“Shankarabarnam Pallavi”  
A pure dance like Batu, starting with a typical slow and sensous style and building up to a fast-paced finale.  
Dancer: Akanksha Kejriwal  
Raag: Shankarabarnam  
Taal: Adi

Carnatic

“Saamaja Varagamanaa”  
A song enlisting the powers & qualities of Lord Krishna.  
Vocal: Arun Rajagopalan  
Violin: Nandakumar Vasudevan  
Mridangam: Satish Kumar  
Raaga: Hindolam  
Taal: Adi  
Composer: Tyaagaraja

“Manavyaalakim”  
A description of the way Lord Rama condescended to incarnate as a human being to demonstrate the path of righteousness leading to salvation.  
Vocal: Vaishno Dasika  
Violin: Nandakumar Vasudevan  
Mridangam: Satish Kumar  
Raaga: Nalinakaanthi  
Taal: Adi  
Composer: Tyaagaraja

“Vandeham Sharadam”  
A song extolling Goddess Saraswati, who is pure, and lives in the hearts of those who speak the truth.  
Vocal: Vaishno Dasika  
Violin: Nandakumar Vasudevan  
Mridangam: Satish Kumar  
Raaga: Yaman Kalyani  
Taala: Mishra Chaapu  
Composer: Swami Dayanand Saraswati

“Poda Ganti”  
A devotee requests the Lord to fulfill his desires – to see Him and be unified with Him.  
Vocal: Nandakumar Vasudevan  
Violin: Prashanth Gururaja  
Mridangam: Satish Kumar  
Raaga: Mohanam  
Taal: Adi  
Composer: Annamaacharya

“Kurai Onrum Ilai”  
An emotional piece devoted to Lord Krishna depicting the height of Bhakti (or devotion) of an ordinary human.  
Vocal: Nandakumar Vasudevan  
Violin: Prashanth Gururaja  
Mridangam: Satish Kumar  
Raaga: Raagamalika in Shiva Ranjani, Kaapi and Sindu Bhairavi  
Taal: Adi  
Composer: Rajaji

“Kanna Nee Vaa”  
This melodious song invites Lord Krishna to enchant us with the magical tunes of his flute.  
Vocal: Arthi Ramamurthy  
Violin: Nandakumar Vasudevan  
Mridangam: Satish Kumar  
Raaga: Kathanakuthuhalam  
Taal: Adi

“Asaindaadum Mayil Onru”  
This song describes the state of bliss experienced when Lord Krishna plays his flute and dances.  
Vocal: Arthi Ramamurthy  
Violin: Nandakumar Vasudevan  
Mridangam: Satish Kumar  
Raaga: Simhendra Madhyamam  
Taal: Adi  
Composer: Oothukkadu Venkatasubbayyar

Conclusion – A Tillana  
A light classical piece from the dance repertoire using short texts and stressing the rhythmic setting of the melody, typically performed at the end of a recital.  
Violin solo: Prashant Gururaja  
Raag: Raageshree  
Taal: Adi  
Composer: Lalgudi Jayaraman

The Indian Classical Music and Dance Group  
University of Michigan, Ann Arbor  

presents  
Kalakriti  
An evening of Carnatic & Hindustani Music, and Classical Dance  
Saturday, November 15th, 2003  
7:00–9:00 p.m.  
William Monroe Trotter House  
Ann Arbor
**Indian Classical Music**

Indian classical music is nearly three thousand years old. Indigenous music styles and schools evolved and developed in different regions of the country, by blending ritualistic and folk music. The semantic divide between the two styles - Hindustani and Carnatic - originated during the time of the "Sangeetatarakara" of Sharangadeva (1210-1247AD). This bifurcation was later enhanced by influences from the Mid-East. The fundamental elements of both the styles are raga (melody) and taal (rhythm). Both Hindustani and Carnatic music follow a melodic line and employ a drone (tanpura) with the help of one or two notes against the melody. Both the styles use definite scales to define a raga but the raga can be rendered in distinctively different fashions. Carnatic music follows the Melakarta concept to categorize ragas while Hindustani music uses the concept of Thaat. In Hindustani music, a taal is made up of a number of matras or beats. A unique set of bols (patterns) define each taal. There are a number of taals including daadra, teentaal, deepchandi, jat, and kaharvaa. In Carnatic music, there are 7 core taalas - Dhruva, Matya, Rupaka, Jhampa, Ata, and Eka. All Carnatic taalas are derived from these sapta talas. Hindustani compositions include Dhrupads, Khayals, Tappas, Taranas and Thumris while Carnatic compositions include Varnams, Kritis, Javalis, Swarajathis, Viruttams and Tillanas.

**Indian Classical Dance**

Indian philosophy and theology associate the Divine with every aspect of Life. A multitude of the Divine manifestations are ever present in stories and art, not as remote abstractions, but as Divine 'people'. The Indian fondness for personifying abstract principles implies that the abstract truth is accessible to individuals so that they may become identified with the Divine. Art, especially dance, consequently does not constitute a form of entertainment, but an expression of spiritual energy in worldly terms. Indian classical dance forms, the dancer represents a vehicle for the realization of a higher spiritual goal.

A number of Indian classical dance forms exist, each of which can be traced to different parts of the country. Each form represents the culture and ethos of a particular region or a group of people. The most popular classical styles seen on the Indian stage are Bharatanatyam of Tamil Nadu, Kathakali and Mohiniyattam of Kerala, Odissi of Orissa, Kathak of Uttar Pradesh, Kuchipudi of Andhra Pradesh and Manipuri of Manipur. Besides these, there are several semi-classical styles that contribute to the plethora of Indian dance forms.

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**The Indian Classical Music and Dance Group, University of Michigan, Ann Arbor**

“Rhythms of Compassion” - The Indian Classical Music and Dance Group - is a registered non-profit student organization at the University of Michigan, Ann Arbor. The group aims to enrich the Indian classical music and dance talent in the community, and to draw interest from a wide spectrum of audiences in Indian classical art forms. The group also intends to raise funds for charitable causes by using Indian art forms as mediums. For information, email icmd.contact@umich.edu.

**Today’s Program**

**Invocation**

**“Sharanu Siddi Vinayaka”**
A Shloka, sung as an invocation to Lord Ganesh. **Vocal: Chaitanya Sampara, Arun Rajagopalan, Kritika Ramani, Malavika Chandra & Suparna Mandal.**

**“Pushpanjali”**
A Bharatanatyam dance that invokes the blessings of Lord Ganesh, heralded as the remover of obstacles. He is normally propitiated at the start of any event. **Dancers: Sai Balakrishnan & Udaya Neelakantan Raga: Nata Taal: Eka**

**Hindustani**

**“Rachna Suprabhat”**
A skillful improvisation of raag Ahir Bhairav. **Flute Solo: Chaitanya Sampara Composer: Hariprasad Chaurasia**

**“Sai Re”**
**Vocal: Shruti Kasetty Tabla: Ashish Deshpande Raag: Multani Taal: Teen Taal**

**“Tarana”**
**Vocal: Shruti Kasetty Tabla: Ashish Deshpande Raag: Bhairavi Taal: Teen Taal**

**“Piya Bina”**
**Vocal: Pooja Gupta Tabla: Aniket Joshi**

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**Dance**

**“Jaa Jaa Re”**
**Vocal: Pooja Gupta Raag: Bhumalasi Tabla: Aniket Joshi Taal: Teen Taal**

**“Man Tarpat Hari Darshan Ko”**
A song describing a devotee’s state of mind as he yearns for a glimpse of the Lord. (from film Baiju Bawra) **Vocal & Harmonium: Amit Sawant Raag: Malkauns (a late night raag) Table: Prashant Gururaja Taal: Teen Taal Composer: Naushad**

**“Krishna Hare”**
A devotional composition in praise of Lord Krishna, describing his various forms and numerous names. **Vocal: Suparna Mandal Flute: Chaitanya Sampara Tabla: Ashish Deshpande Taal: Keherv – Bhajani Theka**

**“Chalo Mana”**

**“Batu”**
A pure Odissi dance item deriving inspiration from the temple sculptures of Orissa. The dancers enact the preparation for a recital by showing musical instruments and ornaments used. **Dancers: Akanksha Kejriwal, Shikha Arora and Sharadindu Ramarao**

**“Parashakti Janani”**