

**ADDRESS BY THIRU BANWARILAL PUROHIT, HON'BLE GOVERNOR OF  
TAMIL NADU AT THE LAUNCH OF THE MONOGRAPH "MUSICAL EXCELLENCE  
OF MRIDANGAM" ORGANISED BY CSIR – CENTRAL LEATHER RESEARCH  
INSTITUTE AT TRIPLE HELIX AUDITORIUM, CSIR-CLRI, CHENNAI  
ON 05.11.2019 AT 5.00 P.M**

**Anaivarukkum Maalai Vanakkam**

**Hon'ble Vice-President of India,**  
Thiru. Venkaiah Naidu Ji,

**Thiru. D. Jayakumar,**  
Minister for Fisheries and Personnel  
and Administrative Reforms

**Padma Vibhushan Dr. Umayalpuram K. Sivaraman**

**Thiru. N. Murali,**  
The Hindu &  
The President, Music Academy

**Prof. Santosh Kapuria,**  
Director, CSIR-CLRI

**Dr. T.Ramasami,**  
Former Secretary,  
DST

**Kalaimamani Smt. Geetha Rajashekar,**  
Carnatic Musician

**Dr. MD Naresh**

**Distinguished Invitees**

**Ladies & Gentlemen**

It is a pleasure for me to be here to participate in the function at which the Hon'ble Vice President of India, Shri. Venkaiah Naidu Ji is participating as the Chief Guest and releasing the Monograph "Musical Excellence of Mridangam". We are all privileged to be having the Hon'ble Vice-President of India in our midst.

Carnatic music which is a divine art form is venerated as symbolic of nada brahman. It is a standing example of the rich and ancient tradition of India which dates back to the Vedas and the Thirukkural. The Thirukkural in the second couplet says, 'Of what avail is all of one's learning, if one

does not worship the sacred feet of Him who is of perfect Intelligence?’

The Sama Veda, which is believed to be the foundation for Indian classical music, consists of hymns from the Rigveda, set to musical tunes that are normally sung using three to seven musical notes during havans and yajnas. As this musical art form evolved over centuries it attained recreational quality with the patronage of Kings and Emperors.

Owing to Persian influence and that was brought in by dynasties which controlled large parts of 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 and retained its original pristine form. It was at this time that Purandara Dasa, who is known as the “(Pitamaha) of Carnatic music”, formulated the basic framework for Carnatic music. He is therefore known as the father of the musical tradition. Venkatamukhin invented and authored the formula for the melakarta system of raga classification in his Sanskrit work, the Chaturdandi Prakasika. Govindacharya is known for expanding the melakarta system into the sampoorana raga scheme – the system that is in common use today.

Subsequently, in the 18th century Tyagaraja, Muthuswami Dikshitar and Syama Sastri who are regarded as the Trinity of Carnatic music composed their kritis.

Music is the complete expression of the soul reflecting the divinity within us. The mridangam is often depicted as the instrument played by Lord Ganesha, the remover of obstacles. Nandi is said to have played the mridangam during Shiva's primordial tandava dance, causing a divine rhythm to resound across the heavens. The mridangam is thus also known as "deva vaadyam,".

The Mridangam, is as essential to a Carnatic music recital as the tabla is to a Hindustani musical

programme and the Pakhwaj to a Dhrupad classical recital. The research monograph on the Musical Excellence of Mridangam being launched today is the result of collaboration between an Artiste and Scientists. In this, Dr. Umayalpuram K. Sivaraman who is an expert exponent of the Mridangam, talks about the architecture and standardization of fabrication, tonal characterization and new innovations in design of the percussion instrument.

I am sure that this is going to be a valuable addition and further enrich the Carnatic musical tradition which is a treasure house of knowledge.

I congratulate Padma Vibhushan Dr. Umayalpuram K. Sivaraman for his pioneering

contribution to Carnatic music and wish him well. Dr. T. Ramasami and Dr. M.D. Naresh are also worthy of the highest praise and honour for the incorporation of the Scientific temper in the preparation of the monograph.

I conclude by invoking the blessings of the Almighty for the benefit of the author trio and pray that they be rewarded with success in all their endeavours.

Nandri Vanakkam....

Jai Tamil Nadu....

Jai Hind....