

Sathvika Krishnan

Wild India- A Spiritual Safari

This fusion piece is inspired by this photograph of
the Gond Temple,
situated in Satpura National Park, India.

The title of the chosen Fable on Climate Action is: 'The Rainmaker'
Through a deep, spiritual connection with nature, humanity should
strive towards a future where man and Mother Nature live in
harmony.



Programme Notes

The Gond Temple is a beautiful stone temple dedicated to Lord Shiva, the Hindu God of Destruction, in the Satpura National Park, India. The Temple is frequented by a variety of India's diverse wildlife.

This piece is a musical interpretation of a day in the Satpura forest; from the dawn chorus to the cloudburst and finally, the rare sighting of a tiger kill. The first raga used is Amrithavarsini. This is a raga primarily associated with rainfall. The second raga is Revathi- the pathos raga. Revathi's aggressive colours emulate the rage of Lord Shiva in his destructive dance.

In addition to the musical exploration of the forest, there is also a spiritual significance to this piece. Lord Shiva's cosmic powers are presented through a dialogue between the voices and the percussion instruments. The rising tension through the predator chase is paralleled with Shiva's cosmic Bharathanatyam dance. Percussive *konnokol* syllables in the vocal lines are used to further the dance-like feel.

The vocal lyrics are taken from various Hindu texts and scriptures about Shiva, like the Shiva Ashtottram. These texts and chants were written over 1500 years ago and are used regularly in prayer. Different names for Shiva are used in this piece according to the storyline. For example: *om mrigapanaye*- he who holds the deer in his hands. This name is used when the tiger chases the deer. The prayer at the end, quoted from Shiva Panchakshara Stotram, translates as: *He is the embodiment of sacrifice with matted locks. He who holds the trident and is eternal. He who is divine and wears the universe as his garments. Salutations to that Shiva who is represented by the syllable 'ya'*.

This fusion piece uses idiomatic Carnatic techniques. *Gamakams*, melodic oscillations specific to ragams, are stylistically involved in this piece according to the raga. The *janta gamakam*- accentuation on the second repeated note- is used in the vocal line and is often sung in *aakaram* which is singing using the syllable 'ah'.

When performed, the instruments should be arranged so that the sound is panned in the stereo-field. The sound localization enhances the conversational feel of the animals interacting with each other and the antiphonal question-answer between the voices and percussion in the cosmic dance.

A Note to the Judges:

Due to COVID-19, I was unable to submit a live performed recording of my composition for this competition. Therefore, I have submitted a Sibelius software produced mp3 along with the notated score. Unfortunately, most of the software instruments, especially the conch shell and rainmaker, do not sound authentic so the audio is not optimum. The conch shell audio at the end of the piece is from https://www.youtube.com/watch?v=MODmcl_NgHg

The voiceover at the end, the recitation of the excerpt from Shiva Panchakshara Stotram, is my own voice. I recommend using headphones when listening to this piece to fully appreciate the use of panning.

Thank you very much for your consideration. I hope you and your families are safe and well.

Sathvika Krishnan (Composer)

Wild India- A Spiritual Safari

Hindu Stotrams and Mantras- Shiva Ashtottram and
Shiva Panchakshara Stotram

Sathvika Krishnan

Ragam: Amrithavarsini

The first birds, perched on the stone walls of the Gond Temple, sing at the break of dawn

Colla parte played in free-time like an Alaapana in the ragam Amrithavarsini

The musical score is arranged in a standard orchestral format with multiple staves. The top two staves are for Bansuri, with the first staff containing the melodic line and the second staff providing dynamics (p, mf, mp, ff, p). The Bassoon part is written in the bass clef. The rest of the instruments (Trumpet in C, Glockenspiel, Sitar, Santoor, Tenor Solo, Soprano, Bass, Timpani, Suspended Cymbal, Tuned Temple bells, Finger Cymbals, Male Voiceover, Finger Click, Rain Stick, Thalam, Patsch, Conch Shell) are currently blank, indicating they are to be played in a free-time Alaapana style as per the instructions.

lusingando [Birds start to sing together]

Ban. *mf* *like a chirpping bird* *mf*

Bsn. *mf*

Glock.

S. *mf*
o - - m

T-bells. *ff* *Lr* *Lr*

Th



[The animals sleepily arise] [Herds of deer begin their day]

Ban. *mf* *mf*

Bsn. *dolce* *mf*

C Tpt. *mf*

Glock.

Sit. *mf*

San. *mf*

S. *mp*
om om om om om

B. *mp* *sung with janta gamakam*
ha ra ha ra o - m. na ma shi - va - ya tha ka dhi na o - m. na ma - shi - va - ya tha ka dhi na

T-bells. *Lr* *Lr* *Lr*

Th

Ban. *flzg*
 Ban. *mp*
 Bsn. *mf*
 Bsn. *mf*
 C Tpt.
 Glock. *mf*
 Sit. *Plodding- pesante*
 Sit. *mp*
 San. *ff* *mf* *ff* *mf*
 S. *om* *om* *om* *om* *o - m.*
 B. *o - m. na ma - shi - va - ya tha ka dhi na o - m. na ma - shi - va - ya tha ki ta shi - va - ya na ma om*
 Timp. *f*
 Sus Cym. *hard stick*
 T-bells. *Lr*
 F. Cym. *f*
 F.C. *f* T L R T L R T T
 R.S. *f*
 Th. *f* *Begin to upturn stick slowly. Repeat until bar 30*

27

The elephant herds march majestically

Male birds showcase their voacal potential

Ban. *f*

Ban.

Bsn. 5

Bsn. 5

C Tpt.

Glock.

Sit. *ff* *mp* *ff* *mp*

Sit.

San. *mf* *mp*

T. Solo *ff*
om sham bo ma ha de...va sa ga ma pa ni

S. o - m. o - m. o - m.

B. shi - va shi - va shi - va - ya na ma om shi - va shi - va ya -

Timp. *tr* *tr* *tr*
like a herd of elephants trampling through the forest *ff*

Sus Cym. *Lr* *ff*

T-bells. *Lr* *Lr*

F. Cym.

F.C. T L R T L R T T

R.S.

Th

P

32

Ban. *f*

Bsn. *f*

C Tpt. *maestoso*

Glock. *f* *con spirito*

Sit. *f*

S. *mf*

B. *mf*

T. Solo
omsham bo ma ha de- va sa ga ma pa ni om sham bo ma ha de- va sa ga ma pa ni om sham bo ma ha de-va

S. *mf*
om o - m sa ni pa ma

B. *mf*
om o - m tha ki ta tha ki ta ka

Timp.

Sus Cym.

T-bells.

F. Cym.

Th

A huge raincloud bursts and the downpour begins

37

Ban. *f mp mf > mf = mf > mp ff*

Ban. *p ff*
semplicemente

Bsn. *f p*

C Tpt. *ff*
like an elephant trumpeting gleefully-brillante

Glock. *ff*

Sit. *ff*

T. Solo
sa ga ma pa ni om sham bo ma ha de-va

S. *f*
tha ki ta tha ki ta sa ni pa ma om om oh -

B. *f*
tha ki ta tha ki ta tha ka om om oh -

Timp. *tr* *tr* *fff*

Sus Cym.

T-bells.

F. Cym.

F.C. *L R L R L R L R*

R.S.

Th.

P. *Performed like the falling raindrops*

CS. *gliss.*

The animals celebrate the rain

42

Ban. *ff*

Ban. *mf* *ff*³

Bsn. *festoso* *mf*

Bsn. *mf* *festoso*

CTpt. *in a fanfare-like celebratory manner* *mp* *pesante* *ff*

Glock. *f*

Sit. *mf*

San.

T. Solo
sa ma pri ya na ma ha vee ra bha dhra na ma ha sa ma pri ya na ma ha *mp* da shi va

S.
mazhai mazhai mazhai mazhai tha ku dhi kmazhai mazhai mazhai mazhai tha ku dhi kumazhai mazhai mazhai mazhai tha ku dhi kumazhai mazhai mazhai mazhai tha ku dhi ku

B.
o - - m. na ma shi va ya tha ku dhi ku o - - m. na ma shi va ya tha ku dhi ku

Timp. *tr*

Sus Cym.

T-bells.

F. Cym.

F.C.

R.S.

Th.

P.

CS.

46

Ban. *3* *3*

Ban.

Bsn. *7* *ff*

Bsn. *7*

C Tpt. *mp* *ff*

Glock.

Sit.

Sit.

San.

T. Solo *with accurate janta gamakam in aakaram*
 pan cha vak tra ah om sham bo ma ha de - va om sham bo
ff *ff*

S. mazhai mazhai mazhai mazhai tha ku dhi kumazhai mazhai mazhai mazhai tha ku dhi ku tha ku dhi ku ma ha de - va om sham bo ma ha de - va

B. o - - m. na ma shi va ya ha ra ha ra tha ku dhi ku ma ha de - va ma ha de - va

Timp. *tr* *tr*

Sus Cym.

T-bells. *3* *3* *3* *3* *3*

F. Cym.

F.C.

Th.

P. *3* *3* *3* *3* *3*

molto rall.

There is peace in the Gond Temple

50

Ban. *pp*
as a tanpura drone

Ban.

Bsn. *pp*
as a tanpura drone

Bsn. *pp*
as a tanpura drone

CTpt. *mp* *p*

Glock.

Sit. *like a tanpura*

Sit.

San.

T. Solo *mf affetuoso*
ma ha de - va om sham bo ma ha de_ va_

S. *pp*
tha ku dhi ku ma ha de_ va pa shu pa ta ye pa shu pa ta ye pa shu pa ta ye pa shu pa ta ye shi va om om om om

B. *pp*
sa da shi va sa da shi va om om om om

Timp.

Sus Cym.

T-bells

F. Cym.

Th

Ragam: Revathi

Predator-like movements in the bushes

54

a tempo **Presto** *in a startled manner-like a monkey*

Ban. *pp* *mf* *f*

Ban. *in a startled manner-like a deer*

Bsn. *mp*

Bsn. *pp* *mf* *mp*

C Tpt. *in a startled manner-like a buffalo* *in a startled manner*

Glock. *mf* *misterioso*

Sit. *mf*

Sit.

San.

T. Solo *ah - - - om*

S. *om om om om om om om om om*

B. *om om om om om om om om om*

Timp.

Sus Cym. *with soft stick* *mp*

T-bells.

F. Cym.

Voice

F.C.

R.S.

Th

P

CS. **a tempo** **Presto**

64

flzg

ff

f

A tiger circles a herd of deer

f

f

f

f

risoluto

ff

mp

f

f

f

ka pa li ne- ya om mri ga pa na ya shi va - shi va ya ma ha de va -

ah om mri ga pa na ya shi va - om vi ra bha dra ya om ma ha de va - om

ah om mri ga pa na ya shi va - na ma shi va vi ra bha dra ya om ma ha de va -

con fuoco

f

with hard stick

f

Sus Cym.

T-bells.

F. Cym.

Voice

F.C.

R.S.

Th

P

CS.

Ban. *ff*

Ban. *f*

Bsn. *f*

Bsn. *f*

CTpt.

Glock. *f* *ff* *f* *ff*

Sit. *f*

Sit. *f*

San. *f*

T. Solo
om mri ga pa na ya shi va om mri ga pa na ya shi va *with force ff* na ma shi va *mf* ah

S. *with force ff* *mf*
mri ga pa na ya shi va om mri ga pa na ya shi va shi va ah

B. *with force ff* *mf*
om mri ga pa na ya shi va om mri ga pa na ya shi va shi va ah

Timp. *f*

Sus Cym.

T-bells.

F. Cym.

Voice

F.C.

R.S.

Th. *f*

P.

CS.

Andante- an introspective, meditation

80

Ban. *ff*

Ban. *ff*

Bsn.

Bsn.

CTpt.

Glock.

Sit.

Sit.

San.

T. Solo *ff*
na ma shi va
ff
tha ki ta tha ka tha dhi gi na thom dheem tha ku dhi ku tha dhi gi na thom

S. *ff*
shi va

B. *ff*
na ma shi va

Timp. *tr*
ff *ff*

Sus Cym. *with hard stick*

T-bells.

F. Cym.

Voice

F.C. *f*

R.S.

Th

P *f*

CS.

Andante- an introspective, meditation

Ban.

Ban.

Bsn.

Bsn.

C Tpt.

Glock.

Sit. *to be played like the coiling action of the Vasuki, the Cobra around Shiva's neck*
ff

Sit.

San.

T. Solo *ff*
tha dhi gi na tha dhi gi na thom tha dhi gi na tha dhi gi na thom -

S. *mp*
o - m. o - m.

B. *mf*
tha ki ta tha ki ta tha ka tha ki ta tha ki ta

Timp.

Sus Cym.

T-bells.

F. Cym.

Voice

F.C.

R.S.

Th

P

CS.

93

Ban. *mf* *mf* *ff*

Ban.

Bsn.

Bsn. *mf*

C Tpt. *mf* *ff* cup mute

Glock. *f*

Sit. *ff*

Sit.

San. *mf*

T. Solo *ff*
tha ki ta thang tha ki ta thang tha ki ta tha dhi gi na thom

S. o - m. o - m.

B. *5* *5*
tha ki ta tha ki ta tha ka tha ki ta tha ki ta tha ka

Timp. tr~~~~~

Sus Cym.

T-bells.

F. Cym.

Voice

F.C. *p* 3 3 3 3

R.S.

Th.

P.

CS.

Ban. *ff* *pp* *ff*
 Ban. *ff* *pp* *ff*
 Bsn. *ff* *pp* *ff*
 Bsn. *ff* *pp* *ff*
 C Tpt. *gliss.*
 Glock. *ff White note gliss* *pp* *ff White note gliss*
 Sit. *ff* *pp* *ff*
 Sit. *ff* *pp* *ff*
 San. *ff* *pp* *ff*
 T. Solo *ff*
 S. *ff* *pp* *ff*
 B. *ff* *pp* *ff*
 Timp. *tr* *in a militant manner ff*
 Sus Cym.
 T-bells.
 F. Cym.
 Voice
 F.C.
 R.S.
 Th. *p*
 P.
 CS.

Musical score for page 19, starting at measure 108. The score includes parts for Banjo (two staves), Bassoon (two staves), Trumpet (C), Glockenspiel, Snare Drum (two staves), Tenor Solo, Soprano, Bass, Timpani, Suspended Cymbal, Tom-toms, Felt Cymbal, Voice, F.C., R.S., Trombone, Percussion, and C.S. The score features various dynamics such as *ff* (fortissimo), *pp* (pianissimo), and *p* (piano), along with performance instructions like *gliss.* (glissando) and *in a militant manner*. The vocal parts include lyrics: "ka la ka la ya ah om" and "oh".

113

Ban. *pp* *ff*
 Ban. *pp* *ff*
 Bsn. *pp* *ff*
 Bsn. *pp* *ff*
 C Tpt.
 Glock. *pp* *ff*
 Sit. *pp* *ff*
 Sit. *pp* *ff*
 San. *pp* *ff*
 T. Solo
 S. *pp* *ff*
 B. *pp* *ff*
 Timp.
 Sus Cym.
 T-bells.
 F. Cym.
 Voice
 F.C.
 R.S.
 Th.
 P.
 CS.

The prayer is a reminder of the futility of life. Shiva, the Lord of Destruction, returns to a peaceful meditation in the Gond Temple

117 **molto rall.**

Ban. *ff*

Ban. *f*

Bsn. *f* *ff*

Bsn. *ff* *ff*

C Tpt. *ff*

Glock. *ff* *f* *ff*

Sit. *f*

Sit. *f*

San. *f*

T. Solo *ff*
om ha ra ha ra om ha ra ha ra

S. *ff*
om om ha ra ha ra

B. *f* *f* *ff*
om ha ra ha ra om ha ra ha ra

Timp.

Sus Cym.

T-bells.

F. Cym.

Voice

F.C.

R.S.

Th

P

molto rall.

CS.

Recite in free time: Yaksha swaroopaya jada dharaya,
Pinaka hastathaya sanathanaya,
Divyaya devaaya digambaraya,
Tasmai yakaraya namashivaya, namashivaya, namashivaya