



SUNADA
MUSIC, MUSIC THERAPY & MORE...

Vol. XIX, July, 2018



From the Editor's Desk

The much awaited monsoon has finally arrived. The cool breeze and the occasional showers have ushered in a pleasanter time. This month we are presenting the Film Music in the genres of music. Although somewhat useful on certain occasions, we discuss why it is mostly unsuitable as therapy. A young Mridangam player has taken upon himself the burden of carrying the mantel of his father's legacy and through his own efforts established Rudraksham which teaches students Mridangam and other percussion instruments. Team Sunada is also very proud to introduce a new feature in which we are publishing poetry written by amateur writers. It is just not some poetry, but it is about Music. Happy reading...

KS Vasantha Lakshmi,

Founder & Editor, www.sunadavinodini.com

IN THIS ISSUE

Nectar to the Mind.....	3
Genres of Music – Film Music.....	4
FACE TO FACE.....	7
Power of Poetry.....	13
What you think.....	15

FILM MUSIC RECORDING IN PROGRESS



NECTAR TO THE MIND
CHITTABODHAMRUTAM

By

Late Bhavaraju Bapiraju

This book of poems written in chaste Telugu has been liked by the educated and erudite of Andhra Pradesh. Not only is the author my grandfather, but he also served in the British Government before India got independence. This is just a very humble attempt to translate this great work so that it reaches a larger audience.

Translated by Kalipatnam Sita Vasantha Lakshmi, (Nee Bhavaraju)

Maestros, great souls, writers of great many classics

Describing the lotus eyed Madhava with great devotion

The kind hearted nature of the lord through prayers

Here is my humble attempt to emulate the, help me oh heart!

GENRES OF MUSIC

EFFECT OF FILM MUSIC

By

SURMANI KS Vasantha Lakshmi

Indian Cinema is world famous for its cinema, which was first started by Harischandra Sakharam Bhatavdekar in 1899. The name **Bollywood** evolved as a combination of Bombay (Mumbai's old name, essentially all Indian Film Music) and Hollywood and represents the summary all movies produced in India.

The first Indian silent motion picture is considered to be Harischandra (1913), made by Dadasaheb Phalke. By the 1930s, the industry was producing over 200 films every year. The first Indian talkie film, Ardeshir Irani's Alam Ara (1931), became a major commercial success.

Film songs are those that are featured in these films with actors either dancing or just acting out the emotion expressed in the lyrics. Derived from the song-and-dance routine in Western film circles, film songs, along with dance, are a typical feature of Indian cinema which gives it an enduring popular appeal, cultural value and context. Film songs form a predominant component of **Indian pop music**, and derive their inspiration from both classical and modern sources. Film songs are now a permanent feature of all films made in India barring a few art films. With the advent of modern technology, it is possible to listen to them just anywhere and everywhere. Technology has made it easier for the rich and the poor to access them instantly and in a very inexpensive manner.

The language used in the Film songs tends to be mostly [colloquial](#) and occasionally we do come across some great lyrics like those of Gulzar and several other lyricists. Nowadays, it is observed that modern film songs also increasingly incorporate elements of English. [Urdu poetry](#) has had a particularly strong impact on Bollywood songs, where the lyrics draw heavily from Urdu poetry and the [ghazal](#) tradition. This was discussed in my earlier article on the Ghazal effect. Likewise, we also discussed the Bhajan effect etc., earlier.

Right from the advent of Indian cinema in 1931, musicals with song numbers have been a regular feature in Indian cinema. According to the Film historian Partha Chatterjee, "the Hindi film song cut through all the language barriers in India, to engage in lively communication with the nation where more than twenty languages are spoken and ... scores of dialects exist. Bollywood music has drawn its inspiration from numerous traditional sources such as [Ramleela](#), [nautanki](#), [tamasha](#) and [Parsi theatre](#), as well as from the West, Pakistan, and other Indian musical subcultures.

For over seven decades, film songs formed the staple base of popular music in South India and along with Hindi films, were an important cultural export to most countries around Asia and wherever the Indian Diaspora had spread. Internet has taken film music closer to the listener anywhere in the world and so has world radio.

Use of various languages in Film songs is very complex. Besides Hindi, several other Indian languages have also been used like [Braj](#), [Avadhi](#), [Bhojpuri](#), [Punjabi](#), [Bengal](#), [Rajasthani](#), Tamil, Telugu, Malayalam, and many others. One may safely say almost all Indian languages have been used in film music giving it a national and international appeal. It can be safely termed as the best entertainment music, with the western world welcoming it in the form of fusion.

When it comes to using it as a form of therapy, many questions and doubts come up in the minds of the therapists. The major reason being the visual package or baggage each one of these film songs carries with it. While a happy celebratory song with nice dance movements thrown in could elevate the mood of a depressed or melancholy person, a sad song like “Mujhe bhool gaye savariya” could throw such a depressed person into a further abyss of pathos and melancholia. There are some Bhajans showing an ill person getting well suddenly, or a hero winning a fight with a song playing in the background encouraging him to win. Sometimes like the Greek Chorus, a song might be used to describe and indicate the plight of a homeless heroine etc. But all the same, the visual baggage is a big barricade in its therapeutic value and raises a big doubt in the mind of the user about its effectiveness.

By and large, any music, especially film music, has to be chosen very carefully as treatment. One has to check the visual impact it could have on the patient. Since the aim of music therapy is to help in treatment of diseases, one needs to exercise a great amount of care in the choice of film music.



TALMANI P. VETRI BHUPATI

MRIDANGAM ARTIST – RUDRAKSHAM



Q. When did you start learning Mridangam?

Vetri: I have started learning this art of Mridangam at the age of 5 under the able guidance of my illustrious father Guru Kalaimamani Shri A. Premkumar and has the privilege of learning the art from internationally acclaimed Mridangam Maestro Sangeeta Nataka Academy Awardee living legend Guru Shri Karaikkudi Mani.

Q. Other than being a Mridangam professional where did you study in Delhi?

Vetri: I am a post graduate in Commerce and a B-HIGH Grade artist of AIR and Doordarshan, Empanelled Mridangam Arist of ICCR.

Q: Can you tell me a little about the illustrious family background that you have?

Vetri: My father is a Mridangam Maestro & famous Mridangam Guru Mridanga Chelvam Kalaimamani Shri A. Premkumar and we actually hail from a hereditary family of famous musicians from Kumbakonam, Nachiar Kovil (Tamil Nadu).

Q: Please tell us about the various scholarships and Awards that you have received?

Vetri: I received the CCRT scholarship at the age of 10 and went on to get prestigious H.R.D scholarship for Mridangam at the age of 18 years. In the year 2006, I have been conferred with the TAAL MANI award by the esteemed Sabha Sur-Singar Samsad, Mumbai and in 2015 he has been conferred with the title TAALA VADHYA GURU TILAGAR by Hyagriva & Lok Kala Munch, New Delhi. I was awarded and conferred with the title “TAALA VADHYA VITTAGAR” by KMS Kalai Ulagam, at New Delhi.

Q: Where are you currently working?

Vetri: I am a Staff Percussionist of Music Department, National School of Drama, Ministry of Culture, Government of India since 2002. Apart from being a Percussionist in NSD, I have also been the music director for theatre productions & worked with eminent music directors of theatre like Padmabhushan K.N. Panickar, Sangeet Natak Academy Awardee Shri Bhaskar Chandravarkar, Sangeet Natak Academy Awardee Shri Kajal Ghosh.

Q: What is Rudraksham?

Vetri: Rudraksham is dedicated to keeping the traditional art of playing Mridangam through teaching and concerts. The concerts are unique because of the prominence given to the various percussions as main performers and the singers are actually the accompanists. More importance and prominence is given to the rhythm instruments so that the audience can actually experience the effect and variety that there is to the Indian rhythms. I am the founder and lead percussion player of famous creative music group 'Rudraksham' [Empanelled fusion group with ICCR] and also Empanelled with FESTIVAL OF INDIA, Ministry of culture, Govt. of India. In addition to this, I have given many Taal Vadhya Kacheries (Concerts), Jugalbandees (Duets), fusion music and am an integral part of many famous groups and individuals like the Temple of Drums, Laya-Shakti and many more and have accompanied many stalwarts of Hindustani and Carnatic Music extensively in many concerts abroad through ICCR and other organisations.

Q: It looks like you have travelled extensively all over the world and accompanied many great singers. Can you narrate your experiences?

Vetri: I have accompanied many senior wizards of Carnatic music like Padma-vibhushan Dr. Balamurali Krishna, Sangeeta Kala Nidhi Rajam Aiyer, Padma Bhusan Mandolin U. Srinivas, Kalaimamani Nithyashree Mahadevan, Jugalbandi with Sangeet Natak Academy Awardee Mridangam Maestro Madras Kannan (for AIR), Kalaimamani flute Vidushee T.R. Navaneetam, Violin Maestro Padmabhushan T.N. Krishnan (played ganjeera), Violin duet maestros Dr. Manjunath and Shri Nagaraj, Mysore Chandan kumar [flute] and many more.

My music for documentary film Eco Dharma directed by Russian film maker was highly acclaimed and appreciated at USA film festival, Greece International Film Festival, etc. I have also given music to Spanish documentary which is also well acclaimed.

Apart from regular broadcast from All India Radio(AIR) and Doordarshan(DD), I have played in many Vadhya Vrinda concerts

conducted by AIR and played Jugalbandi concert at “Sangeeth Sammelan” organized by Rampur AIR and played in various prestigious music festivals of Sangeet Natak Academy to mention a few. At the Sangeeth Pratibha, Sangeet Sangam, I played Mridangam duet at prestigious Delhi classical music festival in Oct 2014, played collaborative/duet music at world percussion festival with a famous Korean drummer in Nov 2014.

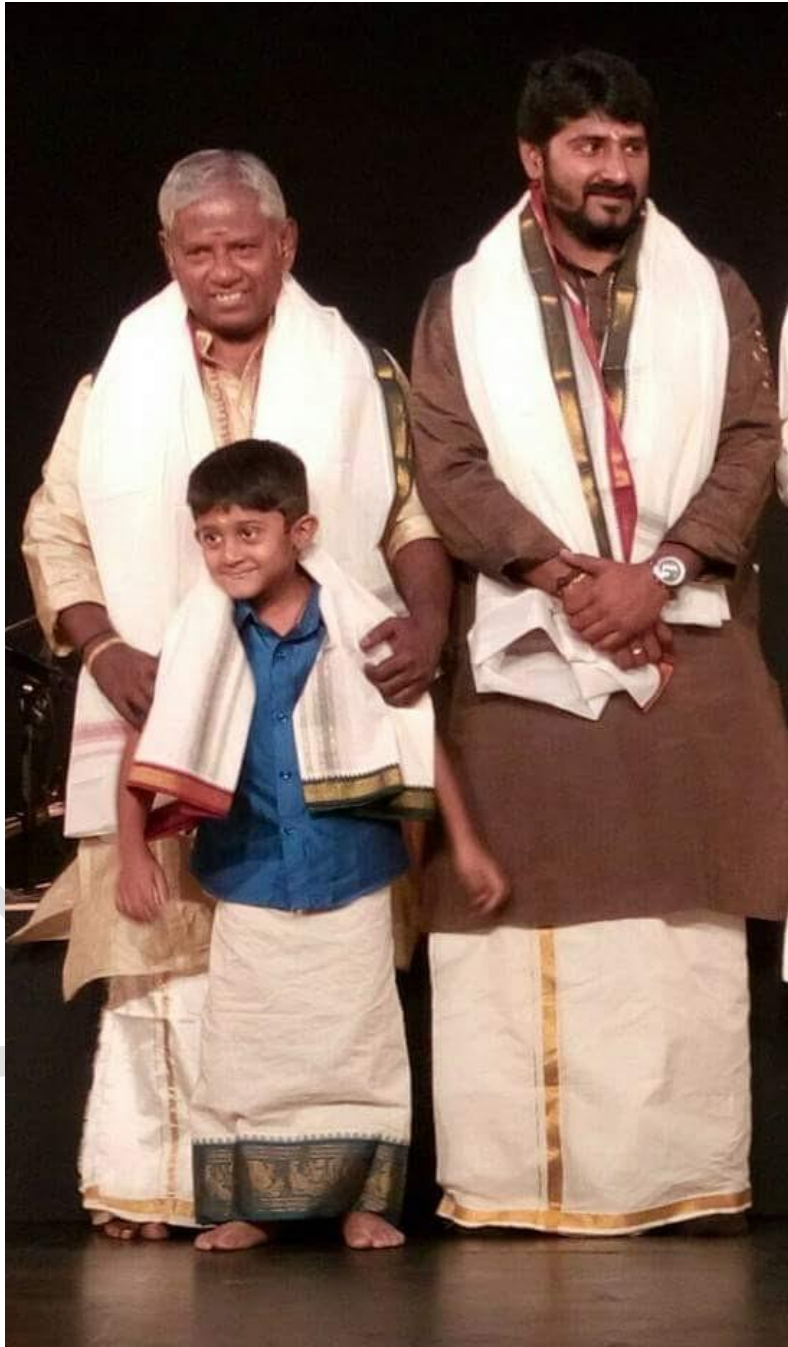
Q: Any special benefits of Mridangam?

Vetri: Generally I find that learning a percussion instrument like Mridangam, not only improves the memory power of children but even physical fitness and it regulates the inner bio-rhythm.

Q: Well, Vetri, it had been a wonderful and rhythmic journey that I walked with you. You have achieved so much at such a young age through sheer dedication coupled with talent. While Sunada salutes your Gurus, I can also proudly announce that your father Shri Prem Kumar, has accompanied my AIR New Delhi, concerts many times and I consider myself fortunate and greatly honoured. We wish you all the best in your future efforts! Good luck!







Three Generations of Mridangam Players

Music Power
by

Eachempati Rammohan, USA



Being a layman in music
About music I ventured to pen
And let it take me where it can
Well known is that music, all music divine
The origin of sound was when universe was created
Like rivers drawn from mountains form their own streams
and sounds
The sound whizzing past the galaxies, stars and planets
and whatnot
Bring forth different unique sounds
And on earth the sounds of thunder, of rain drops and hale

The whizz of winds and the buzz of forests and the echos
from valleys and mountains
The roar of a lion, the chirping of birds
The meow of a cat, the bark of a dog
The lullaby of mother soothing the baby to doze
All sounds grasped by stalwarts
Who streamlined, added lyric, tune, meter and rhythm
That made sound sonorous and music melodious
Unique to their own nature
That can touch the soul
And make it therapeutic for the stressed out
That can reboot and make them take up
Next day and everyday challenges
Expected and unexpected
That the stalwarts stand venerated
Not so much because of their standing
But because of the huge contribution
From tribal on to advance and amalgamate cultures
By music and fusion music
That one day may the whole world
Come on one stage and dance to the beats and in unison
That can establish devoid of petty quarrels and fights
And wars minor and major
With all world in one union peace
Hope so.

WHAT YOU THINK.....



Thank you. Read your magazine. Very nice. Wish you all the best and a bright future. Hope we can collaborate musically in the future.

Dear Sunada, Enjoyed reading it. Thank you for sharing

Regards,
Rahim Zullah...

Thank you very much for sending in the latest copy of Sunada. It is very interesting.

Regards.

Elchuri Muralidharrao

Interesting issue, vasantha...thumbs up!

Neelima Mathur, Sport Films, Naukuchiyatal

**For Online and Class room Lessons, Music Therapy &
Standards for Music Therapy Practitioners**

Contact: singvasantha@gmail.com

Read earlier editions of Sunada on: www.sunadavinodini.com. Articles not exceeding 500 words along with a passport size photograph can be sent to: singvasantha@gmail.com.

© 2012 K.S. Vasantha Lakshmi, Sunada Vinodini Music Gurukulam, Gurgaon, Haryana, India. Please note that any reproduction of any or all of the content of this material for any reason, without the prior written approval of the Author/Sunada Vinodini Music Gurukulam, Gurgaon and without proper acknowledgement will amount to gross violation of the Copyright Law, inviting the proceedings under the law.



SUNADA

SUNADA