanchi
7. Deepa Vasudevan
8. Divya Jagadeesh
9. Easwaran Pallipuram
10. Lakshmi Santosh
Group 4: A group of adult students learning at the school will render a very popular krithi composed by Annamacharya, in Telugu. Its tune is in ragam Bowli, set to Adi Talam. A lilting melody made popular by Bharat Ratna M.S. Subbulakshmi – **Sriman Narayana**

1. Anu Kuchee
2. Anu Sunderarajan
3. Aruna Karthik
4. Easwaran Pallipuram
5. Himabindu Devata
6. Jayanthi Maya
7. Lakshmi Ananthakrishnan
8. Lakshmi Santosh
9. Meenakshi Anand
10. Nitin Nalin
11. Radhakrishna Bharathi
12. Rajani Bala
13. Shaila Sridharan
14. Shanthi Kay
15. Vidya Ramji
16. Vijayashanti
17. Viswaksena

Group 5: This group will also sing two songs, the first one in Tamil, tuned in the popular ragam Shanmugapriya. They will sing a composition by Sri. T.N. Balu, set to adi talam. **Vilayaada ithu nerama** is a ninda sthuthi in praise of Lord Muruga. The second one is a composition in Kannada by Saint Purandara Daasa, set to Adi talam. The krithi **Krishna Baaro Ranga Baaro** in Kaapi ragam invites naughty baby Krishna to come to our houses.

1. Akhilesh Anand
2. Lakshmi Ananthakrishnan
3. Navya Chunduru
4. Reshma Menon
5. Rishika Kolluri
6. Sreya Kodela
7. Sruthi Sundar
8. Tarunkrishna Ramji
9. Vandana Seshadri
10. Vignesh Subramanian

Group 6: They will sing two songs. The first one is in Telugu, by the bard of Thiruvaiyaaru, Saint Thyagaraja. This krithi will immerse us in Bhakthi instantly. It is a beautiful composition in Suddha Bangala ragam, set to adi talam – **Rama Bhakthi Saamraajyam**. The second composition, **Sri Lakshmi Varahan bhajeham** in chaste Sanskrit has been composed by Sri Muthuswamy Dikshithar, in praise of Lord Lakshmivaraha Murthy, who resides in a temple consecrated by Kubera on the banks of the Thamraparni River. Composed in the enthralling
Abhogi ragam and set to adi talam, it will have the audience spell bound, as the students will attempt manodharma swarams also.

1. Aarthy Sundaresan
2. Amrutha Koteeswaran
3. Deepanjli Donthula
4. Madhurima Narendran
5. Samhitha Bandaru
6. Sreeragini Ghantasala
7. Suganthi Gomathinayakam
8. Sujana Nelakanti
9. Vasanthi Gomathinayakam

Group 7: This group of students will present three songs. The first one is in Sanskrit and it is the first composition in Muthuswamy Dikshithar’s Navagraha collection. The song *Sooryamurthe Namosthute* in ragam Sourashtram, set to the not-so-easy Dhruva talam, sings praises of Lord Soorya Narayana, the first of the nine grahas and the beloved of Chaaya Devi. Today being Sunday, the day of the Sun, this krithi will be most apt for rendition. The second composition that they will sing is a krithi composed by Sri Shyama Sastri in the ragam Keeravani, *Brovu brovu manine* set to Misra Chappu talam. The students will also attempt a detailed manodharmam for this song as they bring the sarvalaghu swaras to a kuraippu and end with a grand korvai. The third item they will present is a soulful padam in ragam Neelambari, which will surely make all of you sway. *Kanthanodu chennu mellae*, set to roopaka talam, composed in Malayalam by Irayimman Thampi talks about the pangs suffered by Rukmini, when she is being forced to marry Shisupala against her will and Krishna has not yet come to take her away. Some books attribute the composition to Maharaja Swathi Thirunaal, but it should be remembered that Irayimman Thampi was the court poet in Swathi Thirunaal’s court.

1. Gayathri Krishna
2. Netra Anand
3. Govind Krishnan
4. Sahana Prabhu
5. Shruthi Prabhu
6. Sreevidya Ghantasala
PRANAVAM SCHOOL OF MUSIC
PRINCIPAL’S REPORT FOR THE YEAR 2012 – 2013

Distinguished Guests of Honor, dear parents, students, connoisseurs of Carnatic music, and well wishers of the school – it is my proud privilege to stand before all of you yet again during this august occasion of our fourth anniversary and present the annual report of our Music School. The students have completed yet another musical year and I am sure they will agree it was very useful and productive.

Growth of the School – Four years ago, the school had a humble origin with just a handful of students. For the second and third anniversaries (in 2011 and 2012), we moved our celebrations to an auditorium due to the increase in student number. This year the further increase in student number has made us come to another auditorium with a larger seating capacity than the one we rented last year! I would certainly like to share this moment of pride with all of you. But of course, the growth is not just quantitative. Quality is certainly the hallmark of our school, and with the students presenting what they have learnt, I will leave the judgment to the audience.

I would also like to share some facts about the diversity of students taught by our school, which bears testimony to the quality of the lessons taught, method of teaching followed here, and dedication of the students to the school and the divine art form taught here.

a. There are 7 out-of-state students that attend classes mostly over skype but come here during long weekends or vacations. Two are from Atlanta, Georgia, two from North Carolina, two more from Little Rock, Arkansas and one from Oklahoma city, Oklahoma!
b. There are gentlemen and lady students, in demanding careers, who swap their lunch time for music learning time and find time amidst their office and domestic commitments to practice what is taught to them.
c. There are lady students who have put their very young babies in day care just for the class duration, with the sole purpose of learning music.
d. While children complain constantly about homework loads and projects, one can safely argue that studying to be a doctor in a medical school is more demanding. I proudly say that there are two medical students pursuing music with Pranavam along with their medical studies.
e. There are two practicing doctors, a radiologist and a pediatrician, studying music at Pranavam.

These are truly inspiring facts and just emphasizes that if there is a will there is a way. Music is divine indeed and if it does not inspire us, what can?

On a separate note, we have again brought out our annual brochure this year. I hope that all of you find it an interesting read. We proudly proclaim that this year too, we have achieved this feat without soliciting advertisements and solely with the undying patronage the school enjoys from the parents.

Prizes instituted by the School: In keeping with the School’s tradition of honoring the students that show serious interest and dedication, we proudly announce the winners of two prizes instituted by the school.

1. Attendance prize – for the student that missed the least number of classes in the academic year. Since we have many winners in this category, we have not considered those that came to every class by rescheduling. This year’s winner are Master Tarun Krishna Ramji, Master Vivek Marangati and Ms. Ishanvi Iyer. If any student or parent has questions about their attendance, they can contact the teacher.
2. Prize for maximum concerts attended – goes to two students – The first student is **Ms. Gayathri Krishna**. She has attended every single concert of classical music in town, including the ones not offered by the IFAA like that of Smt. Suguna Pursuhottaman or that of the Mambalam sisters. The other student is **Ms. Madhurima Narendran**, who attended every single concert brought to town by the IFAA and stayed for the entire duration of the concert listening. The school was not in a position to consider the students who came late or left early to all concerts.

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**Participation in Events:**

Legendary playback singers S. P. Balasubramaniam and K.S. Chithra gave a live concert at Allen. Our school was invited to render the prayer song at this event (Tamil Thai vazhthu). (Please see the photo feature in this brochure)

The Global Organization for Divinity (GOD) satsang, Dallas chapter, organized a grand fund raiser event called the Hearts of Love. Our school was one of only two music schools invited for this event. (Please see the photo feature in this brochure)

The students participated with great enthusiasm in the Annual Thyagaraja Aradhanai conducted by IFAA, and also in the annual Purandhara Daasar Aradhana, both held at the DFW Ektha Mandir.

Four of our students gave vocal recitals with aspects of manodharmam included liberally and with the complete traditional support of the violin and mridangam. It was well received and appreciated by the music loving public. They are Kumaris Gayathri Krishna, Netra Anand, Sahana Prabhu (2011) and Sreevidya Ghantasala.

The school wishes to recognize and thank Sri. Ram Nukula, Sri. Ganesh Devarajan, Sri. Sridhar Nagarajan, Sri. Subra Raman and Smt. Seetha Jayanth, who have always supported and encouraged the students in their plethora of musical presentations, despite being working professionals themselves. Along the same vein, I would also like to say that Masters Jay Appaji, Amaey Bellary and Kumari. Aiswarya Ravindran have also supported the students with their percussion instruments many a time.

One of the senior students, Kumari Shruthi Prabhu gave full fledged arangetram in Chennai, the Mecca of carnatic music (at Vani Mahal), with Padmasri (Sangeetha Kalanidhi elect) Sudha Raghunathan and Padmabhoooshan Dr. S. S. Badrinath as Guests of Honor. Shruthi was accompanied by Kalaimamani Sri R. Raghavendra Rao (violin) and Kalaimamani Sri. Tanjavur Murugabhoopathy (mridangam) at Chennai. Both the teacher and the student were critically acclaimed. The concert also brought several rave reviews for the teacher and the student in the local newspapers, including “Mirror” and “Dinamalar”. Please refer to the feature about this in this brochure.

**Participation in competitions:**

Our children competed at several levels in classical music competitions conducted by the Saptami Foundation as also Sri. Papanasam Ashok Ramani in memory of his grandfather, Brahmasri. Papanasam Sivan. The school is very proud that our students brought home several prizes. Samhitha Bandaru, Akilesh Anand, Gayathri Krishna, Nisha Rajesh, Vishal Rajesh, and Balatripura Somanchi are some of the winners from Saptami. Due to the exam season and other commitments, the school was able to send only three candidates for the competitions conducted by Sri. Ashok Ramani. I hold my head high while announcing that all three came home winners and they are Kumaris Sahana Prabhu, Shruthi Prabhu and Netra Anand. Please see a photo feature of our winners, in this brochure.
Other learning Opportunities for the students:

The school set a holiday homework where the students had to do reading research and this time it was to explore, read and understand the contributions made by their own languages to the divine art that is carnatic music. The fruits of their labor can be seen today outside this auditorium. Their work has been presented on tri-boards. This work further emphasizes today’s theme that language is no barrier when it comes to music.

The school conducted several single day theory workshops as also spring camps in music. These events were received very well with huge number of calls for reruns! The teacher, Smt. Santhi Mahadevan was invited by Saptami Foundation to give a lecture-demonstration on “Taalas in Carnatic Music” which was very well received and appreciated.

The school also informs the students (in appropriate age categories and study levels) about other music workshops in the metroplex, but attending these camps or workshops are at the students’ or parents’ discretion.

Opportunity for the students to perform:

Since the school has been rising in fame and stature since its inception 4 years ago, we have been invited to sing at every major classical music performing event in the metroplex and our students have given outstanding performances in each of them. We have also been honored with a standing invitation from the Hindu Temple of North Texas (HTNT) and the Karya Siddhi Hanuman Temple (KSHT) to perform there on a regular basis. Children, who have completed learning at least the basic lessons, do get opportunities to perform. On the occasion of festivals like Navarathri, Krishna Jayanthi, Pongal, Diwali etc. we are invited by almost all temples in the metroplex. Our greatest opportunity to showcase our potential and talent comes during this once in a year anniversary celebrations. The school tries to present each and every one of its students on this occasion.

Pranavam Annual Picnic:

This year the Pranavam Family (all students and their families) were invited to a “Pranavam Picnic”. We enjoyed this picnic at the Celebration Park in Allen. I am sure every attendee will agree that we had a fun time, although it was a slightly cold day. We had lots of fun, food and games. The team led by Sri. Prabhu beat the team led by Sri. Narendran in a friendly cricket match. The margin of defeat was huge, thanks to the wonderful batting display exhibited by Sri. Nagendra Bandaru. The children enjoyed themselves more seeing their teacher, mothers and fathers run around and play like kids with them. A few photos of this fun filled day, can also be viewed in our brochure.

General:

At this point in the report, we speak about rules or rule changes in the school. The 8 week absence rule (as explained in last year’s report/brochure and our website) is well appreciated by students and parents. Since its inception, the school has grown in all aspects and it has the students, their parents and patronage of well wishers and music lovers to thank for. May I conclude with a positive thought and note that Pranavam School of Music will continue to serve the society by sharing our rich and varied cultural heritage through carnatic music and help the students on their way to achieving their full potential.
RENOWNED CARNATIC MUSICIAN AND SCHOLAR KALAIMAMANI S. SOWMYA SHARES HER THOUGHTS.

Pranavam School of Music (PSM) - First and foremost, thanks ever so much for agreeing to share your thoughts with us. Let me begin with a typical concert day – is it like any other day or do you do anything special?

Sowmya (SS) – It is like any other day. I don’t do anything special, except that I do not like to attend phone calls, especially towards the afternoon if the concert is in the evening.

PSM - Is an overseas concert different from, say for example, a concert in Chennai, preparation-wise or performance-wise?

SS- No, they are exactly the same.

PSM – Was the transition from Engineering to Music easy to make?

SS – No, it was not actually easy but thankfully it was a very seamless transformation for me, since music had always been a part of my life. When I was doing research, I avoided overseas and out-of-station travels, but other than that nothing in my routine changed. I certainly kept up with all my classes and practices. I did give preference for my exams, but even then, I remember going to listen to TMT mama’s (a reference to Sri. T.M. Thiagarajan, veteran vocalist) concert at Sastri Hall, the day before my 12th standard Board Exam in Biology. My father’s belief was that if you had to cram the night before an exam, you were not fit to study at all.

PSM – On long tours, such as your current one, you must have come across so many different weather conditions, cuisines etc. What do you do specially to look after your health and maintain your voice?

SS – Nothing special actually. I just try to be normal and try not to be bothered about these things. I try to give my voice plenty of rest and talk less. If something does bother my voice, I would adapt and plan the concert in such a way that the aberration does not bother me during the performance. I don’t make a big deal about things like this. One clue I would like to share with all aspiring musicians is that even if your voice is a little hoarse on a particular day, ‘aakaaram’ can take you to the higher notes easily, more so than specific syllables like ‘tha-dha-ri-na.’ This is especially applicable in raga alapanai, etc. You would have noticed Seshagopalan Sir (a reference to Sangeetha Kalanidhi Madurai T.N. Seshagopalan) using a lot of ‘aakaaram.’ I do believe that, after all, if one makes discomforts a priority in their mind, those discomforts become the priority. (Laughs).

PSM - The choice of songs for a particular concert, does it depend on the day, your mood, occasion, or your voice?

SS - To me, it definitely depends on my mood. It also depends on the voice to a certain extent. How many songs are there like Naada thanumanisham? (a reference to Thyagaraja composition in raga Chittaranjani, which does not go high). In almost every song, you have to hit the high notes during the Anupallavi. Hence I try not to prepare but to be prepared always. I pay particular attention to preparation only when I am called upon to present thematic concerts.

PSM – What is “music to your ears?”

SS- Carnatic music is “music to my ears” and it is soul enriching.

PSM – What are your fondest musical memories?

SS- My learning years with Dr. Ramanathan. Being with legends like him. I have no particular musical lineage so getting to learn from him was the greatest blessing because he was not just a musician but a fantastic human being. I learned a lot from his family, everything from table manners to independence. Dr. Ramanathan and his family taught me a lot more than just music.
PSM – If a small mistake or slip occurs during a concert, how do you react or take care of it?
SS – I do not bother about it, I don’t think about it. I try religiously to avoid it the next time and that is all. Prepared singing is not “manodharmam”. Singing the manodharmam is a challenge and a talent at the same time. The mind may think faster than the execution and that is when slips may happen. They can happen to anybody, even the most seasoned artist.

PSM – What is your opinion about competitions? Should a student take part or keep away?
SS – I would say, one should participate. That way you can step out of your shell and know the outside world. You also broaden your horizons. My only complaint would be that nowadays competitions are too ‘preparation-based.’ Even manodharmam is pre-prepared, and I think that is a shame. In earlier days, competitions used to be skill-based and genuinely increased a student’s repertoire. For instance, most competitions, such as the ones held by the Music Academy, required participants to submit a list of at least ten songs. If you participate in ten of them, you would have to know hundred songs. Sometimes, they were based on themes like composers. You would have to submit a list of ten songs composed by Swathi Thirunaaal or Patnam Subramania Iyer or Papanasam Sivan. That was a very healthy trend. The student was not even considered worthy of competition if he/she did not know how to tune a tampura. But nowadays competitions are no longer about “who sings best” but about “who prepares the best”. Hence the learning curve has come down. This is not a healthy trend. Competitions have stopped being a learning process and have instead become simply a display process.

PSM – Were you nervous before concerts during your formative years? Do you have even a slight bit of nervousness before your concerts now?
SS – No, never.

PSM – How do you balance your music career with other things like family?
SS – Katcheris are in the evenings usually. Other times of the day are for the family. Also when we take a vacation, I strictly do not accept concert requests.

PSM – What is the first song you ever sang on a concert platform?
SS – Honestly, I do not remember.

PSM – What do you consider as the biggest break you got in your music career?
SS –Undoubtedly, performing at the Academy. I got that chance without any external recommendation and was invited to perform by the Academy itself. This was in 1986, and I’m still going strong today!

PSM – Do you remember any embarrassing moment or funny episode in your musical career?
SS – I do not recall any embarrassing moments. But I do recall a funny incident. After a concert of mine, one mama went on stage to propose the vote of thanks. He clearly had no idea about music since he took the name of a raga that I did not sing at all and praised it beyond necessity. I was very young at that time and started laughing. I was promptly admonished by my father. There was another funny incident that I remember. One gentleman slept through the first half of one of my concerts and then left. He later went on to write a review criticizing the neraval in a song, which I did not even sing! I guess that was more embarrassing for him than me.

PSM – What are your pet peeves?
SS – Do you mean pet peeves during a concert or in general? (laughs)
In the concert hall, I really hate technological interference like using the iphone, ipad etc. I really do not like it when people read other things like a magazine or the newspaper in the hall. Honestly, I do not like when people talk and giggle. Discipline in the Hall – I love it.

PSM – What is the role of a teacher?
SS – This is my favorite question in the interview so far. Teacher is the ultimate source of knowledge for any student. It is the student’s duty or dharma to trust him/her absolutely. It is however, the teacher’s duty to make the lesson interesting. Ramanathan Sir used to talk a lot about the song, about the story behind the song etc.

PSM – Can I go for a ‘rapid fire round’ of questions, just to make this interview interesting? You could probably answer in one word?
SS – Sure, go ahead. It has been fun talking to you and to your students through you (chuckles).

PSM - Your favorite color?
SS – Blue

PSM – Dress that you prefer?
SS – Churidar

PSM – Best film?
SS – Any Kamalhaasan film, I am his fan.

PSM – Favorite ragam?
SS – Any rakthi ragam, I prefer if it is not scale oriented. Actually I strongly object to aarohanam and avarohanam teaching. The Melakartha System, after all, came into existence only in the 17th century. Carnatic music existed long before that.

PSM – Favorite singer?
SS - All yesteryear vidwans and vidushis. I’m not just saying that to avoid the question. I honestly believe that each of them have something that everyone could learn from.

PSM – Favorite vacation spot?
SS – Anywhere in Europe.

PSM – Favorite cuisine?
SS – I like Thai food, actually.

PSM – Favorite animal?
SS – Everything, but from a distance and if they are not in captivity. I like them because I like to photograph them, so long as they are not captive.

PSM – Favorite book?
SS – Nothing special, I read all kinds of books and sleep at around 1 am. But I love books about musical philosophy. My house is actually full of books.

PSM – Favorite author?
SS – Robin Cook and Jeffery Archer. I met and got Jeffrey Archer’s autograph (chuckles).

PSM – In conclusion, what are your comments or advise to the students?
SS – Should I be brief or can I talk what is on my mind?
PSM – No, please do not be brief. Please talk or advise the students as much as you would like to. I’m sure they will treasure it.

SS – Carnatic Music is like the Hindu Sanathana Dharma. You can go in as deep as you want to or remain superficial if you so prefer. In fact I will go as much as to say that music is “naada yogam”. A student must learn a lot and practice a lot. Please do not learn with performance or winning in mind. Thoughts about “Can I win, how do I win, Can I perform” etc. is wrong. You must let Art be for Art’s sake.

You must also realize, understand, and then sing. Think about what you are singing. Also try and enjoy what you are singing. Anything that helps you enjoy singing is good, even something like stories. If you’re learning a Thyagaraja krithi, learn a story about Thyagaraja, something behind how he composed that song. You don’t have to know the language that the song is composed in, but you will certainly be able to feel the reverence that the composer had when creating the song.
You must also listen a lot. I would especially recommend supervised listening. When a Guru teaches you, you actually imbibe only 25%. The next 25% comes from your co-students. Another 25% comes by your own efforts and practice. The last 25% comes from experience. Another huge point I would like to make is that manodharmam can never be taught. When you sing raga, you are seeking the Raaga Devatha’s blessing. Swaram singing is achieved by a combination of skill and practice. Gamakams should come naturally. You cannot ever be taught gamakas, you can only listen and then try to imbibe them.

And lastly, according to me, there is absolutely no difference in learning one on one with a teacher and in a group. You should pay attention and imbibe whatever you can either way. I remember being in group classes with Ramanathan Sir, sometimes I would only get a seat in the adjoining room and may not even be able to see him.

PSM - I won’t take much more of your time. If you were to pick one word describing a student?
SS – Dedication

PSM – One word to the teacher?
SS – Passionate sharing of knowledge

PSM - And one word to the parents?
SS - Leave it absolutely and entirely to the teacher.

PSM – Thank you so much for your valuable time and invaluable pieces of advice. Students of music everywhere should definitely incorporate all these thoughts into their learning. This would help them make their music divine.

SS – Thanks, Santhi. It was a wonderful opportunity to share my thoughts with you and your students. Call me when you come to Chennai and keep in touch otherwise.
PARTICIPATION IN EVENTS
2012 AUGUST TO 2013 AUGUST

1. Participation in “Heart of Love” – a charity fundraiser program organized by the GOD Satsang, Dallas.

Participants (L to R) Madhurima Narendran, Amrutha Koteeswaran, Samhitha Bandaru, Sreeragini Ghantasala

Participants are (L to R) Netra Anand, Sahana Prabhu and Gayathri Krishna

The students also regularly perform at the Hindu Temple of North Texas (HTNT), Karya Siddhi Hanuman Temple (KSHT) and the Sri Lalitha Peedom.
WINNERS ALL!!

AT THE SAPTAMI COMPETITIONS (2012)

Akilesh Anand  Samhitha Bandaru  Balatripura Somanchi

Nisha Rajesh, Gayathri Krishna and Vishal Rajesh (Master Vishal not pictured)

WINNERS AT THE PAPANASAM SIVAN SONGS COMPETITIONS (2013)

Shruthi Prabhu  Sahana Prabhu  Netra Anand
MINI ARANGETRAMS, MINI CONCERTS BY STUDENTS

Kumari Sahana Prabhu gave an hour’s concert ably supported by Sri. Ram Nukula on the mridangam. She sang krithis in Panthuvarali and Kamboji ragams as her main and sub-main items.

Kumari Sreevidya Ghantasala presented another mini concert, very ably supported and encouraged by Dr. Sridhar Nagarajan (violin) and Dr. Ganesh Devarajan (mridangam). She wove her concert around Arabhi and Mechakalyani ragams.
Kumari Netra Anand gave her maiden mini concert. She was supported by Drs. Sridhar Nagarajan and Ganesh Devarajan. She had chosen to go with Malayamarutham as her main ragam.

Kumari Gayathri Krishna presented her mini concert early this year. She had chosen to elaborate on Mohanam and Poorvikalyani ragas. She was very ably supported by Smt. Sita Jayanth on the violin and Dr. Ganesh Devarajan on the mridangam.
Kumaris Suganthi Gomathinayagam and Vasanthi Gomathinayagam, gave a mini concert at Madurai, India. The concert consisted of songs in Tamil only. The main item of the concert was a Papanasam Sivan composition in ragam Keeravani, on Goddess Meenakshi, the presiding deity of the city of Madurai.
GRAND ARANGETRAM OF SENIOR STUDENT

SHRUTHI PRABHU

AT VANI MAHAL, CHENNAI.

Kumari Shruthi Prabhu, gave a full-fledged arangetram at Vani Mahal, Chennai. The auditorium was occupied to its full capacity. She was fortunate and blessed to be accompanied by Kalaimamani Sri. Raghavendra Rao on the violin and Kalaimamani Sri. Tanjavur Murugabhoopathy on the mridangam. Kalaimamani, Padmashree (Sangeetha Kalanidhi elect) Smt. Sudha Raghunathan and Padmabhushan Dr. S. S. Badrinath were the Guests of Honor. The list of other celebrity attendees included Sri. Papanasam Ashok Ramani, Smt. Sangeetha Swaminathan, and Dr. Rukmini Ramani, (all musicians of high calibre), Sri. P.H. Ramaswamy (Chairman and Managing Director Retd., F.A.C.T, Ambalamugal) and Sri. P.S. Gopalakrishnan (Chairman Retd., Indian Overseas Bank). Kumari Shruthi did herself, her teacher and her parents proud as she explored ragas like Bhairavi, Gowlai, Anandabhairavi, Thodi, Punnagavarali, Ranjani, Kalyani, Mohanam, Yadukulakamboji, Hindolam, Madhuvanthi, Kaapi, Shyama, Vasantha, Neelambari, Surutti and Poorvi. She demonstrated her skills and command over the bhavam in every song even as she masterfully demonstrated her understanding of the layam aspect when she rendered a Ragam Tanam Pallavi with all its traditional requirements. Here are some of the reviews that came in the newspapers and some comments made by celebrities in the field of music:

1. The article (review) that was published in the tamil daily Dinamani.

By அத்கார்
First Published : 11 July 2013 04:19 PM IST

(Kum. Shruthi Prabhu on stage with Sri. Raghavendra Rao and Sri. Murugabhoopathy)
Fourth Anniversary Celebration

(Guru Smt. Santhi Mahadevan, Guests of Honor Smt. Sudha Raghunathan and Dr. S.S. Badrinathan being honored by Shruthi’s Family)

Fourth Anniversary Celebration

(Guru Smt. Santhi Mahadevan, Guests of Honor Smt. Sudha Raghunathan and Dr. S.S. Badrinathan being honored by Shruthi’s Family)
2. Kalaimamani, Padmashree (Sangeetha Kalanidhi elect) Smt. Sudha Raghunathan’s comments after the concert - “Shruthi sang in perfect alignment with the sruthi and her diction was fantastic in all five languages. With a wonderful and knowledgeable teacher like Santhi, Shruthi is all set for greater heights. The other aspect I liked about Shruthi is her intense Guru Bhakthi, she had her eyes on Santhi, for almost the entire duration of her concert. It really reminded me of what I used to do when singing with MLV amma - ogling at her mouth.”

3. Smt. Sangeetha Swaminathan’s comments after the concert – “Santhi – She has shown much improvement since she came to you. The selection of songs was awesome and some of them are not considered easy. Shruthi did a fantastic job “

4. Sri. Papanasam Ashok Ramani – “Shruthi sang wonderfully, unlike a first concert. She sang like a seasoned singer. Santhi ji - You are such a sincere guru and Shruthi is blessed to have a guru like you. Shruthi has a fantastic musical future ahead of her”

5. Smt. Dr. Rukmini Ramani – “Romba nanna paadina, nanna solli kuduthirukkel” – Literally translated as “She sang very well and you have taught her well”.

6. Padmabhushan Dr. S. S. Badrinath – “I do not think that I am really qualified to comment on carnatic music but I can confidently say that my wife and I enjoyed every minute of today’s rendition. The child has done her teacher and parents proud. I can see the teacher’s and her hard work in today’s performance. Shruthi has set a very good example for aspiring young carnatic musicians”
Senior teacher Smt. Santhi Mahadevan delivered a lecture-demonstration on ‘taalas in carnatic music’ - at the Hanuman Cultural Center on invitation from the Saptami Foundation. At this event, she was accompanied on the violin by Dr. Sridhar Nagarajan and on the mridangam by Sri. Murali Bala.

Smt. Santhi Mahadevan recently gave a concert at Srilakshmi Auditorium, Thiruvanthapuram. During that concert tour, she also performed at Gachibowli, Hyderabad and at Mallikarjuna Swamy Jyothirlinga kshetram at Srisailam.
Senior teacher Smt. Santhi Mahadevan being honored by representatives of Sankara Nethralaya.

Teacher being honored by Kalaimamani Chithraveena Ravikiran.

Senior teacher Smt. Santhi being honored by “Heart of Love” organizing committee, GOD Satsang.
The Pranavam Family went out on a picnic cum fun day at the Celebration Park in Allen. The children had a great time on the slide and swings. The highlight of the day was trials by all adult women to scooter. The men and children were bursting at their seams laughing. Another big highlight was the game of cricket. The attendees were divided into two teams (called the N team and the P team) under the captaincy of Sri. Narendran and Sri. Prabhu respectively. Sri Prabhu’s team batted first and there was a grand batting show put up by Sri. Nagendra Bandaru of this team. Thanks to his individual score, the P team, put up a very huge total in spite of splendid bowling from Sri. Govind Krishnan of the N team. When the N team took to the crease to provide a reply, their wickets fell cheaply. In the end, they lost the game by a big margin, in spite of a valiant effort put up by Mrs. Nandini and Sri. Vasudevan for the last wicket! The grand finale was a wonderful and sumptuous picnic lunch.
ACCOMPANYING ARTISTS OF THIS EVENING

Smt. Sita Jayanth (on the violin) - Sita comes from a family of music lovers and enthusiasts. She is the third generation in her family playing the violin. This left her no choice as she got inducted into it at a very early age. Her initial training and guidance came from her own father Sri. B.R. Manickam, who lived in the steel city of Jamshedpur India and presently resides with Sita and her family here in Coppell. As time progressed, Sita moved to Chennai to be under the tutelage of Late Sri Kandadevi Alagiri Swami. Learning never stopped as it is indeed a continuous journey. She has capitalized on several opportunities to polish her violin techniques from visiting violin artist Vidwan Sri. T.S. Krishnamurthy from Bangalore, India. Sita has performed in several dance arangetrams, vocal concerts, nadopasanas and other cultural events in the DFW area and around the country. In 2011, she was an integral part of the group “Music Bridges”, a world renowned organization and played violin at the International Music Festival in San Antonio learning intricate nuances from iconic violin Vidwan Sri Vittal Ramamurthy of Chennai. Since then, she has been very fortunate to be under Vittal Sir’s guidance in a quest to add richness, grace, melody and harmony to her playing style. Sita is thankful to the Lord and all her gurus without whom she would not be here on stage today. Lastly, by profession she is a business analyst working for a financial institution and lives with her family in Coppell.

Sri Santosh Chandru (on the mridangam) – One of the foremost disciples of Guru Ambalapuzha Sri T. S. Nandakumar, Santosh has been playing the Mridangam since the age of 11. He has been accompanying various leading artistes in the fields of both dance and music for many years now. He is a high graded All India Radio artiste, and is equally proficient with the Ghatam and the Thavil. Santosh has been a part of numerous Thaala Vaadya Katcheris along with his Guru, including performances at the prestigious Cleveland Thyagaraja Aradhana festival. He has also been a part of lecture demonstrations by his Guru at various universities in the United States. He is a regular accompaniment for Padma Bhushan Dr. K. J. Yesudas during his classical concerts in the United States. He has accompanied various other prominent senior artists. He has had the opportunity to work with leading artistes such as Tiruvarur Bhaktavatsalam, Embar Kannan, Flute G. S. Rajan, B. U. Ganesh Prasad, Toronto Gowrishankar, Jayashankar Balan and Babu Parameswaran among others. Santosh has been an invited performing artiste for many of Emory University’s world music ensembles. He teaches Mridangam in Atlanta and has nurtured many students, some of whom have started accompanying for concerts. Academically, Santosh holds double masters degrees in Chemical Engineering and Environmental Engineering and works for an environmental consulting group in Atlanta. Santosh has had the privilege of accompanying Smt. Santhi Mahadevan for all her concerts in Atlanta.
ACCOMPANYING ARTISTS AT THE FOURTH ANNIVERSARY CELEBRATIONS

Master Jay Appaji (on the mridangam) – Jay has been learning for 4 years from Rohan Krishnamurthy. He is 16 years old and entering 11th grade. Jay has been accompanying artists in Dallas and other parts of the US. He has been a key member of several renowned ensembles such as Sustaining Sampradaya (Cleveland Thyagaraja Aradhana hosted by Cleveland State University), North Americal Melharmonic Organization, Raag Rhythm and many more. Jay plans to continue his music studies in college and is excited to be performing with Santosh sir today!

Smt. Himabindu Devata (on the veena) (Hima as she is affectionately known) started to learn classical music and dance at a very young age. She learned playing the veena from her guru Smt. Seshamamba of Hyderabad for about 7 years. In addition to her Guru’s training, guidance from her parents provided her with all the support and encouragement to complete a certificate course from the Government Music College Hyderabad. However after a long gap of 12 years, Hima has been able to pursue her childhood interest of playing the veena when her children started learning vocal music from Smt. Santhi at the Pranavam School of Music.
GUESTS OF HONOR

(in the alphabetical order of their first names)

Sri. Cherian Churanadu – President, Kerala Association of Dallas.

Mr. Cherian Churanadu is the current President of Kerala Association of Dallas. Born in the state of Kerala, India, he is a certified plant engineer who has resided in the United States for the past 25 years. He has worked for the Indian community for more than 20 years, organized and hosted various Basketball tournaments for the youth, held seminars, coordinated various activities and picnics for our growing Indian Community.

Smt. Jayashree Murthy – President, Mallige Kannada Association of North Texas

Jayashree Murthy is a resident of Flower Mound, TX for the past 12 years and has been an ardent supporter of fine arts in the metroplex. She hails from Bengaluru and received her Electronics & Communications Engineering degree from UVCE. She currently runs her own enterprise in Lewisville, TX and enjoys her flexible job which helps her to spend time with her family – hubby Prakash and children Aaditya and Archana. They have been longtime patrons of Mallige Kannada Association of North Texas (MKANT). Jayashree currently serves as President of MKANT and considers it a privilege to lead the various cultural and social activities of the Association.

Mrs. Kalaiselvi Kumarasamy - President, Metroplex Tamil Sangham

Mrs. Kalaiselvi Kumarasamy is currently serving as the President of the Metroplex Tamil Sangam for 2012 and 2013. She holds a M.A, M. Ed and M.Phil in Tamil language and has attended Meenakshi College Madurai, American College Madurai and Thiagarajar College Madurai. She has served the community by teaching at a school and also as a Professor of Tamil at Thoothukudi. She has also served as the President of the Kansas City Tamil Sangam. She is the winner of several Tamil speech competitions conducted by All India Radio.

Mr. Suresh Manduva – President, Telugu Association of North Texas

Sri Suresh Manduva currently serves as the President of Telugu Association of North Texas (TANTEX), and has previously served as President-elect, Vice President, Secretary & Joint Secretary. He has coordinated several events in TANTEX since 2006. He also initiated several programs in TANTEX such as ‘Maitri’, a senior citizens forum, “Spoorthi”, a youth club & “Sukheeabhava”, a health and wellness program. He has volunteered as the Ganasudha Radio host for several years and has acted as the Co-Chair for TANTEX Silver Jubilee Celebrations in 2011. He has also served as an Organizing Team member of TANA – 2013 convention. He has coordinated DhimTANA-2011 dance competitions in Southwest area and organized Magic Moments Music Concert -2012, a charity fund raiser event.
COMPOSERS OF CLASSICAL CARNATIC MUSIC

(A compilation, arranged in the chronological order of their life periods)

Andal 7th Century AD: She is perhaps the earliest composer whose compositions are used even today in Carnatic classical music. She is supposed to have composed about 175 songs, all of them in Tamil. She is credited with the great Tamil works of Thirupavai and Nachiar Tirumozhi that are still recited by devotees during the Winter festival season of Margazhi. Andal’s life spanned a total of only 15 years before her “marriage” to Mahavishnu (Sri Renganatha) and disappearance from the material world.

The Thiruppaavai and Nachiar Tirumozhi are literary works that are in Tamil verse form and are exceptional in their philosophical, religious, and aesthetic content. Her contribution is even more remarkable considering that she was a girl of fifteen when she composed these.

Her first work is the Thiruppavai, a collection of thirty verses in which Andal imagines herself to be a Gopi or cowherd girl during the incarnation of Lord Krishna. She yearns to serve Him and achieve happiness not just in this birth, but for all eternity, and describes the religious vows (paavai) that she and her fellow cowherd girls will observe for this purpose.

The second is the Nachiar Tirumozhi, a poem of 143 verses. Tirumozhi, literally means "Sacred sayings". "Nachiar" means Goddess, so the title means "Sacred Sayings of the Goddess." This poem fully reveals Andal's intense longing for Vishnu.

Some of her popular songs include ‘Thoomani madathu’ in Hamir Kalyani, “Manivanna’ in Kunthalavarali and ‘thullum silambina kaal’ in Sankarabharanam.

Jayadeva 12th Century AD: He was a Sanskrit poet and his best known composition is the Gita Govindam in which the eternal and pure love between Krishna and Radha is mainly described. It is a lyrical poetry that is organized into twelve chapters. Each chapter is further sub-divided into twenty four divisions called Prabandhas. The prabandhas contain couplets grouped into eights, called Ashtapadas. Hence the whole composition is sometimes referred to as ‘ashtapadi’.

A very interesting anecdote associated with this composition is that, in the ecstasy of writing, he imagined a line where Krishna bows down to touch the feet of Radha. But he did not pen it down for the fear or confusion about whether he would be insulting God himself. In a confused state of mind, he went to have his bath. At that time, Krishna himself came to Jayadeva’s house in his form; Krishna picked up the ‘pen’ and wrote the verse with the line “dehi padapallavamudaaram”. This means “Krishna bows down his head to the lotus feet of Sri Radha.” Jayadeva’s confusion was cleared by the Lord himself.

Famous songs include Jaya Jagadheesha Hare set to multiple ragas and Rathi suka saare in Dwijavanthi.

Jayadeva was also instrumental in popularizing the Dasavatara, the ten incarnations of Vishnu in another composition, Dasakritikrite.
Sri Tallapaka Annamacharya 14th Century AD: He was a Telugu composer who composed around 36000 keerthanas at a very prolific composing rate of nearly one song a day. Many of his compositions are mainly in praise of Lord Venkateswara of Tirupathi. While enjoying popularity in his own days, his compositions were forgotten for over three centuries. They were later found engraved on copper plates, hidden for centuries inside the Sri Venkateswara temple at Tirumala, just opposite the Hundi, concealed in a very small room. Sri Annamacharya is remembered for his saintly life, and is honored as a great Bhakta/devotee of Bhagwaan Govinda. He has composed several songs on Lord Anjaneya also. He is also known as the “pada Kavitha Pitamaha” or the father/originator of padams. Which music rasika hasn’t heard about his Sriman Narayana in Bowli, Brahmam okate also in Bowli or the lilting Dolayam in Kamas not to speak of ‘Momujoopara’ in Behaag and ‘Mangaambudhi Hanumantha’ in Dharmavathi?

Purandara Dasar 15th Century AD: He is one of the most prominent composers of Carnatic music. He is widely regarded as the "father of Carnatic Music". Purandara Dasa addressed social issues in addition to worship in his compositions. His compositions are mostly in Kannada; some are in Sanskrit. He signed his compositions with the mudra (pen name), "Purandara Vittala". About 1000 of his songs are in vogue.

Purandara Dasa systematized the method of teaching Carnatic music which is followed to the present day. He introduced the raga Mayamalavagowlwa as the basic scale for music instruction and fashioned series of graded lessons. Purandara Dasa was the first composer to include comments on ordinary daily life in song compositions. He used elements of colloquial language for his lyrics. He introduced folk ragas into the mainstream, setting his lyrics to tunes/ragas of his day so that even a common man could learn and sing them. He also composed a large number of lakshya and lakshana geetas, many of which are sung to this day. His sooladis are musical masterpieces and are the standard for raga lakshana. Purandara Dasa was a vaggeyakara (performer), a lakshanakara (musicologist), and the founder of musical pedagogy.

Can any music rasika forget his ‘Baro Krishnayya” a ragamalika , ‘Narayana nimma” in Suddha Dhanyasi or Jagadho dharana in Kaapi, which are permanent inclusions in modern day concerts?

Arunagiri Nathar 15th Century AD: He was a Tamil poet who lived during the 15th century in Tamil Nadu, India. He was the creator of Tiruppugazh, a book of poems in Tamil in praise of the Hindu God Murugan. The Thiruppugazh composed by him, consisted of 16,000 songs, of which only about 1,365 have been traced. His poems are known for their lyricism coupled with complex rhymes and rhythmic structures. Thiruppugazh is one of the major works of medieval Tamil literature, known for its poetical and musical qualities, as well as for its religious, moral and philosophical content. Paragraphs from the thirupugazh are used even today, set to various ragams, mostly as concluding items of a concert. All of us would indeed have heard of Naada Vindu Kalaadhi (in Senchurutti), Kai thalai nirai kani (in Nattai), Eru Mayileri (in Mohanam) etc. etc…

Muthu Thandavar 17th Century AD: He lived in 17th century. He was a great composer of Carnatic music, though his contributions to Carnatic music have been largely forgotten and not many of his kritis are in vogue today. However, he is credited with being the early architect of the present day Carnatic krithi format, which consists of the pallavi, anupallavi and charanam.
He lived in the town of Sirkazhi in Tamil Nadu. Muthu Thandavar, along with Arunachala Kavi and Marimutthu Pillai are known as the Tamil Trinity of Carnatic music. Muthu Thandavar also composed several padams, short songs mainly sung accompanying Bharatanatyam performances. Some of these padams are still popular such as Teruvil Varano in raga Kamas and Ittanai tulambaramo in raga Danyasi.

**Bhadrachalam Ramdas 17th Century AD:** Kancherla Gopanna or Bhadrachala Ramadasu as he was popularly known was a 17th century Indian devotee of Rama and a composer of Carnatic music. He is one among the famous vaggeyakaras in the Telugu language. He is believed to have lived during the 17th century and is renowned for constructing a famous temple for Rama at Bhadrachalam. His devotional lyrics to Rama are famous in South Indian classical music as Ramadaasu Keertanalu. He also wrote Daasarathi Shatakamu with a 'makutamu' and 'Daasaradhee Karuna payonidhi', a collection of nearly 108 poems dedicated to the son of Dasaratha (Lord Rama). Some of his more famous pieces are ‘Enna Gaanu Rama Bhajana’ in Panthuvaram and Ethu ruga nanu in Naadanaamakriya.

Kavi Kunjara Bharathi:- His ancestors belonged to Tirunelveli district. His given name was Koteeswara Bharathi after his grandfather with the same name. His father was Subramanya Bharathi. His father and grandfather were also well known musicians as well as his maternal grandfather, Nandanur Nagabharathi. Koteeswara Bharthi, at the early age of 12 started composing Kirtanams and prabandhams in the praise of his favourite gods Muruga, Meenakshi Sundareswarar and Subrahmanya. When he was 18, he became critically ill and at this stage the legend says that the local deity appeared in his dreams and told him to compose songs in her praise in order to get well. He then fulfilled the deity’s wish and composed a prabhandham in the name of the deity and sang it in the temple. His most famous work, the Opera “Azhahar Kuravanji”, was composed in 1840. He was than given the title “Kavi Kunjaram” and was appointed as the “Asthana Vidwan” in the court.

The collection of his compositions includes, Azhahar Kuravanji in praise of Maliruncholamali azhahar, “Adaikkala malai” and ‘Kayarkani malai” in praise of Meenakshi Amman and Tiruvangaada Malai” in praise of Lord Venkatachalapathi. His other notable contribution is a collection called “Perinbha kirthanaigal”. Koteeswara Iyer is believed to be his grandson.

**Arunachala Kavirayar 18th Century AD:** Hails from Thanjavur district in Tamilnadu and lived in 18th Century. His popular works are all in Tamil and include the famous Rama Nataka Kirtana and Ajomukhi Natakam. The Rama Natakam Kirtanam had the Kamba Ramayananam as a model and he composed songs describing all events in Rama’s life. The very popular ones amongst his several compositions are ‘Aen Palli Kondeerayya’ in Mohanam, ‘Anda Rama Soundaryam’ in Kedaragowlwa’ and the most popular ‘Yaaro evar yaaro’ in Bhairavi.

**Oothukadu Venkata Kavi 18th Century AD:** He was a very prominent composer of Carnatic music. He lived in South India in the present-day state of Tamil Nadu. Also known by the name Oothukadu Venkatasubba Iyer, he is attributed to over 400 compositions. These were handed down from generation to generation by the descendants of the composer's brother's family. Venkata Kavi's compositions reveal that he was a complete master of the science and art of
music in all senses of the term – melody, rhythm or lyrics and was eloquent in Sanskrit and Tamil. He was proficient in a variety of musical forms such as the kriti, tillana and kavadichindu. He used talas and themes that not many other Carnatic composers have preferred to handle. His compositions are a blend of a high degree of scholarship on a variety of subjects and inspired expression, lending them for dance choreography too. Several pieces also reveal his humility, reverence for the great personalities before his times (like Jayadeva or Adi kavi Valmiki) and the high state of bliss that he probably experienced almost ceaselessly.

He is famed for using rare ragams like Malavi and Umabharanam and also a few that are seldom used today like Balahamsa and Rasamanjari. In some instances, his works are the first or only ones to be available in a given raga such as SriShivanayike in Lalitagandharvam and Padasevanam in Deeparam.

One of his very famous compositions is Taye yashoda in raga Todi, where the gopikas are complaining to Yashoda about her son Lord Krishna. This song has eight charanams and each one describes the pranks of Krishna very humorously. Not so well known is the reply by Krishna to every one of these charges in another piece, Ilai Illai in Mohanam, also with eight charanams. His ever popular compositions are Kuzhaloodhi manemellam in Kamboji, Alai payudhe in Kaanada and Swagatham Krishna in Mohanam.

Shyama Sastri 18th-19th Century AD: He is one of the most renowned composers of Carnatic music. He is the oldest among the Trinity of Carnatic music, Thyagaraja and Muthuswamy Dikshithar being the other two. Although Syama Sastri did not compose as many kriti-s as his two prolific contemporaries, his compositions are equally well known. It is said that he composed about three hundred pieces in all, of which about 32-35 are in vogue now. He composed in Telugu, Sanskrit and Tamil, mostly on goddess Kamakshi. He composed kritis, varnams and svarajatis. He was probably the first to compose in a new form of the svarajati musical genre. Prior to this the svarajati was primarily a dance form, and was close in structure to the dance varnam (padavarNam). His set of three famous svarajatis is intended to be sung in concert rather than danced, and is sometimes referred to as "ratna traya" (three jewels). They are in ragas Bhairavi, Yadukulakamboji and Todi, and are called Kamakshi Anudhinamu, Kamakshi Padhayugame, and Raave Himagiri Kumari, respectively. He was renowned for his ability to compose in the most complex of Talas. He was as adept in composing in rare ragas as he was in composing with the popular ones. He was widely revered for his voice and singing ability during his time.

Thyagaraja 18th-19th Century AD: He was born as Karkala Ramabrahmam and went on to become one of the greatest composers of classical South Indian music. He, along with his contemporaries Muthuswami Dikshitar and Shyama Shastry, forms the Trinity of Carnatic music. He was a prolific composer and highly influential in the development of the South Indian classical music tradition. Tyagaraja composed thousands of devotional compositions, most of them in praise of Lord Rama — most of which remain very popular even today. Of special
mention are five of his compositions called the Pancharatna Krithis in the ragas Nattai, Gowla, Arabhi, Varali and Shree, that are often sung in programs in his honor.

In addition to 700 + kritis, Tyagaraja composed two musical plays in Telugu, the Prahalada Bhakti Vijayam and the Nauka Charitam. Prahlada Bhakti Vijayam is in five acts with 45 kritis set in 28 ragas and 138 verses, in different metres in Telugu. Nauka Charitam is a shorter play in one act with 21 kritis set in 13 ragas and 43 verses. The latter is the most popular of Tyagaraja's operas, and is a creation of the composer's own imagination and has no basis in the Bhagavata Purana. It is often said that Tyagaraja's works are some of the best and most beautiful literary expressions in Telugu language. Perhaps there is no concert happening today without at least one of his compositions being rendered!

**Muthuswamy Dikshithar 18th-19th Century AD:** He was a great composer and is one of the Musical Trinity of Carnatic music. His compositions, of which around 500 are commonly known, are noted for their contemplative nature and for capturing the essence of the raga forms through the vainika (veena) style that emphasises gamakas. His compositions are mainly in Sanskrit and rarely in manipravalam and they are widely sung and played in classical concerts of Carnatic music.

According to legend Muthuswami visited Tiruttani. There, while he was immersed deep in meditation, an old man appeared and asked him to open his mouth. He dropped sugar candy into his mouth and disappeared. As he opened his mouth, he had a vision of the deity Muruga and Dikshitar burst forth into his first composition "Shri Nathadi Guruguho" in the raga Mayamalavagowla.

He then went on a pilgrimage visiting and composing at several temples all over India.

On his return to Tiruvarur, he composed on every deity in the Tiruvarur temple complex including Tyagaraja (an amsha of Lord Shiva), the presiding deity, Nilotpalambal, his consort, and the Goddess Kamalamba. This is when he composed the famous Kamalamba Navavarna cycle, filled with exemplary sahityas which proved to be the showcase of his compositions. He continued to display his prowess by composing the Navagraha Kritis in praise of the nine planets in nine different talams. The sahitya of the songs reflect a profound knowledge of the Mantra and Jyotisha sastras. The Nilotpalamba Kritis is another classic set of compositions which revived dying ragas like Narayanagaula, Purvagaula, and Chayagaula

**Swathi Thirunal 19th Century AD:** The royal composer lived in the early 19th century and was the crown prince and later king of the kingdom of Travancore in modern day Kerala. He surrounded himself with musicians (like Shad kaala Govinda Maaraar – who could sing a pallavi in 6 speeds!) in his short life span of 33 years and gained immense scholarship in music. Famous at his court were the Tanjore quartet and the great Malayalam poet Irayimman Thampi. His literary contribution includes the Bhaktha Manjari, an exposition of 1000 slokams, addressed to Lord Padmanabha, the family deity of the royal family and of his capital city Thiru anantha puram.

Swathi thirunal Maharaja demonstrated his literary prowess, when he composed about 400 songs in all forms of Carnatic music like Padavarnam, Thanavarnams, Krithis, Swarajathis, Ragamalikas, Javali, Thillana, Bhajan and even the north India style of Drupad. He composed in
about 6 languages mainly Malayalam and Sanskrit. He is also reputed to have handled rare ragams like Lalitha panchamam, saranganattai or gopika vasantham with meticulous ease. Some of his very popular compositions are the ata talam varnams in Sankarabharanam and Kamboji, Bhogeendra sayinam in Kunthalavarali, Saarasaksha in Kamavardhini, Deva deva kalyayami in Mayamalava gowla and of course the captivating th illana in Dhanasree. He is the composer of the ever green raga malika Bhavayami Raghuramam.

Irayimman Thampi 19th Century AD: Ravi Varman Thampi better known as Irayimman Thampi was a Carnatic musician as well as a music composer from Kerala, India, who composed mainly in chaste Malayalam. He was a vocalist in the court of Maharaja Swathi Thirunal. His compositions include the lullaby Omanathinkal Kidavo, usually rendered as a ragamalika, Karuna cheiyvan enthu thamasam (Yadukula kamboji) etc.

Patnam Subramanya Iyer 19th Century AD: He was a post trinity composer par excellence and singer of Carnatic music. Subramaniya Iyer followed the traditions of the great composer Tyagaraja and is believed to have left behind only about one hundred compositions, almost all of which are popular in the music circuit currently and are mostly in Telugu.

Subramaniya Iyer was born in Thiruvaiyaru in Thanjavur district of Tamil Nadu. His family had a long history of musical involvement - his father Bharatam Vaidyanatha Iyer was adept at both music and Sastra and his grandfather Panchanada Sastri was the court musician in the court of Serfoji Maharaja of Thanjavur. Subramaniya Iyer learnt music from his uncle, Melattur Ganapati Sastri and later under Manambuchavadi Venkatasubbayyar.

Subramaniya Iyer spent a long time in Chennapatnam (Chennai). This gave Subramaniya Iyer the prefix to his name. Many of his students such as Mysore Vasudevachar, Poochi Srinivasa Iyengar and Tiger Varadachariar became famous composers and vocalists.

Patnam Subramania Iyer is credited with the famous varnams, Era Napai in Thodi, Evvari Bodhana in Abhogi, valachi vachi a ragamalika varnam and all time hit krithis like Marivere dikkevarayya in Shanmughapriya and Latangi

Koteeswara Iyer End of 19th, 20th Century AD: Lived in the 20th Century and is perhaps the trendsetter for “dual career”. He was professor of English Language and Carnatic music composing started out as his pass time. He has a lot of aspects in common with Muthuswamy Dikshithar. Like Dikshithar, he experimented with composing in all 72 melakartha ragams, he wove the name of the raga into his composition, and he also died on the day of Dikshithar’s death anniversary – Diwali Day. His very popular works include Sri Venugopala in Durbar, Vaarana Mukhava (hamsadhwani) and Gaanaamuda Paanam in Jyothiswaroopini.

Papanasam Shivan 20th Century AD: One of the most famous contemporary composers, he is known as the Tamil Thyagaraja in recognition of his immeasurable contribution to Tamil Music. M.S.Subbulakshmi, D.K.Pattammal, G.N.Balasubramaniam were all his contemporaries who started proliferating his compositions in the world of pure Carnatic music, although Sri Shivan
had his first bearings in the film industry. Papanasam Shivan composed in chaste tamil and his compositions are known for very creative notations.

He was a resident of Mylapore in Chennai and hence an ardent devotee of the presiding deity of the town, Lord Shiva (Kapaleeswarar) and Goddess Parvathi (Karpagaambal). Muruga or Karthikeya also featured prominently in his compositions such that more than 85% of his compositions invoke these three deities.

Being a recent composer, almost all his 2000 odd compositions are available in archives. Carnatic music rasikas all over the world have been enthralled many a time by ‘Srinivasa Thiruvenkatam’ in Hamsanandi, ‘Naan oru vilayaattu bommaya’ in navarasakaanada or Kaa va, kanda vaa in varali. He seems to have been obsessed with the melakarta ragam Karaharapriya in which he brought forth compositions starting with all the seven swaras (notes). Like for eg. ‘Appan avathartha kathamritham” in Sa, Srinivasa Thava Charanam in Ri, Senthil Andavan (Ga), Maname Kanamum (Ma), Paraamukham Aenayya (Pa), Dayavillaya Dayalo (Da), Janaki Pathe (Ni). All of them are very unique masterpieces with different variations of the same ragam creating different moods and charting distinctive yet different courses in Karaharapriya.

Modern Day Composers 21st Century AD: There are several gayakas, vainikas, vaggeyakaras and hugely sought after performing artists, who are into music composing. Many sweet lyrics and melodies have been brought forth by the creative minds and pens of several of our contemporaries. Foremost amongst them are Smt. Ambujam Krishna, Dr. M. Balamurali Krishna, Sri. Lalgudi Jayaraman, Dr. S. Ramanathan, Sri. T.M.Thiagarajan, Chithraveena Ravikiran and Sri Srimushnam Raja Rao.

All of them have contributed immensely in their own ways and enriched the ocean that is Carnatic Music.

-Santhi Mahadevan
CURRICULUM/SYLLABUS AT THE PRANAVAM SCHOOL OF MUSIC

Pranavam School of Music takes in students at the following levels. The students are also promoted through the following levels. Appropriate theory lessons are taught at the respective levels. Practical lessons are described below. A student should have completed learning all lessons listed in one level and vocally execute the lessons of that level very well, in order to get promoted to the next level. Direct entries at any level except Basic I, shall require the student to be well versed in the lessons of all previous level/s.

1. **Basic I** -- All varisais (Sarali, Jantai, Dhattu, Hechusthayi, Mandarasthayi and all Saptha Taala Alankaras.
2. **Basic II** – Geethams (Minimum 10)
3. **Basic III** – Swarajathi (at least three), jathiswarams (at least three) and some small Keerthans, Devarnamas and Utsava Sampradaya/Divyanama Krithis.
4. **Intermediate I** – Adi Taala Varnams (Minimum 6-8), Small Keerthans (Minimum 8-10), All the basic lessons in aakaaram in three speeds.
5. **Intermediate II** – Adi tala Varnams (should know 8-12), Krithis (4-8) in taalas other than Adi, at least one thillana and other items like kavadi chindu, Thirupugazhs, Devarnamas.
6. **Intermediate III** – At least one Ata Tala Varnam, One Pancharatna Krithi, More Krithis in ragas not learnt so far and in taalas other than adi and roopakam, Padams or Javalis
7. **Senior I** – At least two more Ata Tala Varnams, One more Pancharatna Krithi, two speeds of all Adi and Ata tala Varnams learned so far, at least one Navagraha Krithi, one or more of the Navaavaranams, start of Manodharma Sangeetham (kalpanaswarams)
8. **Senior II** – At least one of Shyama Shastri’s Swarajathis, More Adi tala varnams and two more Ata Tala Varnams, One more Pancharatna Krithi, More of other Krithis, Kalpanaswarams and other aspects of manodharma sangeetham (including Ragam and Neraval singing).
9. **Advanced I** – Two more Shyama Sastri Swarajathis, concentration on Manodharma Sangeetham, Spot singing of Kalpanaswarams, Small, simple RTPs, concert singing for at least 1 to 1.5 hours)
10. **Advanced II** – All varnams learnt so far in at least three speeds, learn all Pancharatna Krithis and all Navagraha Krithis, all navaavaranams, Manodharma singing, RTPs and concert performance for at least 2-2.5 hours.
Our Gurus, our parents, family and friends, all well wishers and music lovers

All students of Pranavam and their parents


Sri. Malolan and Kesari Foods for catering,

Ms. Keerthika for website maintenance

Mrs. Madhu Kapoor (Caddy printing) for brochure printing

Student and parent volunteers – cannot thank them enough – for tri-board presentation of the students’ homework, for being on various committees (reception, transport, food, stage décor, stage management, student discipline, ambience etc.), for photography and video, sound adjustments and management.

Garland Plaza theater authorities and Mr. Markeef.

Blue Ribbons Trophies and Awards for all the mementoes and plaques.

Mrs. Susan Dendinger and Mrs. Viji Iyengar for the risers.

MC- Govind Krishnan.
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In the service of God through music