

This handout will give you a bird's eye view of the people who will speak today. It will also give you an idea of the authors and the papers that they will present.

SI-5 Handout Material

इच्छन्ति देवाः सुत्वं
न स्वप्नाय स्पृहयन्ति।



The *deva*-s love the performer of yajña,
not the one who slumbers.
-Rgveda 8.2.18

**Swadeshi
Indology**

Infinity Foundation India



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Concept Note

**INFINITY FOUNDATION INDIA IN COLLABORATION WITH
BHARATIYA VIDYA BHAVAN, BANGALORE AND
IGNCA REGIONAL CENTRE, BANGALORE PRESENT
SWADESHI INDOLOGY CONFERENCE SERIES – 5
KARNĀṬAKA ŚĀSTRĪYA SAṄGĪTA - ITS PAST, PRESENT AND
FUTURE**

Reaffirming the Sanātana Dhārmic Roots of this divine music culture

Of the various *vidyā*-s that originated in India, *Adhyātma-vidyā* and *Saṅgīta-vidyā* are quite prominent. Since time immemorial, spirituality and music in India have grown hand in hand. Music in ancient India was considered as *Gāndharva Veda*, an *Upa-Veda* of *Sāmaveda*, the root of which is nothing but ‘*Om*’ - the primordial sound. *Karnāṭaka Śāstrīya Saṅgīta* (Carnatic Music as it is popularly called), the present evolved form of the ancient music system of India, is known for its sublimity and uniqueness, and stands apart when compared to other forms of music across the globe. Carnatic music is no doubt art music - a system which has the most sophisticated and advanced *rāga* and *tāla* systems, an infinite corpus of outstanding musical compositions, the concept of absolute/creative music or ‘*manodharma saṅgīta*’ and much more. However, it is equally true that it is also devotional/sacred` music - a system that is so much tied to and integrated with its Vedic/ Sanātana Dhārmic roots and with Hindu culture and ethos, that all its *Rāga*-s, *Tāla*-s, *Gamaka*-s and *Sāhitya*-s are meant to be carriers of the greatness of Hindu deities, scriptures, themes and concepts.

However, from the past few decades, (and more so in the past five years or so) this divine music culture has been subject to various kinds of disruptive narratives in the form of demeaning its spiritual preponderance, accusing its sacred dimension as being oppressive and projecting it as an entirely secular art form, separating it from its underlying metaphysics, undermining the



greatness of our composers, creating divides within the tradition on the basis of language, caste, gender, etc. While the role of a perennial and multi-dimensional conspiracy by several anti-Hindu forces cannot be unnoticed at all, the biggest problem we face here is the ‘Insiders’; cultural transgressions on the part of our own artists. Many of our popular musicians seem to go all out in negating the role of *sāhitya* in our musical compositions and completely removing the religious or ‘*Bhakti* element’ which is the essence of Carnatic music. On the pretext of popularising Carnatic music and making it reach to the masses, our music is only becoming more diluted and distorted.

There is also this phenomenon of Hindu Carnatic classical singers falling into the trap of believing that “God is one, music has no religion, no language, no barriers” and so on and therefore singing compositions in praise of gods of different faiths. They do not realise that this is leading to a gradual cultural appropriation that is taking off things that are holistically and intrinsically part of the Hindu worldview and using them to propagate other faiths that believe in explicit proselytization to increase their numbers.

Similar and much older trends can be seen with respect to knowledge systems like Yoga and Āyurveda as well as popular art forms like Bharatanāṭyam, Yakṣagāna and Kūḍiyāṭṭam. Here again, the bigger problem is our own practitioners, institutes and academies who, usually through ignorance regarding the manifold implications, not only encourage, but actively involve in and propagate such perversions of the traditional Hindu art forms/knowledge systems.

Keeping in mind the larger picture of Hindu arts and culture, there is a dire need to preserve the richness and greatness of Carnatic music for the future generations and protect it from further vandalism. If constructive attempts are not made to assert, re-establish and reclaim the identity of this art form, to reiterate its Indian/Hindu origin to the world and to maintain it in its purest, chaste and aesthetic form, in a few years from now, a completely distorted discourse based on misrepresentations and false claims may dominate the Carnatic Music scene. We may no longer be able to conduct *Ārādhana*-s of our great saint composers or sing songs of our composers on our Gods in our concerts.



Against this backdrop, we propose to hold an exclusive conference under the Swadeshi Indology series, mainly to expose this ongoing damage to this sacred art form and ultimately to Sanātana Dharma. The conference proposes to examine, analyse and respond to this ‘Digestion Syndrome’, a theory propounded by Sri Rajiv Malhotra. It also aims to bring about a game-changing impact, to refute the current undesirable positions in a measurable way and to thereby prevent the ensuing cultural appropriation. Below is a list of topics that can be considered for paper presentations, plenary sessions and panel discussions.

I. Role of *Sāhitya* in Carnatic Musical compositions and the non-translatables of Carnatic Music

This theme brings in the elements of *bhakti*, the rich Hindu symbolism, the purānic and other epic references all of which tie it firmly to Hinduism. The various *rāga* and *tāla* names, technical terms like *nāda*, *śruti*, *rāga*, *mela*, *laya*, *gamaka*, *saṅgati*, *kāla*, *kālapramāṇa*, *manodharma*, *anuloma*, *pratiloma*, *avadhāna*, etc., which have significance philosophically/spiritually/metaphysically, are all essentially non-translatables since they are invariably tied to Sanātana Dharma at various levels and cannot be translated to any other language.

II. Carnatic Music: a bastion of "Brahminical Patriarchy"?

There have been various claims made to the above effect. Papers under this theme examine the viability of this proposition factually, by discussing the achievements of non-Hindu/non-brahmin/female musicians through the ages.

III. Experimentation in Carnatic Music: how far is too far? OR

Carnatic music: the way ahead

What is perceived as authentic Carnatic music and the various means of popularising it are discussed under this head. This includes the changes that have happened in the artform historically and the way it is headed now. We propose to discuss what can be done and what is out of bounds. This section also aims at identifying ‘Poison Pills’ like Vedic origin, predominance of *Bhakti*, significance of *Sāhitya* that is essentially about Hindu deities and themes, undeniable greatness of our *vāggeyakāra*-s most of whom are saints, spiritual masters and self-realised souls, integration with temple traditions, pooja rituals and festivals - which



are mandatory and essential parts of the tradition, that cannot be reconciled with Abrahamic metaphysics and whose removal or reinterpretation amounts to grave distortion.

IV. Role of patronage in Carnatic music: Past, present and future

An important factor in sustaining an artform is the patronage it receives. While *rājāśraya* or royal patronage is gone, music is being sustained through *janāśraya* or patronage of commoners. However, any democratization results in dilution. There is also the problem of hijacking this means to promote an ideology via money and lobbying powers. The necessity of educating patrons and recognizing the possibilities of U-turn being effected are also a part of this theme.

V. Carnatic Music as a field for Breaking India forces

As has been demonstrated well in *Breaking India*, the eye-opening book by Rajiv Malhotra and Aravindan Neelakandan, classical music and dance forms are two of the very many means used by evangelicals for conversion. The desacralisation and the subsequent Christianisation of music in various manners, the sustained effort that is being put forth with missionary zeal (pun fully intended), the role of media, academia and intellectuals in mainstreaming the idea to make it acceptable - all these need to be dealt with.

While this is by no means an exhaustive list of the aspects that we need to consider in this conference, we hope to make a promising beginning by addressing the above concerns.



Schedule

SWADESHI INDOLOGY CONFERENCE SERIES – 5
KARNĀṬAKA ŚĀSTRĪYA SAṄGĪTA - ITS PAST, PRESENT AND FUTURE
Reaffirming the Sanātana Dhārmic Roots of this divine music culture

Date: Saturday, 30th March 2019

Venue: Khincha Auditorium, Bharatiya Vidya Bhavan, Race Course Road, Bangalore

SCHEDULE

MC: Smt. Manogna Sastry

TIME	PROGRAMME/EVENT	SPEAKER/PERFORMER
8.30 AM – 8.50 AM	Nagaswara recital	Smt. Prabhavathi and Sri. Palanivel
8.50 AM – 9.00 AM	INAUGURATION Lighting the Lamp	Sri Sri Yadugiri Yathiraja Swamiji
9.00 AM – 9.30 AM	Welcome & Keynote address	Sri Rajiv Malhotra
9.30 AM – 9.45 AM	Talk by Chief Guest	Sri Mohandas Pai
9.45 AM – 9.55 AM	Talk by Guest of honour	Dr. Sumathi Krishnan
9.55 AM – 10.05 AM	SI-3 volume release	Sri Sri Swamiji
10.05 AM – 10.20 AM	Asheervachanam	Sri Sri Swamiji
10.20 AM – 10.30 AM	Vote of thanks	Smt. Meera Kannan
10.30 AM – 10.45 AM	TEA BREAK	
10.45 AM – 11.15 AM	Plenary Talk 'Music – Classical and Folk'	Dr. R. Nagaswamy
11.15 AM – 12.30 PM	SESSION – 1 Paper presentations Tyagaraja Kritis are universal	Chair: Dr. T.S.Sathyavathi Dr. Korada Subrahmanyam



	The Music of Muttusvami Dikshita – a window into his personality	Smt. Gayathri Girish
12.30 PM – 1.15 PM	LUNCH	
1.15 PM – 2.45 PM	SESSION – 2 Paper presentations Experimentation in Carnatic Music – How far is too far Role of Patronage in Carnatic Music – Past, Present and Future The Non-translatables of (South) Indian Music	Chair: Sri N.S.Krishnamurthy Dr. Radha Bhaskar Sri Arvind Brahmakal Smt. Vrinda Acharya
2.45 PM – 3.45 PM	Panel Discussion on ‘Recent trends in Carnatic Music – is there anything wrong? If yes, what needs to be done?’	Moderator: Dr. Radha Bhaskar Panellists: Dr. T.S. Sathyavathi, Sri. Melakaveri Balaji, Sri N.S. Krishnamurthy and Sri Lalitharam
3.45 PM – 4.00 PM	TEA BREAK	
4.00 PM – 5.30 PM	SESSION – 3 Paper presentations Christian attempts to appropriate Carnatic music: A historical overview Is Carnatic Music a bastion of Brahminical patriarchy? “A Southern Music - The Karnatic Story” a semi- autobiographical musing?	Chair: Dr. K.S.Kannan Jataayu Dr. Arathi V.B. Dr. V. Ramanathan
5.30 PM – 6.00 PM	VALEDICTORY	Sri V. Nagaraj Dr. Deepti Navaratna



Speakers, Participants, their bios and abstracts

Inauguration

Guests and Speakers

Asheervadam

For 878 years, since Sri Ramanuja ascended Parama-padam in 1137 A.D., the 74 simhasana-adipatis & others (Jeers, ekangis, kankaryaparALs,...) have carried out His instructions dutifully and His Sishya Parampara have greatly advanced the Bhagavat Ramanuja Darshanam, through the combined anugraham of Sriman Narayana, Sri Maha-Lakshmi & Sri Emberumannar.

Yathiraja Mutt was established by Sri Ramanuja around 1090 A.D. and entrusted the first Jeer as Sri Deyshaayee Kelvi Tirunarayana Jeer.

The present progressive 41st pontiff, **Sri Yathiraja Narayana Ramanuja Jeer Swami**, who is an effective community program manager by Himself, adorned the Peetam on 25.Nov.2014. His practical guidance-insights have culminated in the ongoing mission 'Rush towards Ramanuja' of 10+ diverse projects, since mid-2009, invoking a Transformational change, towards an enhanced understanding of Sri Ramanuja's vision & kindness, among the general public.

Keynote Speaker

Sri. Rajiv Malhotra is an internationally known researcher, writer, speaker and public intellectual on current affairs as they relate to civilizations, cross-cultural encounters, religion and science. He studied physics and computer science, and served in multiple careers including: software development executive, Fortune 100 senior corporate executive, strategic consultant, and successful entrepreneur in the information technology and media industries. At the peak of his career when he owned 20 companies in several countries, he took early retirement at age 44 to pursue philanthropy, research and public service. He established Infinity Foundation for this purpose in 1994.

Rajiv has conducted original research in a variety of fields and has influenced many other thinkers in India and the West. He has disrupted the mainstream thought process among academic and non-



academic intellectuals alike, by providing fresh provocative positions on Dharma and on India. Some of the focal points of his work are: Interpretation of Dharma for the current times; comparative religion, globalization, and India's contributions to the world.

He has authored hundreds of articles, provided strategic guidance to numerous organizations and has over 400 video lectures available online. His following game-changing books are a good resource to understand him deeper:

- [Academic Hinduphobia](#)
- [The Battle For Sanskrit: "Is Sanskrit political or sacred, oppressive or liberating, dead or alive?"](#)
- [Being Different: An Indian Challenge to Western Universalism](#)
- [Breaking India: Western Interventions in Dravidian and Dalit Faultlines](#)
- [Indra's Net: Defending Hinduism's Philosophical Unity](#)

Besides these, his writings became the center of discussion in the book, "Invading the Sacred".

His latest activities and talks are being actively featured at his Facebook site: [RajivMalhotra.Official](#). Currently, Rajiv Malhotra is the full-time founder-director of Infinity Foundation in Princeton, NJ. He also serves as Chairman of the Board of Governors of the Center for Indic Studies at the University of Massachusetts, Dartmouth, and is adviser to various organizations. Infinity Foundation has given more than 400 grants for research, education and community work. It has provided strategic grants to major universities in support of pioneering programs including: visiting professorships in Indic studies at Harvard University, Yoga and Hindi classes at Rutgers University, research and teaching of non-dualistic philosophies at University of Hawaii, Global Renaissance Institute and a Center for Buddhist studies at Columbia University, a program in religion and science at University of California, endowment for the Center for Advanced Study of India at University of Pennsylvania, lectures at the Center for Consciousness Studies at University of Arizona. To know more about the foundation, please go to [Infinity Foundation's Website](#)

Chief Guest

Sri. Mohandas Pai was an integral part of the Infosys team that enabled the first listing of an India-registered company on NASDAQ and the first sponsored secondary offering of American Depository Shares by an Indian company. He was voted the 'CFO of the Year' in 2001 by IMA India. He won the 'Best CFO in India' award from Finance Asia in 2002, and 'Best Chief Financial Officer in India' in the Best Managed Companies poll conducted by Asia Money in 2004. Mohan has been actively working with regulators to improve the business ecosystem. He was a member of the Kelkar Committee,



constituted by the Ministry of Finance, Government of India for reforming direct taxes, the Non-Resident Taxation Committee and the High Powered Committee on e-Commerce and Taxation. He is currently a Board Member at SEBI. Mohan believes that illiteracy and lack of education are the roots of social backwardness, and has, as a result, worked extensively in the basic education sector. He brings to Manipal Global Education Services, his insights of the Indian system, his international exposure, his deep understanding of the financial system, his experience in building an international brand and the personal credibility he enjoys with business leaders. Mohan holds a Bachelor's degree in Commerce from St Joseph's College of Commerce, Bangalore, and a Bachelor's degree in law (LLB) from Bangalore University. He is also a fellow member of the Institute of Chartered Accountants of India (ICAI), and a Trustee of the International Accounting Standards Committee Foundation, the body that oversees the International Accounting Standards Board. He is also one of the trustees of the Akshaya Patra Foundation which aims to deliver midday meals to school children and has in 2019, achieved the unique feat of feeding 4 billion meals since its inception and the 4 billionth meal was served to a student by the Hon'ble PM of India Shri. Narendra Modi.

Guest of Honour

Dr. Meenakshi(Sumathi) Krishnan is a Carnatic vocalist, a musicologist and researcher. She is a senior disciple of Sangita Kalanidhi Smt. R.Vedavalli. She is one of the Secretaries of Music Academy Madras and currently is the Director of the Research Centre at the Music Academy and the Convener of the Advanced School of Carnatic Music.

She has written a book titled 'Muthuswami Dikshitar and Tiruvarur' describing in detail the temple as well as compositions like the Kamalamba Navavaranam, Tyagaraja and Neelotpalamba Vibhakti kritis of Muthuswami Dikshitar. This has been published by the C.P. Ramaswami Iyer Foundation, Chennai.

Having traveled widely, she has a good knowledge of many languages such as Tamil, Hindi, Bengali, Telugu and Sanskrit.

Many of her articles on music have been published in music magazines and journals. An article on 'The Ideal Voice- Its Care and Management' has been published in the prestigious Sangeet Natak Akademi Journal, New Delhi. This article has researched references to the voice and its classification in various musical treatises and Sikṣas.



She has been a performing musician and an active participant in several seminars all over India. She has also given many lecture demonstrations that have been received very well.

Plenary Speaker

Padma Bhushan Awardee Dr. R Nagaswamy is a world-renowned expert in the field of Art (including Archaeology, museums, temple culture, history, epigraphy), numismatics, music, dance, public affairs, ancient law and society, literature and education and has earned international distinction in Art and Culture. He has appeared as expert witness in many high profile cases most spectacularly in the following two cases. He was an expert witness in the London High Court on behalf of the Government of India and it was his testimony which helped bring back the Nataraja back to Tamil Nadu India. He was also expert witness in the Allahabad court, Lucknow branch in the Rama Janmabhumi/Babri Masjid demolition case deposing for a full 26 days before the court to confirm the existence of a temple beneath the mosque based on the excavation undertaken by the Archaeological Survey of India. An Archaeologist by profession, he retired as Director of Archaeology, Government of Tamil Nadu. He has also established an Institute of Epigraphy to train students in Epigraphy and Archaeology. He has been bestowed with many awards, fellowships and titles notable among them the title of *Kalaimamani* bestowed on him by the Government of Tamil Nadu under the Chief Ministership of Late Selvi J Jayalalitha. Dr. Nagaswamy has completed his Masters in Sanskrit from Madras University and has PhD from Deccan College, Pune. He has published 54 books and produced 13 dance dramas apart from conducting excavations in 10 historic cities as part of his Archaeological work. Dr. Nagaswamy has been appointed as honorary faculty member of Arsha Vidya Gurukulam by Pujya Shree Dayananda Saraswati Swamigal and awarded the title *Vidya Seva Ratna* by Sri Kanchi Kamakoti Pithadipathy Sri Jayendra Saraswati Swamigal.

Synopsis of the plenary on Music - Classical and Folk

Indian Classical Music begins with Vedic chanting dating back to 4000-5000 years ago. All that has come down has been codified that gets the name 'Classical' or more appropriately '*Mārgi*'; whereas the spontaneous expression (beyond the structured music) differently in different regions, particularly in rural areas, is called 'Folk' or more appropriately '*Deśi*'. So, what is classified as classical is out of experience through the centuries about which we have the most remarkable text that is Bharata's *Nāṭyaśāstra*. This text had great impact on all types of music in the country. Orthodox conformation as well as creative, suggestive and emotional rendering have always been the hallmark of Indian music. This plenary talk will focus on the above aspects.



Panel Discussion

Panelists: Shri. Lalitharam, Shri. Melakkaveri Balaji, Shri. N S Krishnamurthy and Dr. T S Sathyavathi

Bios of panellists

Dr. T S Sathyavathi is a name to reckon with in the field of Carnatic Classical Music and Sanskrit Studies. She is a PhD in Sanskrit and Vidwat (1st) in music and is a person of many accomplishments. She has been mentored for her vocal training by Kalaradhana Sree Vasanthamadhavi and Sangeetha Kalanidhi Padmabhushan Dr. R.K Shrikantan. She has been a student of Sangeetha Kalarathna BVK Sastry for musicology and learnt mridangam under Sangeetha Kalarathna Bangalore K Venkatram.

She has performed at major venues and sabhas in India and abroad. Some of her memorable performances were at the SAARC Summit in 1985 and the various performances at Madras Music Academy in Chennai. Besides this, she has also performed at Delhi, Mumbai, Trivandrum, USA, Singapore and Adelaide. She has composed and presented Ragamalika-Talavadhana-Pallavi-s and directed and produced the musical opera “Gokula Nirgamana” written by Pu. Ti. Narasimhachar. She has also composed music for dance dramas like Gitagovndam, Abhijanashakuntlam, Dakshayajnam. She has composed and directed many programs for AIR Bangalore and the Government of Karnataka. Many of her disciples have gone on to become graded artistes on AIR and Doordarshan.

As an academician, her PhD thesis was on “Contribution of Abilashitharthachintamani to Indian music”. She has been a resource person at many conferences and seminars and delivered lectures from many prestigious platforms both nationally and internationally. She is a Member, Academic Advisory Committee, IGNC-SRC, Member, Advisory Board, DISHA, Editor, Bhasaprashasti and Shudrakaprashasti, published from WSFGCW.

Shri N.S. Krishnamurthy is a well known name in the field of Carnatic music. Born in 1937 as the son of Late Sri N.D.Subba Rao, he graduated from National college, Basavanagudi, Bangalore and learnt Carnatic music from Vid. M.R. Srinivasa Raghavachar and Vid. R.R. Keshavamurthy. He joined All India Radio in 1963, served in various capacities in various cities like Chennai, Mumbai, Srinagar, Delhi, Trivandrum and retired from Bangalore in 1995 as the Director of AIR. He also served as an expert member of the music audition board for many years. His service in AIR gave him the privilege of closely interacting with many stalwarts of Classical music like Vid. G.N. Balasubramaniam, Vid.



Nedunuri Krishnamurthy and others, which in turn enabled him gain deep insights into the intricacies of both Hindustani and Carnatic Music. Shri. NSK is an ardent connoisseur of Carnatic music with a listening experience of over seven decades. He is also a well-read scholar who has been a sought after resource person in several prestigious music conferences.

Vidwan Sri. Melakkaveri K. Balaji is a much sought after mridangam artist, with a rich concert experience of over 35 years, accompanying all senior and junior vidwans and vidhushis in India and all over the world.

Sri. Melakkaveri Balaji had his initial and advance training in mridangam from his father Mahavidwan Late Sri. Melakkaveri K. Krishnamoorthy. Sri. Balaji is an “A” grade artist in All India Radio and Doordarshan Kendra, Chennai. Sri. Melakkaveri Balaji has been awarded several titles such as “Yuva Kala Bharathi”, “LayaGnanaIamani”, Maharajapuram Sri. Viswanatha Iyer Excellency Award and “Nada Oli”, by prestigious organizations in India.

He is a very sought-after teacher, and has trained many students from various geographies. He delivers lec-dems and participates in workshops regularly all over the world.

Shri. Lalitharam is a writer on subjects related to classical music, Indian history and arts. In recent years, he has several published articles to his credit. His biographies on legendary musicians G.N.Balasubramaniam and Pazani Subramania Pillai are critically acclaimed. He has also made documentary movies on artists such as S. Rajam, GNB and Pazhani Subramania Pillai. In 2013, he spearheaded a documentation effort as the director, while documenting the Saivaite Nagaswara Temple tradition in the form of DVD titled 'Nadamum Nadanum'. He is also the founder trustee of "Parivadini Charitable Trust". Parivadini focuses on bringing limelight to unsung heroes and upcoming talent in carnatic music. Through the yearly "Parlandu Award of Excellence", Parivadini also honors a instrument maker every year.

Synopsis of panel discussion on “Recent trends in Carnatic Music - Is there anything wrong? If yes, what needs to be done?”

Any art form evolves and undergoes changes over a period of time and Carnatic Music has been no exception to this. If on one side there are changes, innovations and adaptations that lead to an organic and meaningful growth of the system, there are others that seem to cause harm to the fundamental identity of this divine musical culture. This panel will discuss some of the trends that Carnatic music



has witnessed in the recent years in the light of their value and appropriateness, seek to discriminate between artistic liberty and cultural transgression, and also suggest some measures that can be taken to maintain this art form in its most impeccable form.

Valedictory Speakers

Shri. V Nagaraj is an active worker of the RSS since the past 60 years and is currently Kshetriya Sanghachalak of South Central Zone comprising the states of Karnataka, Telangana and Andhra Pradesh. He is also the Hon. Secretary of the Mythic Society, a Century old and internationally known Society for studies in History, Archeology, Mythology with a Library, is a Managing Committee Member of Gokhale Institute of Public Affairs - A renowned Institute (with Library) of Bangalore and Member of the Karnataka Ithihasa Academy (R.), Bangalore. He is a former Hon. Editor of Science Poster Project on Ancient Indian Science - A joint venture of Govt. of Karnataka and Karnataka Secondary School Teachers' Association.

His articles on Ancient Indian Scientists have been published in Encyclopedia Britannica Indian Student edition. His articles on great personalities have appeared in periodicals. He has written a book on Acharya Jagadish Chandra Bose and has lectured on Ancient India's contribution to science in more than 300 Schools and Colleges throughout Karnataka and Andhra Pradesh. Has given lectures on, our freedom movement, 1857 War and also on great personalities like Swami Vivekananda, Yogi Sri Aurobindo, eminent Scientists and freedom fighters in Schools, Colleges, Youth Camps and on Public Platforms.

Dr. Deepti Navaratna is a neuroscientist and musician interested in connecting the two worlds meaningfully through alchemy of performance, research and cultural entrepreneurship. Currently, she is the Director of Indira Gandhi National Centre for the Arts, Bengaluru, a culture agency working under the Ministry of Culture, Government of India, where she heads academic activities, outreach and programmes at the intersection of science and arts.

She sings South Indian Classical music and loves experimenting with new sound configurations @ New England Conservatory of Music. Through her cultural entrepreneurship initiative, the Carnatic Alchemy Project, she is keen on taking Carnatic music to diverse audiences across the globe and foster inter-cultural projects that enmesh South Indian Classical music with world music.



As a neuroscientist, her research is focused on studying the neuro-psycho-biological aspects of culture, specifically musical rhythm, memory and pedagogy. She employs a variety of tools including brain imaging, behavioural experiments, theoretical analyses and acoustic research in her studies.



Author Bios and abstracts

Chair

Dr. T S Sathyavathi is a name to reckon with in the field of Carnatic Classical Music and Sanskrit Studies. She is a PhD in Sanskrit and Vidwat (1st) in music and is a person of many accomplishments. She has been mentored for her vocal training by Kalaradhana Sree Vasanthamadhavi and Sangeetha Kalanidhi Padmabhushan Dr. R.K Shrikantan. She has been a student of Sangeetha Kalarathna BVK Sastry for musicology and learnt mridangam under Sangeetha Kalarathna Bangalore K Venkatram.

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Paper Presenters

Bio

Dr. Korada Subrahmanyam is a Professor of Sanskrit, Centre for Applied Linguistics and Translation Studies, University of Hyderabad, Hyderabad. He has teaching experience of over 36 years and his mentorship has helped to produce 20 M.Phils and 8 Ph.Ds. His specializations are Pāṇinian Grammar, Philosophy of Language, Vedas, Vedaṅgas, Darsanas and Upavedas (17 Vidyasthanams)

He learnt Kriṣṇayajurveda, Upaniṣads, Vedānta, Pūrvamīmāṃsa, Nyāya, Vaiśeṣika, Vyākaraṇa, and Jyautiṣam in a gurukulam and teaches Sastras online in the gurukula system. He has presented at 60



conferences and seminars and published 50 articles among which 20 are for the Jijyasa Foundation USA. He has also created 17 modules for the ePathshala, UGC. His publications include Mahāvākyavicārah, Vākyapadīyam (Brahmakāṇḍa) English Translation, Four Vṛttis in Pāṇini, Theories of Language: Oriental and Occidental, Pramanas in Indian Philosophy, Vedangas and Darsanas (MP3 CD in Telugu)

He has to his name 30 Panditasammanams and has been conferred the title Mahamahopadhyaya.

Abstract of the paper by Dr. Korada Subrahmanyam

Tyagarajakritis are Universal

Gandharvaveda (Sangitam / Indian Music) is one of the 18 Vidyasthanams enumerated in Smritis . It is an Upaveda of Samaveda. Indian culture stands on four pillars called Purusharthas (the purposes of life), Viz. Dharma, Artha, Kama and Moksha. Moksha is arresting the cycle of birth and death and merging Jivatma with Paramatma / Parabrahman. There are three ways of achieving Moksha – Bhakti, Karma and Jnanam. While Karma and Jnanam are not within the reach of common people, Bhakti is. Bhakti can be traced to Vedic literature and in India there are musical compositions in almost all vernaculars apart from Sanskrit. In Carnatakasangita there were three great composers of Kritis - Tyagaraja, Syamasastri and Muttuswamideekshita. This trio is called by the name - Ratnatrayam or Vaggeyakaratrayam. They belong to Tanjavur district of Tamilnadu. Among them Tyagaraja had had Narada as his margadarsi and his Kritis reflect the essence of Naradabhaktisutras. Tyagaraja was a scholar in Veda, Vedanga, Darsana, Purana and Itihasa . He composed his Kritis in Sanskrit and Telugu , which run into hundreds Tyagaraja composed in a language that is lucid - called Drakshapaka.

According to Naradabhaktisutram, for Sangeetam there is no bar such as gender, caste etc.. Nadabrahma (Sabdabrahma) is worshipped thru Sastriyasangeetam that is an indirect path to Moksha. On the other hand, recently some ‘scholars’ initiated a vicious campaign against Carnatic Music in general and Tyagaraja in particular, without minimum knowledge of the philosophy of Sangeetam and the nuances thereof. ‘Tyagaraja was a social commentator, a misogynyn, (Music) is a vanishing resonance, I hold the view that lyrics in Carnatic music are abstract entities of sound, Tyagaraja that I find disturbing on social and ethical terms’ - are just some of the venomous comments that are made on Social Media and the Fourth Estate. Such expressions are highly objectionable, offending and provoking. This is simply to tarnish the image of a great Lyricist, who, without any desire for money / fame / mundane comforts



and who tried his best to cleanse the minds of common people expecting nothing in return. Very few people do we come across, who led such a simple and ascetic life. This Paper would not only project the real personality of Tyagaraja but also would refute the allegations made against him with proper authority from different systems of Indian Philosophy.

Bio

“Kalaimamani” **Smt. Gayathri Girish** is one of the leading musicians in the field of Carnatic Music. She started her music lessons from Vidwan Sri Vaigal S.Gnanaskandan and later on came under the tutelage of Sangeetha Kalanidhi Sri. Madurai T.N.Seshagopalan. She has given concerts in all major Sabhas in Chennai and has travelled widely throughout India and many other countries. She represented our country and performed in Russia for “The Year of India in Russia-2009” in May 2009.

She is the recipient of several prestigious titles like “Kalaimamani”, “Isai Peroli”, “Sahithyapriya”, “Sangeetha Bhaskara”, “Gaana Rathna” from the Department of Cultural Affairs, Colombo, “Yuva Kala Bharathi” and many more. She also received the “Ustad Bismillah Khan Yuva Puraskar” instituted by Sangeet Natak Akademi, New Delhi, in August 2014.

She is an “A-grade” artiste of All India Radio, Chennai and has performed for Doordarshan and other private television channels.

Under the Production Grant Scheme of The Ministry Of Culture, New Delhi, she did a thematic multimedia production in 2013-14 on the topic “Myriad Forms of Lord Shiva”. She is now currently doing research under the Senior Fellowship scheme awarded by the Ministry Of Culture for 2018-20.

She has also given several lecture-concerts and lecture-demonstrations on various topics in music. Smt Gayathri holds a post graduate degree in Computer Science.

Abstract of the paper by Smt, Gayathri Girish

The music of Muthusvami Dikshitar - A window into his personality

It is undeniable that Carnatic Music is what it is, due to its great composers, particularly the Trinity. This paper proposes to examine the pioneering contributions of one of the Trinity composers of Carnatic Music, Sri Muthusvami Dikshitar which in many ways, are universal and eternal. Considering the time



when he lived, some of his broad-minded thoughts inspire current musicians and music lovers alike. Through the medium of music, Dikshitar has conveyed various aspects of our religion, philosophy and culture, for posterity.

In the backdrop of the current propensities of demeaning the great composers of the past, this paper will highlight some of the special features of Dikshitar's music and his personality, which establish beyond doubt that he was a divine saint composer. 'Composer' as a term would be inadequate to describe him; he was a true 'Nadopasaka'. While Bhakti and glorification of God is the foundation of his compositions like other great composers, his deep knowledge in other subjects like Vedanta, temple architecture, temple iconography, Mantra Sastra, astrology etc. makes him an unbelievable genius.

Some aspects that will be examined in this paper are:

CONTRIBUTION TO MUSIC

Dikshitar's music has stood the test of time; it is not just relevant but enchanting and awe-inspiring even today. His contribution to the Raga system, use of Madhyamakala sahityas, Raga Mudra, Prasa, Yati, Ragamalika, Samudaya Kritis, Vibhakti Kritis, etc will be analysed, which ultimately establish that his music will always be one of the indispensable aspects of Carnatic Music.

BASIC TENETS OF HINDUISM

Dikshitar has composed Kritis on several deities and several forms of each deity to indicate Saguna worship. During the initial stages of one's spiritual journey, one requires personal Gods based on varied interests of seekers. At the same time in almost all Kritis he introduces the concepts of Advaita Vedanta to clearly establish the path towards realization of the non-dual Nirguna Bramhan. This speaks volumes about the personality of the composer and also gives a very clear response to the Western criticism of idol worship and multiple Gods.

COMPOSING IN HINDUSTANI RAGAS

Hindustani music came to be a separate genre of music only after Muslim invasion into our country. Before that it was all one – Bharatiya Sangeeta, with only Marga and Desi variations. Dikshitar established the oneness of Indian music by composing in Hindustani ragas. He also undertook extensive pilgrimages and composed on Kshetras like Varanasi, Badrinath and Nepal in the North and many Kshetras in the states of Tamilnadu, Andhra Pradesh, Kerala, thereby sowing the seeds for national integration.

HIS DISCIPLES

Dikshitar taught music without considering the caste, creed and gender of his disciples. The Tanjore Quartet were not Brahmins and Kamalam was his lady disciple. In this context, some of the misconceptions of today relating to casteism in Music will also be discussed in the paper.

NOTTUSVARAS



Though he composed Nottuswaras, inspired by Western notes, it only shows he was open to recognize the good from other cultures and religions, and this in no way amounts to any appropriation. Also, the Nottuswaras are only a small aspect of his compositions. He was a musical genius par excellence which is evident in his masterly compositions. He didn't have any need to "copy" a Western tune, as we have seen in a few recent allegations of plagiarism against him.

Thus, this paper hopes to prove that the music of Dikshitar reveals to us his divine personality and he was by no means an ordinary composer.

Chair

Shri N.S. Krishnamurthy is a well known name in the field of Carnatic music. Born in 1937 as the son of Late Sri N.D.Subba Rao, he graduated from National college, Basavanagudi, Bangalore and learnt Carnatic music from Vid. M.R. Srinivasa Raghavachar and Vid. R.R. Keshavamurthy. He joined All India Radio in 1963, served in various capacities in various cities like Chennai, Mumbai, Srinagar, Delhi, Trivandrum and retired from Bangalore in 1995 as the Director of AIR. He also served as an expert member of the music audition board for many years. His service in AIR gave him the privilege of closely interacting with many stalwarts of Classical music like Vid. G.N. Balasubramaniam, Vid. Nedunuri Krishnamurthy and others, which in turn enabled him gain deep insights into the intricacies of both Hindustani and Carnatic Music. Shri. NSK is an ardent connoisseur of Carnatic music with a listening experience of over seven decades. He is also a well-read scholar who has been a sought after resource person in several prestigious music conferences.

Paper Presenters

Bio

Dr.Radha Bhaskar is a unique combination of a vocal musician, musicologist, teacher, journalist and cultural organizer. She is a disciple of Padma Bhushan Sri.P.S.Narayanaswamy and has performed many vocal concerts all over India and abroad. In recognition of her yeoman service to music, she has received several titles like Kalaa Seva Bharathi, Yuvakalaa Bharathi, Sangeetha Kalasevak, Sangeetha Kala Bharathy, Acharya Award, Sathya Patrika Sundaram and outstanding best musicologist award.

Radha holds a doctorate degree in music for her thesis- "Karnatic Music Concerts – an analytical study" and received the Junior Research Fellowship from UGC. She was also awarded the Junior & Senior Fellowship and a Production Grant from the Ministry of Culture, Govt. of India for research projects. She has given many educative lecture- demonstrations and also participated in several prestigious panel discussions all over India.



For the past 15 years, Radha is the Editor of the reputed art magazine Samudhra. She is Treasurer of the unique 25 year old cultural organization Mudhra, noted for its novel and purposeful programmes.

Dr.Radha has been sharing her music knowledge and experience by conducting special Music Appreciation Programmes to enlighten rasikas about the nuances of Karnatic music. She had the honour of being invited by Sangeet Natak Akademi, New Delhi to conduct a two days workshop on “Appreciating Karnatic Music.”

Dr.Radha has served as an Expert Member in the Ministry of Culture, Government of India and also been a Member of the Board of Studies of Indian Music at Madras University and Annamalai University.

Abstract of the paper by Dr. Radha Bhaskar

Experimentation in Carnatic Music: how far is too far?

The Carnatic concert format as existent today, stands on the edifice laid by our great vaggeyakaras, especially Thyagaraja, Muthuswamy Dikshitar and Shyama Sastri. Also, the structure of the Kutcheri as devised by Sri Ariyakudi Ramanuja Iyengar about 100 years back, has stood the test of time because it caters to both the connoisseur & layman and is enriching and uplifting devotionally, spiritually and intellectually. The sahithya of great vaggeyakaras are bhakthi laden and convey lofty ideologies. Even the ragas used for each composition have a sense of divinity and appropriateness.

But of late, we see how with the view of trying to reach Carnatic music to the masses, the compositions of vaggeyakaras have been diluted and used as tools of experimentation and as some kind of a peg to fasten manodharma aspects. Thus, the devotional content has been overlooked in an attempt to make it look novel.

This paper will analyse the content of the compositions of great vaggeyakaras from various perspectives to validate how these kritis are not mere songs but a devotional and spiritual outpour beyond human comprehension. The sahithya and sangeetham of kritis will be examined to show how both complement each other in a seamless manner to create a divine experience both for the artiste and the rasikas.



The content of traditional concerts will also be analysed to see how it is effective in conveying the spiritual and devotional elements of our tradition in the most comprehensive manner.

The paper will also take up case studies of how our concert tradition is being tampered with over the past few years and the serious impact it has had in the course taken by Carnatic music. It will also elucidate some effective ways in which novelty can be introduced in Carnatic music without losing out on its core values.

Bio

Arvind Brahmakal is a keen arts enthusiast and believes Indian art forms are an integral part of life.

He established Ranjani Fine Arts in 2012, a sabha at Bengaluru along with other enthusiasts with a framework to enable, educate and provide access to high quality performances in the local community. With over 150 programs, this has truly become a distinct community initiative.

To consolidate fine arts celebration in Karnataka, he pioneered the formation of Karnataka Fine Arts Council - a first and only one of its kind which is a registered federation of 10 prominent sabhas and serves as the Hon. Secretary. Kalavanta, an international level Carnatic Music concert competition for youth has recently completed its 5th edition. "Purandara Darshana", a unique program to highlight the contribution of the "Sangeetha Pitamaha", was conceptualised and successfully executed. With a vision to enrich people's lives through the arts medium, he established ArtsforLife Foundation as a digital platform. He volunteers his time for all the above 3 charities.

His articles on contemporary issues and challenges facing Carnatic Music have been published in reputed magazines.

Trained as a Chartered Accountant and a Cost Accountant, he held senior leadership positions in IBM and Britannia prior to co-founding a CFO advisory firm, Goldklix Business Services.

Abstract of the paper by Arvind Brahmakal

Role of Patronage in Carnatic Music



The exalted status of Karnataka Sangeetha is due to the amalgam of *sangeetha*, *sahitya* and *adhyatma*. However, there is a clear and visible threat to this divine art form which is essentially Hindu in its essential nature. Reputed artistes singing to the tunes of appropriation and multiple instances of monetary allurements lends credence to this tangible threat. Appropriation of an art form is a consequence of the recognition that a large mass of people can be influenced. In that sense, Karnataka Sangeetha is a “prize catch”. The argument of self-styled liberals is hollow and not a significant reason. Undoubtedly, appropriation has a natural follow through of inter-faith conversions.

Karnataka Sangeetha needs more full-time practitioners. This entails artistes enjoying a lifestyle on par with other thriving professions. The current scenario on patronage is fairly unorganised although several windows have been creatively opened. The artiste remuneration is pittance and nowhere comparable to other professions. Hence, it is incumbent that more money is invested in this art form to preserve the original character. What is most important is to see how the pie can be made significantly big. Thus, a holistic approach with respect to patronage that is in alignment to the larger purpose holds the key to success – of making this art viable for active pursuit and of thwarting appropriation.

This paper tries to throw some light on how patronage has played a significant role historically. It then examines the substantial role that patronage plays in appropriation of Carnatic Music as well as how real constructive patronage can prevent the same. Certain avenues like the Corporate, Government and individual patronage that need to be aggressively pursued in an organised way will also be dealt with. I use my own practical experience as an organiser, coupled with interviews of key stakeholders.

Bio

Smt. Vrinda Acharya is an M.Com. degree holder (Gold Medallist), an M.A. in Sanskrit and a rank holder in Vidwat in Carnatic Classical Music. Being a prime disciple of Sangeetha Kalacharya Vidushi Neela Ramgopal, she is a full time professional Carnatic vocalist and musicologist of repute, and a graded artist of AIR. She has received several awards including Ananya Yuva Puraskara and Aryabhata Award, has performed across India and abroad, and has released many albums. She has presented papers at national and international conferences on music and the Vedic heritage. A recipient of Research Fellowship from Karnataka State Government, she has given lectures on Indian Music at many universities in the US. She has worked earlier for several years as a commerce faculty in reputed colleges and business schools in Bangalore.



Abstract of the paper by Smt. Vrinda Acharya

The Non-translatables of (South) Indian Music

The core concepts related to our knowledge systems and art forms, most of which are Sanskrit terms, have very profound meanings and often deeply embedded in their cultural frameworks. Not only do they encode specific and unique cultural experiences and traits, like all languages, but the very form, sound and manifestation of the language carry effects that cannot be separated from their conceptual meanings.

However, there has been a tendency of translating and mapping such concepts and perspectives onto Western frameworks. Dharmic traditions and wisdom embodied in Sanskrit language get compromised or even obliterated once they are substituted with Western equivalents which are not capable of accurately representing the original ideas. Concepts like *Dharma*, *Yoga*, *Ātman*, *Guru* and so on often get loosely/badly/wrongly translated, which leads to serious loss of meaning and eventually aids the undesirable digestion and appropriation. Thus, the non-translatability of Sanskrit concepts and terms is important for the non-digestibility of Hindu traditions, cultural practices, knowledge systems and art forms into the Abrahamic framework.

Karnāṭaka Śāstrīya Saṅgīta or South Indian Music (Carnatic Music as it is popularly called), the present evolved form of the ancient music system of India, is known for its sublimity and uniqueness, and stands apart when compared to other forms of music across the globe. It is not just an art form but a complex music culture that is fundamentally integrated with its Vedic/ *Sanātana* Dhārmic roots and with Hindu culture and ethos. The various *rāga* and *tāla* names, technical terms like *nāda*, *śruti*, *rāga*, *mela*, *laya*, *gamaka*, *saṅgati*, *kāla*, *kālapramāṇa*, *manodharma*, *anuloma*, *pratiloma*, *avadhāna*, etc., which have significance philosophically/spiritually/metaphysically, are all essentially non-translatables since they are invariably tied to *Sanātana Dharma* at various levels and cannot be translated to any other language.

This paper aims to identify such concepts and technical terms associated with (South) Indian Music, to examine their roots, to understand what they essentially convey and signify, and to show how they are intertwined with the quintessence of our musical culture over the centuries. The focus will be to understand how some of the terminologies even transcend strict linear definitions, but can only be comprehended by deep experience. The paper also intends to throw light on the commonly used English translations of these terms and to analyse if at all they are any close to the originals, let alone denote them precisely.



Chair

“Vidyānidhi” **Dr. K S Kannan**, D.Litt., is the Academic Director of Swadeshi Indology Conference Series and is the principal editor of the 8-volume series of the conference proceedings. A former Director of Karnataka Samskrit University, with more than 35 years of teaching and research experience in the National College Bangalore, he is also a Senior Fellow, ICSSR. He has authored more than 25 books on various topics in Sanskrit studies, such as *vyākaraṇa*, *kāvya*, and *āyurveda*. Some of his books include *Āyurvedīya Padārtha Vijñāna*, *Virūpākṣa Vasantotsava Campū*, *Bhaimī Pariṇaya Nāṭaka Saṅgraha*, *Dhātu Rūpa Kośa* and *Kṛdanta Rūpa Kośa*. He has also translated Sri Rajiv Malhotra’s *Being Different* into Kannada as *Vibhinnate*. Apart from these, he also has a number of papers at national and international conferences, book chapters and journal articles to his credit. He is a member of Board of Studies in more than one university and is the member of Academic Council at Rashtriya Sanskrit Vidya Peetha, Tirupati. He has given several talks on TV channels such as Doordarshan and Shankara and many prestigious institutions like IIM (Bangalore), IGNC, and IISc on various topics of cultural and heritage interest.

Paper Presenters

Bio

Dr. Arathi V B is Chairperson, Vibhu Academy, Bengaluru. She has been teaching Sanskrit and Indology to students in India and abroad, from about 18 years, through online courses and workshops. She has been associated with Samskrita Bharati and other NGOs. She is a resource person in the Kannada print and electronic media and has presented her views on many platforms across inside and outside India.

Dr Arathi integrates the wisdom of India into her Training programmes and youth mentoring. Through Vibhu Academy, she works towards empowering the desi linguistics, Social leadership, Spirituality and Art appreciation in youth. Her clientele includes Corporates, Educators, Bankers and miscellaneous groups. She also conducts leadership programmes based on Epics, Puranas, arthashastra and Indian history.



Apart from this, she is a Faculty, Academy For Creative Teaching, Bangalore; Trustee, Youth For Seva organization; Former Professor of Sanskrit, VVS College, Bengaluru; Guest Faculty, P G Courses, JU, Bengaluru.

She has published books, albums and articles and has been felicitated by Management, Spiritual, Educational and Cultural institutions in the state.

Her other pursuits include Translations, Carnatic Classical music, Poetry and Painting; writing as a Columnist for Kannada and English newspapers.

Abstract of the paper by Dr. Arathi V B

Is Carnatic music a bastion of brahminical patriarchy?

Hindu phobic forces have always been on the lookout to trap vulnerable minds into thought lines that offend Hindu philosophy, social arrangement and culture. While they have been successful to a notable extent in the fields of media, academia, entertainment and politics, they have not been able to penetrate the divine and aesthetic world of Carnatic classical music as much. Thus the latest desperate attempt has been to poison it with the 'caste' acid. Generating baseless statements like Carnatic music is a bastion of brahminical patriarchy has been the beginning of the game.

This study intends to refute the baselessness of such ill-intended allegations. The points intended to be deliberated upon are-

1. Carnatic music, has always stood much above birth, class or gender discriminations.
2. It has been essentially rasa in content, expressing in innovative forms as per the creative genius of individuals, occasion, occupation, region or gender. This is the freedom be innovative and dynamic and not a discrimination at all.
3. Irrespective of 'who' renders or patronizes it, Carnatic music has ruled the hearts of connoisseurs since ages.
4. Men and women of all communities have contributed to Indian music. A notable number of non-brahman musicians, patrons and others related (of all times) can easily be enlisted.
5. The lion's share of the credit of promoting various classical traditions of music and dance actually goes to the talented devadasi community. Countless testimonials are available in vedic, puranic and classical lore as well as other documentations.



6. Even after years of foreign rule de-patronized these fine arts communities, the commoners sustained their existence.
7. Even after the compositions of the Sangeeta trimurtis' began to enthrall masses, the compositions of devadasis like varna, javali etc., never lost their importance in Carnatic music.

Bio

Jataayu has been writing on a range of topics centered around Hindutva and Indic social and cultural themes since 2005, both in Tamil and English. He is well read on Hindu philosophy, history, culture and arts. He is a scholar of Tamil literature, both classical and modern, especially Kamba Ramayanam and Bhakti poetry and gives discourses on these subjects. A collection of his Tamil essays has been published as a book *Kaalanthorum Narasingam* (2015). His Tamil writings have also appeared in the anthology *Panpaattai pesuthal* (2009). He is on the editorial board of the popular website tamilhindu.com and the Tamil monthly magazine *Valam*. An Electronics Technology professional by vocation, he is currently a resident of Bengaluru. His real name is Sankara Narayanan and his pseudonym is inspired by the supreme devotion, valour and sacrifice of the legendary bird from Ramayana whom he holds as a great ideal.

Abstract of the paper by Jataayu

Christian attempts to appropriate Carnatic music: A historical overview

Christian missionary activity in South India started with the arrival of Portuguese colonizers in the 16th century and got consolidated in a major way in many pockets with the establishment of British rule. It is well documented that it employed various devious methods of influencing the native Hindus towards Christian dogma, by trying to appropriate their language, literature and idioms, religious symbols, cultural practices and art forms. This practice, institutionalized as inculturation in Catholic theology is an issue of bitter controversy in societies and cultures on which it is unleashed. South Indian classical music, an Indic art form totally integrated with Hindu religious tradition also did not escape these appropriation attempts, especially in the Thanjavur region, which played a key role in the growth and evolution of this music in the last three centuries. This paper aims to give a historical overview of such attempts, starting from the 19th century till the present times. It will be based on the primary source material in Tamil available in the works of the likes of Vedanayaka Sastriyar, Abraham Pandithar, Vedanayakam Pillai and others, corroborated in the backdrop of their life and mission. The claims of “Christian contribution” to Carnatic music (like violin having become the key accompaniment in Carnatic concerts) will be assessed in real terms. The real character, aesthetics and themes of “Christian



Keerthanams” will be evaluated based on literary standards and generally accepted norms within the domain of Carnatic music compositions. The impact and consequences of such appropriation attempts will be discussed, considering the overall religious, cultural and socio-political factors in the larger context of Indian civilization.

Bio

Dr. V. Ramanathan is an assistant professor in the Department of Chemistry at IIT(BHU) Varanasi. Earlier he worked at SASTRA, a Deemed to be University in Thanjavur, Tamil Nadu. Prior to that, he carried out his post-doctoral research works in University of Stuttgart in Germany, University of Basel in Switzerland and Seoul National University in South Korea. He obtained his PhD in physical chemistry from IIT Kanpur, India.

His areas of academic research are Raman imaging and spectroscopy, Laser spectroscopy and computational chemistry. His teaching assignments include handling courses in physical chemistry subjects like quantum chemistry, group theory and spectroscopy, chemical kinetics etc. at both the undergraduate and graduate level. He has around 25 research publications in peer reviewed international journals pertaining to his areas of academic research. His other research interest lies in studying the scientific and mathematical heritage of India, Indian history, philosophy, Indian traditional medicine, Indian classical music and Indian languages (comfortable in 7 Indian languages).

He is a Fulbright scholar and a member of Indian National Young Academy of Science (a body of Indian National Science Academy (INSA)) within which he is one of the seven core committee members.

Abstract of the paper by Dr. V Ramanathan

Is the book “A Southern Music The Karnātik Story” a semi-autobiographical musings?

As Sheldon Pollock got it all wrong with the Rasa in Sanskrit literature, T. M. Krishna (TMK) competes for a similar disgrace with his ideas of bhakti in Karnātik music. Whereas Karnātik music has been extolled to the pinnacle of nāda yoga or nāda yagnya whereby the sādḥaka experiences the sublime and arrests time for the listeners, through this book and his non-musical egregious engagements, TMK dons upon himself the garb of the sole liberator of this very music itself. Liberate from what? Liberate it from the elements of devotion in it, and simultaneously presenting a cocktail of subaltern theories, prejudiced



handling of the music by the upper caste artistes and marginalization of certain elements of music, as presented in this book by TMK. Such arguments are nothing new in the discourse of Karnātik music which witnessed fierce exchanges between the proponents of Tamil Isai movement and, the then group of Karnātik musicians, their patrons and the Music Academy in the middle of the last century. It is indeed interesting to note that one of the prominent figures in the latter group was TT Krishnamachari, the grand uncle of TMK who was one of the prominent figures in this tussle, albeit in reversed roles as compared to TMK now. Creating a public narrative concerning music along the fault lines of caste is another dimension, yet, not at all strange in South India, its music as well as Karnātik music and once again the Tamil Isai movement is a glaring testimony in this front as well. So in this book by TMK we get to see a rehash of all these arguments, exaggerated with contemporary atrocity literature along the fault lines of caste hierarchy and TMK altogether taking this divide to a new dimension of calling for a Karnātik music bereft of the aspects of devotion. No wonder Mr. Jatāyu, a researcher in Tamil, music, Tamil music, and Karnātik music has aptly christened TMK with the honorific of a “pop sociologist.” In this paper, I will critically discuss on the points as presented by TMK in his book like the purpose of music, whether bhakti is the summum bonum of Karnātik music, the concept of brahminical domination and brahmins usurping the professions of certain community of people who were traditionally associated with music, role of lyrics in Karnātik music and corroborations from the Tamil Isai movement and highlight the conspicuously missing discussion on certain documented history.



List of presenters with the titles of their papers

Sl No.	Name	Title of Paper
1.	Dr. Korada Subrahmanyam	Tyagaraja Kritis are Universal
2.	Smt. Gayathri Girish	The Music of Muttusvami Dikshita – A Window into his Personality
3.	Smt. Vrinda Acharya	The Non Translatables of (South) Indian Music
4.	Dr. Radha Bhaskar	Experimentation in Carnatic Music – How Far is too Far
5.	Shri. Arvind Brahmakal	Role of Patronage in Carnatic Music – Past, Present and Future
6.	Shri. Jataayu	Christian Attempts to Appropriate Carnatic Music: A Historical Overview
7.	Dr. Arathi V B	Is Carnatic Music a Bastion of Brahminical Patriarchy?
8.	Dr. V Ramanathan	Is the book “A Southern Music – The Karnatic Story” a semi-autobiographical musing?