



# P TIMES

AN INITIATIVE OF PAADARIVOM PADIPPARIVOM

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## DIGITAL SINGATHON - SING FOR A CAUSE!

Here is a GOLDEN OPPORTUNITY for people who can't participate in the SINGATHON 2023! Contribute and sing your hearts out...!!

[Read More - Page 3](#)

## SWARAM FOR FILM SONGS - PANJUMITTAI SELAIKATTI

Learn the swaram for Panjumittai Selaikatti song from the movie Ettu Patti Raasa. This Evergreen Folkish composition by Deva was sung by Malaysia Vasudevan & S Janaki.

[Read More - Page 5](#)



## SIIMA FILM FESTIVAL 2023 - A ROUNDUP

The SIIMA film festival is underway in Dubai. Though there were multiple awards given out in various categories, Ponniyin Selvan stole the limelight.

Ilango Krishnan walked away with the award for the BEST LYRICIST in the 2023 edition for his fine writing, while Ravivarman bagged the award for his phenomenal work behind the lens and for having donned the camera in a spectacular fashion.

Also, modern day favourite music director of this gen ANIRUDH RAVICHANDER bagged the award for his stupendous work in VIKRAM.



உங்களை ஒன்று கேட்போம்  
விடையை சொல்ல வேண்டும்!

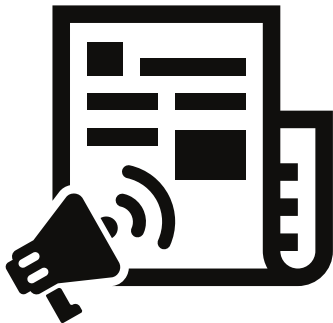
## MUSICAL QUIZ #32

1. Who is the youngest Tamil music composer joining the film industry at the age of 16?
2. Sollathan enniyum Ilayae bhaasaigal Ennavo asaigal Ennathin osaigal - Find the song.
3. Is there anybody in the soil that can live without love? - Find the tamil song

Please send in your answers to these questions to [music@learn2learn.in](mailto:music@learn2learn.in), clearly mentioning your full name, contact number and location with the Subject PP Times - Quiz #32 and ~WIN PP Merchandize

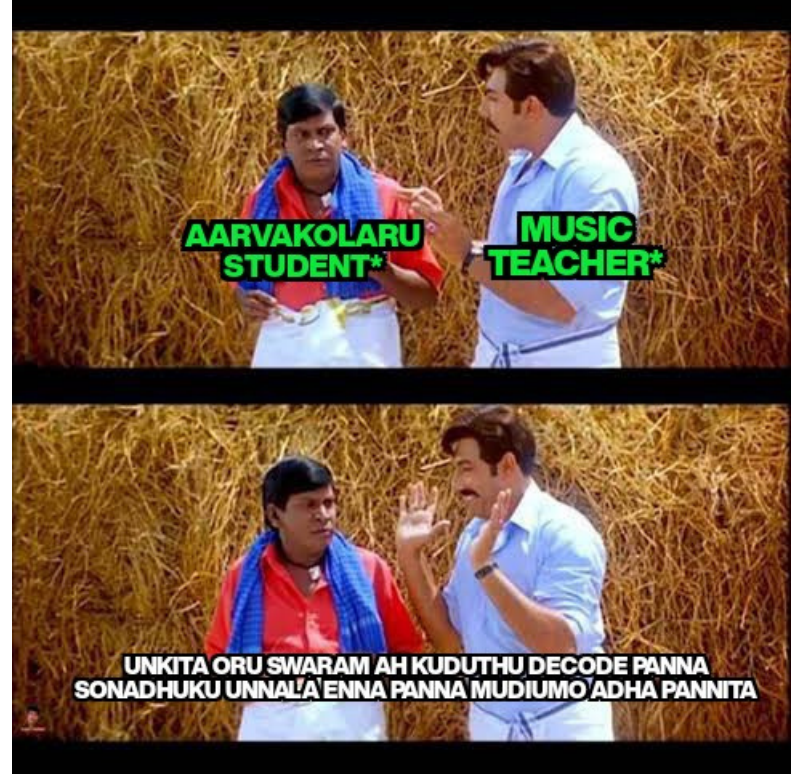
### Answers for Quiz #31

1. Name the movie for which Tamil lyricist Na. Muthukumar was the dialogue writer. - **Kreedam**
2. Sokkupodi konda Sudar vizhiya, Thikki thikki vandha Siru mozhiya, Edhu edhu ennai izhuthathu nee solladi - **Song : Unnai naan unnai naan Unnai naan ; Movie : Jay Jay**
3. Created a one woman Created a one woman and you sent her to me, and then put me alive in the furnace. - **Pen oruthi pen oruthi padaithu vittai Ennidathil ennidathil anupi vittai Uyirodu ennai uzhayil yetrinaai**



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THIS SPACE  
CONTACT : 8668018282

## சீர்கமபதந்



## கோத்து விரு!! Find the tamil songs #30



Please send in your answers to these questions to [music@learn2learn.in](mailto:music@learn2learn.in), clearly mentioning your full name, contact number and location with the Subject PP Times - Connection #30 and ~WIN PP Merchandize

### Answers for Connection #29



# DIGITAL SINGATHON - SING FOR A CAUSE!

**DIGITAL SINGATHON - SING FOR A CAUSE**

Unable to participate in SINGATHON due to geographical constraints?

- To provide breast cancer screening for 10,008 women, during Oct 2023 for 31 days.
- To have a breast cancer free India by 2030.
- Performances by PP Team Members, Schools, Colleges, Corporates, Doctor Communities, Airline Community & Special Performances.

**DIGITAL SINGATHON**

- SING VIRTUALLY for a NOBLE CAUSE and be a part of this mega event!
- Contribute a minimum amount and sing! Contact us for details. 8668018282
- If you are a group of friends, get together at a preferred location and sing VIRTUALLY!
- You can contribute more if you wish to sing more!

**TO CONTRIBUTE**

**SCAN ME**

**DATES : 14th & 15th October (Flexible Time Slots)**  
Call : 866 801 8282 Web : Learn2learn.in

Here is a GOLDEN OPPORTUNITY for people who can't participate in the SINGATHON 2023!

**DIGITAL SINGATHON - SING FOR A CAUSE!** Contribute a small amount and Sing VIRTUALLY from the comfort of your homes, for this noble cause!!

Dates - Oct 14th and 15th.  
Flexible TIME SLOTS!  
CONTACT - 8668018282 for more details!



We at Paadarivom Padipparivom are organizing this massive record breaking event, SING-A-THON 2023 (Oct 18-22), 108 hours of continuous singing, for the AWARENESS and PREVENTION of breast cancer.

We aim to screen 10008 women during the event. And it just costs Rs.365/ screening.

**SINGATHON 2023**

**108 HOURS SINGING MARATHON**

by Paadarivom Padipparivom in association with India Turns Pink, Kalyanmayee and Airports Authority of India

Who are we? We (Paadarivom Padipparivom) are a music community with a sole vision of making people across the globe, truly happy through music!

- To provide breast cancer screening for 10,008 women, during Oct 2023 for 31 days.
- To have a breast cancer free India by 2030.
- Performances by PP Team Members, Schools, Colleges, Corporates, Doctor Communities, Airline Community & Special Performances.

365 rupees is all that it takes for 1 BREAST CANCER SCREENING

DONATE TODAY for a BREAST CANCER FREE INDIA by 2030

If you would like to volunteer for this noble cause, get in touch with us!

**TO CONTRIBUTE**

**SCAN ME**

From 18th Oct'23 @10am to 22nd Oct'23 @10pm  
Chennai International Airport, Domestic Terminal  
Call : 866 801 8282  
Web : Learn2learn.in

## How can you help this cause?

1. You can pay and get yourself or your close ones screened. Click this link to Contribute - <https://avegaa.mojo.page/singathon2023>

2. You can sponsor whatever is possible(1 screening being the minimum) and we will use it to screen people who can't afford even screening costs.

3. If you are from a corporate, you can sponsor for the women in your organisation, who can in turn come and get themselves screened at the exclusively set up SING-A-THON SCREENING BOOTHS at the CHENNAI INTERNATIONAL AIRPORT.

4. If you, your company/your residential community / your groups of singing friends sponsor for 100 screenings (that is Rs. 36,500, we will be giving one hour of singing / singing slot dedicated to you/ your company/ community (Min 6 singers per one hour slot)

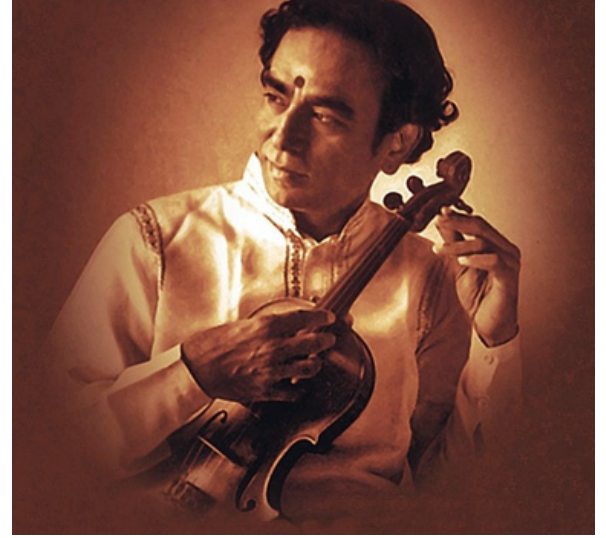
5. If you are an individual and interested in singing, contact us on 86680 18282

# SALT TO TASTE

Lalgudi Sir was incredibly patient as a teacher. It could be a simple musical idea, or a sophisticated phrase. When a student did not get it, giving up wasn't an option for him. Dumbing down a lesson wasn't, either.

He had many pedagogic devices, as he tailored lessons to match each student's ability. He would repeat a line as many times as it takes for us to understand, visually lay out how notes travel, explain the reason behind treating a note a particular way – it could be the text (lyrics), or context (of the song/scale/raga) or both – or, asking fellow students to demonstrate, all to see if we would somehow grasp it.

For instance, I vividly remember him drawing out the keys of a harmonium in my notebook, and later teaching me to play the instrument [at a basic level], pasting stickers over the black and white keys to demonstrate where notes stand in relation to each other.



If he ever got angry or frustrated, it was not because we didn't get something, it was because we didn't try hard enough. As a child I was afraid of his anger, and as an adult I really appreciate where it came from. Had I been in his place, of an iconic artiste with a mad following, I wouldn't have bothered with students like myself. The process would have tested my patience, and my patience would have failed that test pretty soon. He endured, putting in so much time and labour, because he felt so strongly that there was something out there, so incredibly beautiful and ceaselessly delightful, that more of us must see and partake in. A 'யான் பெற்ற இன்பம் பெறுக இவ்வையகம்' spirit.

While he went into painstaking detail with specifics, he would often reflect on broader ideas and perspectives, using stories, analogies, metaphors. I especially loved his metaphors, my all-time favourite being his take on "salt to taste".

One of the defining attributes of Carnatic music, he would say, is the gamakam, or the oscillation of a particular note. During a concert tour, a listener familiar with the Western classical system had asked him about the placement of some of the notes in a particular raga he had played. "I wish I could show you that on a piano, but some of those notes lie between the black and white keys," he had said. Being a master of a fretless instrument, he was obsessed with how the notes travel, fall, and find their happy place on a particular scale. Despite decades of familiarity and command, the difference in sound and flavour of a note thrilled him every time, as if it were the first time he was seeing that magic unfold. "See how the 'ga' sounds when it's bouncing off the 'ri' below, or when it's tethered to the neighbouring 'ma'," he would marvel.

All the same, more oscillation does not mean more beauty for a note, he would emphatically state. "Salt brings taste to a dish, but that doesn't mean more salt equals more taste. In fact, the taste doesn't lie as much in the salt, as it does in its measure. Proportion is beauty," he would say.

When he played, he would offset a loaded, oscillating note with a straight note, or a very deliberate pause, for contrast. Listening to it later, I thought it must be his "salt to taste" principle that guided those choices. It was at the core of his aesthetic that privileged proportion over pomp, and his sensibility that saw richness in restraint. That is perhaps why his music sounds so utterly pleasing and accessible, even as it packs very complex rhythmic patterns or the most sophisticated melodic ideas.

I keep going back to that "salt to taste" metaphor of Lalgudi Sir's, not only in music, but also in relation to writing, speaking, living. No better reminder to strive for a better sense of proportion.

**- Meera Srinivasan**

**SWARAM FOR FILM SONG - PANJUMITTAI SELAIKATTI**

**Singers : Malaysia Vasudevan & S Janaki || Music by : Deva || Movie : Ettupatti Rasa**

**PALLAVI:**

**Male :** Panju mit taai se la katti Pat tu van na ravik ka potu  
**PG1G1 R2 G1,M1M1G1R2 PS S, S,S P G1 R2 G1,M1M1G1R2 PS S, S, S**  
 Adi Panju mit taai se la katti Pat tu van na ravik ka potu  
**PP PG1G1 R2 G1,M1M1G1R2 PS S, S,S P G1 R2 G1,M1M1G1R2 PS S, S,S**  
 Kanji kondu po ra va lae Nen ju kulla nee vaariya  
**PSS S,M1, M1PPM1 G1 G1,M1M1G1R2S R2, G1G1R2R2 S,S PS S,S,S,**

**Female :** Thumba poo vu mal lu veti **Male : Aahaa**  
**G1,G1 R2 G1,M1M1G1R2 RS S, S,S**  
 Thoda the ri ya ye thi ka tti **Male : Oho**  
**PG1 G1, R2 G1,M1M1G1R2 RS S, S S**  
 Vambu panna vaa ra vu ga la Vazhi vi dun ga ne ramaachu  
**PSS S,M1, M1P PM1 G1 G1,M1 M1G1R2R2S R2R2 G1 G1R2R2 S, PS S,S,S,**

**Male :** Apdi podu

**CHARANAM:**

**Male :** Ezha buthi kulla Suthudhu kiru ku Un idupu kosuva thula  
**S,S, N1D2, PP, M1,PP PP M1G1R2M1G1R2S R2 R2R2G1 M1M1G1 R2R2**  
 Sootcha mum iruku Nee nelinju po ga yilae Nen ju la sulu ku  
**R2 R2 R2 R2R2R2 SR2 R2R2G1 M1M1G1 R2R2 R2 R2 R2 R2R2, R2**

**Female :** Vaada kaa thadichu Vaatudhu ma ma En kooda vanthu  
**PSS, N1D2, PP,P M1PPP N1P M1G1R2M1G1R2S S SR2R2 R2G1**  
 Kuchu kulla ottika mama Un oo da luku soodu Konjam ye thi ka mama  
**M1,G1, R2R2 S, R2R2 R2,R2, S SR2 R2 R2G1 M1M1G1 R2R2 R2 R2 R2 R2R2**

**Male :** Un kannu Rendum nava pazham Kaachu ru ku koiya pa zham  
**S SM1, G2M1 G2M1 G2M1 P,P P M1 G1R2, G1 R2S**  
 Moodi vaikaadhae Thingama vee na di ka dhae  
**R2,R2 R2G1,M1 G1R2,G1 R2S S S S, S,**

**Female :** Ada pula ruka poga yilae Pulla varam ketka vanthen  
**SS SM1, G2M1 G2M1 G2M1 P,P PM1 G1R2, G1R2S**  
 Thalli nikaatha ma na sa killi vai kaatha  
**R2,R2 R2G1,M1M1 M1 G1 G1M1 RSS S S,S,**

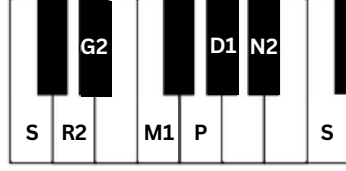
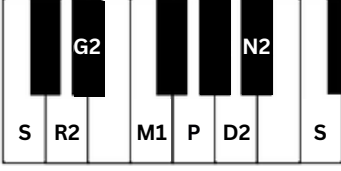
**SWARAMS FOR SECOND CHARANAM ARE AS SAME AS FIRST CHARANAM**



## வாரம் ஒரு ராகம் - 29

ஆரோகணம்

அவரோகணம்



ராகத்தின்பெயர் : கௌரி மனோஹரி

மேளகர்த்தா எண் : 23 (ஜனக / தாய் ராகம்)

ஆரோகணம் : ஸ ரி2 க2 ம1 ப த2 நி3 ஸ

அவரோகணம் : ஸ நி3 த2 ப ம1 க2 ரி2 ஸ

தமிழிசையில் பெயர் : கௌசிகம் பண்

பாடுவதற்கு சிறந்த நேரம் : முன்னிரவு

கர்நாடக இசையில் பாடல்கள் சில :

கிருதி - உன்னை அன்றி , பாராய் அருள் , கௌரிமனோஹரி

திரை இசையில் பாடல்கள் சில :

1. ஆடாத மனமும் 2. மலரே குறிஞ்சி மலரே 3. பொன்வானம்

பன்னீர் தூவுது 4. ஆராரிராரோ 5. நிஜமா நிஜமா

PP - யில் கற்றுக் கொடுத்த பாடல்கள் :

Click on the song name to learn

1. இதோ இதோ என் பல்லவி
2. கண்ணா வருவாயா
3. சந்தன காற்றே
4. மாங்குயிலே பூங்குயிலே
5. முத்தமிழ் கவியேவருக
6. சோலை பூவில் மாலை தென்றல்

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