

KAVITHA JAYARAMAN

Musician, Educator, Philanthropist
Founder, Kalaadhaanam

Kavitha is an award-winning Vocalist and Veena player, a passionate analyst, performer, teacher, and curator who regularly performs in the USA and India. As a philanthropist and educator, Kavitha has raised over USD 70000 through her arts academy 'Kalaadhaanam'. She is a Voting member at The Recording Academy (GRAMMY®) - one of the few Indian Classical musicians on the prestigious panel. Her debut Album 'Varnams Reimagined' won multiple laurels at international music festivals. Her debut solo 'Rara Rajeeva Lochana' was featured on Rolling Stone India's 'Top 10' playlist.

Kavitha has performed over 100 concerts at some of the world's most prestigious venues including Esplanade Singapore, and Music Academy - Chennai, India. Kavitha has evolved from a stage artist to a digital content creator with over 1 million reach across her social media platforms. In addition to core classical performances, she regularly collaborates with musicians from different genres worldwide.

Her pursuit of learning in music continues as she currently pursues a Master's in Music Business from Berklee College of Music, USA.



CONTACT

Kavitha Jayaraman
Musician, Educator and Philanthropist



@TheKarnaticTuber

www.kavithajayaraman.com

enquiries@kavithajayaraman.com



VARNAMS REIMAGED

DEBUT ALBUM



"Varnams Reimagined" is a real musical treasure any passionate lover of Carnatic Music will adore and will like to preserve for future listening, and in fact over multiple repetitions. The album has also helped surface the masterly expertise of Kavitha Jayaraman in Carnatic Music, which she has put to use in resurrecting a few rare Ragas of the heritage. I feel this rare kind of mission is most likely to inspire many such endeavors in the future that will play a pivotal role in enriching the school of Carnatic Music." - NEW MUSIC ALERT - Full review [here](#)

The album casts a spotlight on a rare treasure - the 'Varṇam'. This compositional gem, inherent to the Carnatic music system, embodies the essence of ragas and serves as a cornerstone in the realm of learning. What makes this album particularly special is its resurrection of lesser-known Varnams, many of which have seldom, if ever, been captured in digital recordings. By merging the traditional with the new, the album encapsulates the spirit of innovation while honoring the roots of this time-honored art form.

Accolades for the Album:

- 'Best Song' at 'World Film Festival at Cannes' in Mar'24
- Two Silver Medals at 'Global Music Awards' USA in Nov'23
- Best Song at 'Parai International Music Awards' in Jan'24
- Earned 'Best Traditional Album' nomination at 'World Entertainment Awards' in Feb'24
- The album was also submitted at the 66th Grammy Awards under the 'Best Global Music Album' category.

LISTEN HERE

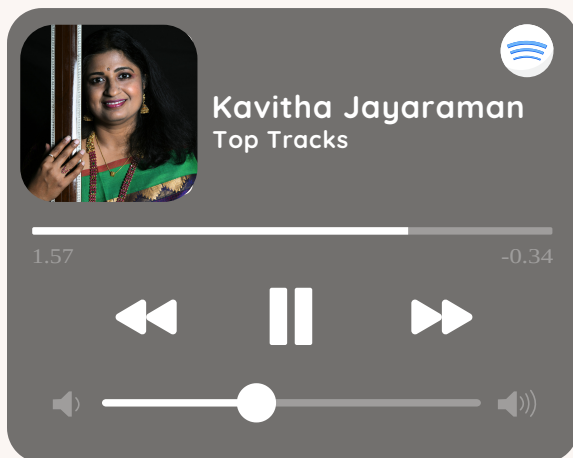


MUSIC

LATEST SINGLE - Rama Ninne Namminanu

A Classic 17th-century composition by the prolific Carnatic music composer Saint Thyagaraja, this song captures his devotion to Lord Rama as he says "Believe me, Rama, I have reposed my faith in you and you only, as you are the essence of everything in the world." The song has been recreated with modern musical elements keeping the composer's emotions and helping it reach new audiences not accustomed to listening to this artform.

SPOTIFY



[LISTEN HERE](#)

PAST LIVE CONCERTS

- **Namaste Florida - Dec'23 & 22** - a special thematic presentation of an original blend of Indian classical with jazz, western classical, Celtic, Middle Eastern, and other world music genres.
- **Fusion Fest, Orlando FL - Nov'23 & 22** - Presented a specially curated Vocal and Veena ensemble two years in a row
- **American Tamil Medical Association, Miami, FL, USA, Aug'23** - Performed a specially curated Veena concert for USA's esteemed medical community as a part of their biennial conference
- **Music at the Monastery - The Spanish Monastery, Miami, USA Feb'23** - Invited to perform at Latin Grammy Nominee Daniels Padron's specially curated series featuring Grammy nominee Alemor and Pianist Antulio Mora

PRESS

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IN BRIEF

governed by a patchwork of state statutes and common law systems.

The NO FAKES Act would create a nationwide property right in your image, voice, or visual likeness, allowing an individual to sue anyone who produced a "newly-created, computer-generated, electronic representation" of a. Unlike many state-law systems, that right would not expire at death and could be controlled by a person's heirs for 70 years after their passing.

A tricky balancing act for any publicity rights legislation is the First Amendment and its protection for free speech. In Thursday's announcement the NO FAKES Act's authors said the bill would include specific carveouts for replicas used in news coverage, parody, historical works or criticism.

"Congress must strike the right balance to defend individual rights, abide by the First Amendment, and foster AI innovation and creativity," Coons said.

The draft was co-authored by Sen. Marsha Blackburn (R-Tenn.), Sen. Amy Klobuchar (D-Minn.), and Sen. Thom Tillis (R-N.C.).

The RIAA Wants AI Voice Cloning Sites Added to the Government's Piracy Watchlist

BY KRISTIN ROBINSON

The RIAA has asked to have AI voice cloning added to the government's piracy watch list, officially known as the Review of Notorious Markets for Counterfeiting and Piracy.

The RIAA typically writes in each year, requesting forms of piracy like torrenting, stream ripping, cyber lockers and free music downloading to be included in the final list. All of these categories of piracy are still present in the RIAA's letter to the U.S. Trade Representative this year, but this is the first time the trade organization, which represents the interest of record labels, has added a state-level protection and its strength varies by state. It also becomes more limited after a public figure's death. However, this is possibly the most common legal argument against AI voice cloning technology in the music business.

This form of artificial intelligence first

AI voice cloning site, VoicifyAI, as one that should specifically face scrutiny.

According to the letter, VoicifyAI's service includes voice models that emulate sound recording artists like Michael Jackson, Justin Bieber, Ariana Grande, Taylor Swift, Elvis Presley, Bruno Mars, Eminem, Harry Styles, Adele, Ed Sheeran, and others, as well as political figures including Donald Trump, Joe Biden, and Barack Obama.

The RIAA claims that this type of service infringes on copyrights because it "stream-rips the YouTube video selected by the user, copies the acapella from the track, modifies the acapella using the AI vocal model, and then provides the user unauthorized copies of the modified instrumental bed, and the modified remixed recording." Essentially, some of these AI voice cloning sites train its models on stolen copyrights.

It additionally claims that there is a violation of the artist's right of publicity, the right that protects public figures from having their name, likeness, and voice commercially exploited without their permission. This is a more tenuous right, given it is only a state-level protection and its strength varies by state. It also becomes more limited after a public figure's death. However, this is possibly the most common legal argument against AI voice cloning technology in the music business.

FOR YOUR GRAMMY® CONSIDERATION
'Best Global Music Album'
VARNAAMS REIMAGED

"Varnams Reimagined" is one of Kavitha's masterly albums created as part of her mission to disseminate Carnatic Music for the digital age audience. A fusion of tradition and modernity, the songs of this album were Indian classical music in her form with a contemporary twist. The album has also helped surface the mastery expertise of Kavitha in Carnatic Music, which she has put to use in resurrecting a few rare Ragas of the heritage.

New Music Alert

Scan here to listen on your favorite platforms:  **KAVITHA JAYARAMAN**
MUSIC PRODUCTION: AVI PATEL
© 2023 SRI SRI ENTERTAINMENT

Billboard, Oct '23

SHOUTOUT MIAMI

LOCAL STORIES

Meet Kavitha Jayaraman | Musician, Educator, Philanthropist

September 13, 2023

Leave a reply




Shoutout Miami, Sep '23

PLANET BOLLYWOOD

INTERVIEWS

"My plan is to record and publish as many albums as I can on Carnatic music" – Kavitha Jayaraman

ANISH MOHANDASY



Over the last several years, **Kavitha Jayaraman** has managed to strike a fine balance between her dual careers in finance and music. Trained in Carnatic classical music, Kavitha always had a soft corner for this genre and has consistently worked towards making it reach out to a larger number of listeners across the globe. A while back, Kavitha released 'Varnams Reimagined', an album featuring five original tracks weaved around Carnatic music.

In this interview, Kavitha talks about her journey as a musician, the process of putting together her album, her music abroad & a lot more. This challenge involved in doing a short job and not missing

Planet Bollywood, Feb '24

Rolling Stone India

Features News & Updates Reviews Kpop Columns Merchandise Lists Upcoming Gig Calendar

Rara Rajeeva Lochana


RARA RAJEEVA LOCHANA

ON VEENA

RAGA: MOHANAM TALA: ADI

COMPOSER : SHRI MYSORE VASUDEVA CHARYA

KAVITHA JAYARAMAN
AVI PATEL

Watch on  YouTube


Rolling Stone India, Aug '22

VoyageMIA

LOCAL STORIES MAY 25, 2023

Life & Work with Kavitha Jayaraman

LOCAL STORIES



Today we'd like to introduce you to Kavitha Jayaraman.

Hi Kavitha, thanks for joining us today. We'd love for you to start by introducing yourself. Music has always been a huge part of my life since childhood. I trained in Indian classical music for over 25 years (both on the voice and as an instrumentalist) and have performed at various

Voyage Miami, May '23

Sruthi Magazine

12 • SRUTHI December 2020




were evident in the ultimate output of the programmes.

This year the varnams had the freedom of dispatching a video recording of their presentation that facilitated error-free rendering with aesthetic appeal. Participants could be seen in traditional attires, seated in front of tastefully decorated backgrounds and performing with élan.

The short yet impressive signature tune in the pattern of a traditional mullari in Gumbhoos Nana, played by Kannan formed the 'ring tone' for veena lovers to get ready to watch their guru, themselves or peers in recitals of not more than 25 minutes. The names of artists, gurus and details of the compositions were clearly displayed. The events on weekdays were scheduled from 4 pm to 7:30 pm and the programmes on weekends billed as *Akhandam*, from 9 am to 3 pm (three weekends

thoughtfully scheduled to cover maximum number of artists from abroad)—were accommodated during the period of the event. And, the streaming would end well before the timings of the IPL T20 cricket series that crossed the calendar!

While the traditional Saraswati veena had the maximum number of participants, a variety of plucked stringed instruments generally classified in the veena family were also permitted. This included chitraveena, gottuvadhyam, mandolin, sitar, rubravenna, sarod, santoor, mohavenna, chandravenna, harmonium, shankaravenna, naxtar and electric guitar. The mandolin and chitraveena seemed to attract several young aspirants playing classical Carnatic music. The usefulness of electronic gadgets for strati (drone) and e-percussion was notable. However, several slots did have live percussion accompaniment in

miridangan, ghatam, mousing and khajjira.

Each participant played two or three compositions. Quite a few followed the format of a varnam followed by a kriti (with raga, tanaam, and svaras), and tukkada. Core compositions like the 'vaara kriti' of Dikshitar, svarajatis of Syama Sastri, rare kritis of Tyagaraja also found place in some recitals. While a varnam in raga Mand came in as a pleasant surprise from a senior vidushi, a catchy number from Chinai Baba's famous album *Wedding Belli*, by another leading professional offered rich contrast. Two young boys enchanted with their mandolin concert. Groups had come out with very well organised renditions. The performances, generally of very good standard, saw freshers, amateurs, up-and-coming musicians and several professionals, men and women playing with verve and enthusiasm. Individuals,

A ultra-rare jugalbandi

Playing the varnam

Sruthi Magazine, India, Dec '20

TUESDAY 10 JULY 2001

Vibrant vocalist

Bhanu Kumar profiles Kaviitha Jayaraman, a second year student of commerce and an award-winning classical Carnatic vocalist

The youth today amaze you with their varied interests and achievements, all handled with such ease and casualness. A typical representative teenager of the new millennium is Kaviitha Jayaraman. Aged 18 and a second year B Com student at Podar College, she has chalked out her course — a career in commerce, co-curricular activities, chess, and chiefly classical Carnatic vocal music.

Kaviitha started learning music at the tender age of five from Mrs Sridevi Ram at Mulund Fine Arts Music school. When kids her age were listening nursery rhymes in incomprehensible accents, she won the best singer award from Kala Kendra, Thane, at the age of seven. Since then it has been a non-stop story of success in singing. In all music competitions held by her alma mater, other sabhas in Mumbai, Shanmukhananda, Music Triangle, Bombay Tamil Sangham, Kala Mandal, Lions Club, Talent Search award for classical music, inter-school, BMC ward and zonal level competitions both in music and to permit a little deviation, in chess too. No wonder she was adjudged the best student of Vani Vidyalaya in the year 1994 and 1998. She has won prizes in inter-collegiate events and

youth festivals like Malhar. Winning, for her, is a refusal to take a second place.

Kaviitha received the Cultural Talent Search Scholarship from Government of India, HRD Wing, for specialised training in Carnatic music in 1994, for a period of 10 years. She is training under Smt. Saraswati Subramaniam in Carnatic vocal and Veena under Smt. Jayashree Aravind. And Kaviitha does not feel crowded at all.

To excel in any field you need caring parents, the right kind of training and a planned, intelligent approach towards your goal. Kaviitha has the divine gift of a mellifluous voice, nurtured with relentless practice and sincere commitment. The mini stage performances she has given over last two years have elicited wide appreciation and are evidence of the high quality of training she has received, both in theoretical soundness and performing tradition. She is

adept at both levels — faithful rendering of compositions and the creative side demanding impromptu presentations... a judicious blend of training discipline and individuality. She is a sure-shot star performer in the classical Carnatic scenario in the years to come.

WATCH

KARAN THAPAR

INTERVIEW

BENAZIR BHUTTO

ON

HARD TALK

mulundPLUS

In memory of the Mahatma

■ Bhanu Kumar

TWO girls from Mulund were fortunate to be invited to participate in an august function at Tata Theatre, organised by Sarvodaya International Trust (Maharashtra chapter), in collaboration with NCPA.

The function "Anaaht Naad" on October 2, was a celebration of the still vibrant legacy of pluralism of our country, through an evening of time honoured tradition of Indian music. Our music has always emphasised truth, love and the triumph of the human spirit.

In today's scenario of conflict and discord, more so in Gandhi's mother state, people who really care for India's unity and development must come together in affirmation of these objectives. "We have the strength and relevance of Mahatma Gandhi's perennial messages of peace, tolerance and non-violence," is the message.

Many high profile artistes like Shubha Mudgal, Kelucharan Mahapatra, Shriuti Sadoikar, Ravindra Sathe, Keshav Bedge, Aruna Sairam, Coomi Wadia and a few others participated in the function. Vijaya Mehta coordinated the arrangements.

"We consider ourselves very lucky to be selected for singing with such stars,"

says Savita Sharma, from Mulund. She is a commerce graduate, working for ICICI, and a multi-faceted youngster.

She has learnt singing for ten years and won many awards and accolades. She is also a trained Bharatanatyam dancer and has participated in the university skit competition. She has been the secretary of the Rotaract club for two years. Her powerful imagination has penned poems. A finalist in the international library of poetry, Maryland USA, her poems have been published in their journal.



(L-R) Savita Sharma and Kaviitha Jayaraman with Shubha Mudgal

The other girl who participated in "Anaaht Naad" is Kaviitha Jayaraman, an undergraduate in commerce at Poddar college, a computer wizard, a debator, speaker, dramatist all rolled into one. Her

strong point however is Carnatic Veena and Carnatic vocal training that she has received. She is the recipient of the National Cultural Talent Scholarship by the Ministry of Cultural Affairs, New Delhi and has to her credit many prizes and medals in competitions. She has also performed on many prestigious stages including the Music Academy of Chennai.

"It was an enlightening experience for me," says Kaviitha. The evening commenced with a procession of singers singing Vashnavra Jana To, Narsi Mehta's composition so well popularised by the Mahatma. The lead singer was Shubha Mudgal with Shriuti Sadoikar and Ravindra Sathe.

The experiment of "surround sound" was attempted at the theatre with singers rendering the songs from different places of the fan-shaped theatre. Coomi Wadia conducted a chorus, followed by a song on Allah written by immortal Tannu Paik Subramania Bharati, sung by Aruna Sairam. An abhang by Keshav Bedge, a gowai, nirgun bhajans by Shubha Mudgal, a tarana by Aslam Khan and to top it all an excellent rendering of odyssey by Kelucharan Mohapatra, an odyssey maestro.

The presentation "Anaaht Naad", in short, a tribute to the cause of national plurality, so well timed.

The Times of India, Mumbai '01

The Times of India, Mumbai '01

DHWANI: VOICES OF YOUTH

■ Bhanu Kumar Mulund

CURIOSITY kindled by the cleverly worded program notice, "Dhwani" — a musical journey from Madurai Mani to Madonna, From Beatles to Baba, "led to a capacity crowd audience of all age groups at the orchestra on October 27, 8 pm at Kalidas auditorium.

Synergy members had earlier auditioned aspiring entrants from Mulund and its suburbs. The aim was to discover and show case talents from among common people. "The selection was very difficult," says Sreenivas, one of the members. The youngsters spent four Sundays selecting the singers and arranging the sequence.

In all, 15 singers were selected, most of them young with four exceptions, a senior lady and three young girls. The president of the MFA, N Rajagopal welcomed the audience and introduced the Synergy team. The onus, he said was to provide a suitable berth for youth. From then on, the youth took over. A traditional beginning with a bhajan of Tuladas by Savita Sharma was followed by

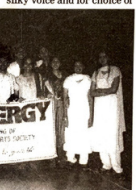
Shridhar's soulful rendering of A R Rahman's super hit song in Tamil immortalised by Rajnikant's histrionics. Lakshmi Nair entertained the audience with a melodious number from "Anari".

A solo song in tune by Kaviitha Jayaram was fol-



lowed by Sanjana Raman's free flowing rendering of a difficult number from "Jeans". The little girl did full justice to the song with her effortless range. Their teacher Saraswati Subramaniam had come all the way from Vashti to hear them sing and was beaming with proud smiles. A medieval melody with

classical base immortalised by Madurai Somu was rendered with full-throated emotion by Harish. Duets by two Kaviitha Jayarams and Sujal Ravi and Akshaya Mohan were quite in tune. Radha Ramnath deserves a special mention for her silky voice and for choice of



toe tapping numbers in tune with popular taste. A harmony session by five youngsters was well received. Prakash, Sreenivas, Kanchana, Freet, Abhila provided rest of the fare. The members took turns in introducing the songs. No program is complete without proper competing. Charavan Raj regaled the

audience with his well-worded introductions and intrusions. A subtle undercurrent of humour added good cheer. The orchestra by Sandeep and his friends provided the required support on the various instruments. At the end, Priya Venkat and Shiva sang a popular duet, on public demand. The sequence of the songs was the right mix of evergreen melodies, medieval hits and modern, popular numbers.

"We wanted to please the palate of each of the audience," says Charavan, one of the Synergy members. It was for the young a link with the past and for the old a breath of fresh air. With experience, more professionalism would definitely come in. Synergy members profusely thanked their sponsor, "Gold Plaza" Rishabh Jewellers, who were generous enough to offer discounts to the members for the festival season.

The mood was upbeat, with the seniors proud of the youth, their vivacity and vigour. When the youngsters set their mind on something, they do not rest till they do their best.

Kaviitha Jayaraman Ravi



Kaviitha began her concert with a rare Varnam in Amrithavarshini. Narasimha in Arabhi and Kamakshi in Lalitha were

well rendered. Her raga alapana in Saveri and swara singing for Sankari was commendable. The highlight of her concert was Nidhi Chala in Kalyani in which I particularly enjoyed her swara singing patterns. N N Ganeshkumar and Satish Chandra Sista provided able accompaniment on the violin and mridangam.

Ganesh

■ Bhanu Kumar Mulund

THE evening promised to be very different and entertaining for the eager crowd, exceeding the hall capacity. Synergy, the youth wing of Mulund Fine Arts Society had organised a fusion competition aptly titled, Raga Revelations, at Bhakta Sangham Hall on Sunday on July 7, 2002 at 6 pm.

All the participants were between the age of 16 and 25, five groups competing for the top slot, with three contestants in each group. After a short and sweet introductory speech welcoming the audience, the program began with a melodious prayer by little Sanjana Raman.

Two members of the youth wing, Kaviitha Jayaraman and Charavan Raj were the composers.

In the contest that followed, an organised orchestra accompanied the contestants' melodious voices. Each group was allotted one raga and had to explore the facets and features of the raga and present it in its purest traditional classical form and film and pop songs, both Hindi and Tamil, based on the same raga. All the three had to sing, presenting in the process a unified revelation of the allotted raga. The five ragas were Mohanam, Asavari, Hindolam (Mai Kausi), Darbari Kanada and Kalyani.

There were two Judges, P S Murthy, a multifaceted musician by passion, (flautist, violinist, harmonium, percussion player and singer, all rolled into one) and an adman by profession, an all India award winner for Harmonium playing and a versatile artiste who had performed in India and overseas. Suresh Kumar, an accounts professional, whose calculations on the

strings of the melodious mandolin charm the listeners and is a student of the mandolin maestro U Srinivas. Suresh is an AIR artiste and has designed his own mandolin which he calls "the dragon" for its shape.

Both the Judges were full of encouraging words for the young and talented participants. The first position winners were Shridhar, Harish and Kaviitha J, for their brilliant presentation of Kalyani raga. The second position went to the team

comprising of Radha, Yogita and Sanish, for presenting a comprehensive and cohesive form.



The prizes for the contest, in the form of CDs and cassettes, were sponsored by Music Mania, the shop specialising in Carnatic and classical audio tapes and CDs, as an encouragement for the young artistes. Hindustani singer and

MTV Ga Ga awardee from Mulund, Sreekanth Krishnamurthy regaled the audience with his dual singing of the evergreen bhajan of 28 Chatur Nar bhajans by Shubha Mudgal, a tarana by Aslam Khan and to top it all an excellent rendering of odyssey by Kelucharan Mohapatra, an odyssey maestro.

The audience, half of them beyond middle age, were full of appreciation for the quality of the show and compact presentation by the youth. "We feel infused with youth and vigour when we watch these youngsters do so well," was the essence of their euphoric remarks.

The Youth Wing committee,



comprising of Radha, Yogita and Sanish, for presenting a comprehensive and cohesive form.

The prizes for the contest, in the form of CDs and cassettes, were sponsored by Music Mania, the shop specialising in Carnatic and classical audio tapes and CDs, as an encouragement for the young artistes. Hindustani singer and

The Times of India, Mumbai '01

Singapore Indian Fine Arts Magazine, '05

The Times of India, Mumbai '03