

**ADDRESS BY THIRU. BANWARILAL PUROHIT, HON'BLE GOVERNOR OF
TAMIL NADU AT THE CARNATIC CULTURAL EVENING ORGANISED BY
SOUTH ZONE CULTURAL CENTRE AND BHARATIYA VIDYA BHAVAN AT
BHAVAN'S TAG AUDITORIUM, CHENNAI ON 27.07.2018 AT 7.30 P.M.**

Anaivarukkum Maalai Vanakkam

Distinguished Invitees

Ladies & Gentlemen

It gives me joy to be here at this cultural confluence of Mridangam and Ghatam being organised by the Bharatiya Vidya Bhavan and the South Zone Cultural Centre at which two of the leading musicians of India. Thiru Umayalpuram Sivaraman and Thiru Vikku Vinayagaram, both doyens of Carnatic music will be displaying their repertoire of skills and talent. By virtue of their long association with the fine arts they have become household names not only in India but even abroad. It is therefore no wonder that they have been decorated with the Padma Vibhushan and Padma Bushan awards by the Government of India.

Carnatic music, is one of two main subgenres of Indian classical music that evolved from ancient Indian traditions, the other subgenre being Hindustani music, which emerged as a distinct form because of Persian influence after the 12th century in North India.

Like all art forms in Indian culture, Carnatic music is believed to be a divine art form is venerated as symbolic of nada brahman. Ancient treatises also describe the connection of the origin of the swaras, or notes, to the sounds of animals and birds and man's effort to simulate these sounds through consistent observation. The Sama Veda, which is believed to have laid the foundation for Indian classical music, consists of hymns from the Rigveda, set to musical tunes which would be sung using three to seven musical notes during Vedic yajnas. The Yajur-Veda, which mainly consists of sacrificial formulae, mentions the veena as an accompaniment to vocal recitations.

Owing to Persian influences in North India from the 12th century onwards, Indian classical music began to diverge into two distinct styles — Hindustani music and Carnatic music. By the 16th and 17th centuries, there was a clear demarcation between Carnatic and Hindustani music; Carnatic music remained relatively unaffected by Persian and Arabic influences. It was at this time that Carnatic music flourished in Vijayanagara, while the Vijayanagar Empire reached its greatest extent. Purandara Dasa, who is known as the “father (Pitamaha) of Carnatic music”, formulated the system that is commonly used for the teaching of Carnatic music. Venkatamakhin invented and authored the formula for the melakarta system of raga classification in his Sanskrit work, the Chaturdandi Prakasika (1660 AD). Govindacharya is known for expanding the melakarta system into the sampoorana raga scheme – the system that is in common use today.

Carnatic music was mainly patronized by the local kings of the Kingdom of Mysore, Kingdom of Travancore, and the Maratha rulers of Tanjore in the 18th through 20th centuries. It was in the 18th century that Tyagaraja, Muthuswami Dikshitar and Syama Sastri who are regarded as the Trinity of Carnatic music composed their kritis.

Subsequently it was enriched by many other great composers like, Papanasam Sivan, Swati Thirunal, Annamacharya and Arunagiri Nathar.

The basic elements of sruti (the relative musical pitch), swara (the musical sound of a single note), raga (the mode) and tala (the rhythmic cycles) form the foundations of a composition in Carnatic music. Carnatic music is mainly sung through compositions, especially the kriti (or kirtanam).

Improvisation in raga is the soul of Carnatic music – an essential aspect. "Manodharma Sangeetam" or "kalpanaSangeetam" ("music of imagination") as it is known in Carnatic music, embraces several varieties of improvisation.

The main traditional forms of improvisation in Carnatic music consist of the following:

- Alapana
- Niraval
- Pallavi
- Ragam
- Swarakalpana
- Tanam

Zonal Cultural Centres were established with a view to bring the cultural diversity of country closer to the people by breaking barriers of distance and language.

The Seven Zonal Cultural Centres including the South Zone Cultural Centre have been promoting, propagating and preserving our cultural wealth by organizing programmes on the various art forms, arranging training programmes and workshops etc and also by documenting the works of art.

The Bharatiya Vidya Bhavan which was set up in 1938 has as its mission the preservation and propagation of the rich cultural heritage of India so as to ensure its continuance from generation to generation. It has its firm faith in Sarva Dharama Sama Bhava. The Bhavan's credo is An No Bhadraha Krathavo yanthu Vishwataha- Let Noble Thoughts Come to us from every side.

I am happy to be here at this function being organised by the South Zone Cultural Centre with the Bharatiya Vidya Bhavan to honour two great percussionists of Tamil Nadu. Rich tributes have been paid to the genius of Thiru Sivaraman and Thiru Vinayagaram. Being Padma awardees gives them an added importance. It is a matter of delight for me to be felicitating them in your midst. May the blessings of God be showered on them in abundant measure.

The Organisers of this programme deserve a special appreciation from all of us. May the cultural institutions of India grow stronger with time and cement foundations of our nation to make our people great.

Nandri Vanakkam

Jai Hind.