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### Thyagaraja Aradhana In North America

*P. Swaminathan*

On Mar 2, 2002 SRUTI will be celebrating Thyagaraja Aradhana for the 15th year in a row (officially). Of late I witness numerous organizations observe the aradhana for the savant in the Northeast as well as the rest of USA. It is very impressive to see a lot of enthusiasm among the lovers of carnatic music in North America to honor Saint Thyagaraja, a legendary vaggeyakara from the 19th century. Thyagaraja Aradhana is observed not only in North America but also in other parts of the world like London, Europe, Australia, Malaysia, Singapore and the list goes on. The other day I read from the web that Thyagaraja Aradhana was celebrated in Muscat. Who else other than Saint Thyagaraja can bring peace and happiness to the troubled Middle East?

Thyagaraja Aradhana is celebrated on pushya bahula panchami, the day the saint attained *samadhi* (which usually falls during the last week of January or the first week of February) in Thiruvaiyaru, where Thyagaraja spent his last years. It is a week long celebration wherein artists, professional as well as amateur, render the compositions of Thyagaraja. The celebration starts with *unchavrithi* followed by choral singing of the Pancharatna krithis and individual participation. Doordarshan in India telecasts the weeklong celebration in Thiruvaiyar.

In contrast the celebrations in North America is not restricted to the pushya bahula panchami day. Instead the Aradhana is observed anytime during the months of January through May. The time and place are determined by the presenting organization depending on their calendar of events and not on the bahula panchami. The format of the celebration is also different from organization to organization. However, most of them have group singing of Pancharatha krithis at the beginning of the celebration. In addition to musical experience, Thyagaraja helps to bring families and friends together during the celebration.

I am extremely delighted and grateful to SRUTI for arranging Thyagaraja Aradhana every year so that my family and I can participate. The following are some of my thoughts and suggestions for SRUTI and in particular and other organizations in general which will help improve the overall observance.

- The aradhana celebration should be conducted as close to the bahula panchami as possible; after all we are paying homage to Thyagaraja.
- During the celebration only Thyagaraja’s compositions should be rendered. The celebration is to pay tribute to Thyagaraja who revolutionized carnatic music with his brilliant compositions as we experience it today. He was and is a legendary composer. Competent artists should also make every effort to render his krithis in as detail and artistic form as possible complete with manodharma element. In US, I have noticed time and again that even accomplished senior artists with a vast repertoire render non-Thyagaraja composition during the savant’s aradhana. At least in SRUTI we should try to avoid this.
- Every effort should be made to bring out the various krithis (some of them are rare and some of them are never performed), of the savant. This will enable us to appreciate Thyagaraja better. Every effort should be made to increase the public awareness of Thyagaraja. All the presenting organizations in general and SRUTI in particular should strive to provide a forum towards this goal.
In Southern India, well-established music sabhas organize a music marathon (known as akhandam) as part of the aradhana. In this marathon, several participants from different regions of India render the krithis of Thyagaraja in succession without a break over a period of several days. Participants are challenged so that no krithi is rendered more than once. Each participant is encouraged to render one or two rare compositions of the savant which helps to make better known more and more of the not so-well-known compositions of Thyagaraja. I am aware that akhandam may not be feasible in US due to logistical reasons. At least we should make an effort.

Having said this, I enjoy every aspect of the aradhana organized by SRUTI. However, if we could implement some of suggestions mentioned above to improve the observance of the Aradhana which brings lot more audience into the celebration than the usual SRUTI performances, chances are that more and more people will learn to appreciate (Thyagaraja’s) classical music which in turn increase the turn out at the regular concerts.

(P. Swaminathan is the chairman of the library committee)

Sri Rama's Smiling Countenance: Tyagaraja's Two Renderings

By T. Sarada

Tyagaraja established new trends in Karnatic Music by writing different styles of music. He composed traditional prayer songs, like his predecessors, for most of which he used folk and popular tunes bringing them into the classical mold. Typical examples are his Divyanaama Sankeertanas and Utsava Sampradaya Kirtanas. Starting with waking up the Lord, they describe many commonly performed activities like feeding, singing lullaby, doing Arati and singing glorification etc. One of Utsava Sampradaya kirtanas, Nagumomu Galavani (in the raga Madhyamavati.) is described below:

Pallavi

Nagumomu galavani na manoharuni Jagamelu sooruni Janaki varuni

You, with the ever-smiling face, captivator of my heart, hero of the universe, the Lord of Janaki

Caranam.

1. Devadi devuni divya sundaruni Vasudevuni Sita Ragahavuni

Lord of all the Gods, with exquisite beauty, Sri Vasudeva! Sita Raghava!

2. Sugnana nidhini soma surya locununi Agnana tamamunu anacu Bhaskaruni

Treasure of good qualities, with sun and the moon as your eyes, remover of the darkness of ignorance like the sun

3. Nirmaalakuruni nikhilalgha haruni Dharmadi mokshambu dayaceyu ghanuni

With a blemishless form, destroyer of all sins, one who blesses with all four "life goals," (Dharma, wealth, happiness and salvation)

4. Bodhato palumaru pujinci ne na radhintu Sri Tyagaraja sannutuni

With emotion again and again, I, Tyagaraja will worship you according to pre-

12. U. Srinivas (Mandolin)

1990(2)

Sikkil Bhaskaran (Violin), Palghat Raghu (Mridangam)

13. Rudrapatnam Brothers (Vocal) 1991(2)

M. Nagaraj (Violin), V. Praveen (Mridangam)


Raghavendra Rao (violin), Dara Appala Srinivas (Mridangam)

Anuradha Chaurasia (tanpura), Madan Misra (tabla)

15. Nedunuri Krishnamurthi 1991(2)

Thiruparkadal S. Veeraraghavan (Violin), Umayalpuram K. Sivaraman (Mridangam)

16. N. Ramani (Flute) 1992(2)

Kanyakumari (Violin), Guruvayor Dorai (Mridangam)

17. Sudha Raghunathan (Vocal) 1992(3)

V. V. Ravi (Violin), T. Vaidyanathan (Mridangam)

18. T.N.Seshagopalan (Vocal) 1992(2)

G. Chandramouli (Violin), Neyveli Narayanan (Mridangam)

19. Trichur V. Ramachandran (Vocal) 1992(2)

V. V. Ravi (Violin), S. V. Raja Rao (Mridangam)

20. Lalgudi G. Jayaraman, G.J.R. Krishnan & J. Vijayalakshmi (Violin) 1993(2)

Trichi Sankaran (Mridangam), Vinayakaram (Ghatam), V. Nagarajan (Kanjira)

21. U. Srinivas (mandolin) 1993(2)

P. S. Ramamurthy (Violin), K. V. Prasad (Mridangam)

22. K.V.Narayanaswamy (Vocal) 1993(2)

Nagai Muralidharan (Violin), Vellore Ramabhadran (Mridangam)

23. Vijay Siva (Vocal) 1993(2)

Shriram Kumar (Violin), J. Vaidyanathan (mridangam)

24. C. Chittibabu (Veena) 1994(2)

N. Somayajulu (Mridangam), U.K. Narayanaswamy (Ghatam)

25. Ravi Kiran (Chitravina) 1994(2)

P. Sunder Rajan (Violin), Vellore Ramabhadran (Mridangam)
SRUTI Concert Tapes

Following is a list of Sruti concert tapes available for distribution among the patrons of Sruti. To receive any of these tapes, email your request to sruti@sruti.org. The year of the concert and the number of cassettes (within parentheses) are given. Prices for Sruti members (unless noted otherwise) are: $10 for a two-cassette set and $15 for a three-cassette set. Non-members should add $2 to the cost of each set. Please add $2.00 per set for shipping & handling.

1. M.L. Vasanthakumari 1986(2)
   Kanyakumari (Violin), Ramnad Raghavan (Mridangam)
2. Kadiri Gopalnath (Saxaphone) 1987(2)
   T.S. Srinivasan (Violin), T.R. Ramakrishnan (Mridangam)
3. Smt. Sheela Ramaswamy (Vocal) 1987(2)
   K.S. Mani (Violin), M.S. Venkatesh (Mridangam)
4. T. R. Subramanyam (Vocal) 1988(3)
   Vasantha Kannan (Violin), Trichur Mohan (Mridangam)
5. M. Balamuralikrishna (Vocal) 1989(2)
   Purna Chandar (violin), B. Balasai (flute)
   Dara Appala Srinivas (mridangam)
6. N. Ramani (Flute) 1989(2)
   N. Muralidharan (Violin), S. Raja Rao (Mridangam)
7. Maharajapuram Santhanam & Srinivasan (Vocal) 1989(2)
   Nagai Muralidharan (Violin), Vellore Ramabadhran (Mridangam)
8. Saroja & Lalitha (Bombay Sisters) (Vocal) 1989(3)
   M. Narasimhamurthi (Violin), T. Narendra (Mridangam)
   M. Govindarajan (Ghatam)
9. T.K. Govinda Rao (Vocal) 1990(2)
   N. Shashidhar (Violin), Satish Pathakota (Mridangam)
10. M. Balamuralikrishna & Pandit Bhimsen Joshi (Vocal) 1990(3)
    Solo & Jugalbandi
    Purna Chandar (Violin), M.L. Narayana (Mridangam)
    P. Walawalkar (Harmonium), Nana Mulay (Tabla)
    Madhav Gudi (Tanpura)
11. Lalgudi Srimathi Brahmanandam (Violin) 1990(2)
    Prakash Rao (Mridangam)

In this kirtana words and their meaning play a predominant role and music is of secondary importance. The utsava sampradaya kirtanas are composed in the style of Purandaradasa and Annavmacarya that have all the essential elements of systematized music. Here music is a necessary vehicle for the composer's sentiments. Besides writing the utsava sampradaya kirtanas, Tyagaraja originated a new genre of music, the "Kriti" in which words take a secondary role and the music becomes the primary objective of the composition. It constituted a form of worship (Nadopasana.) where raga elaboration and the sangathis, (niraval) are important to convey the mood. Raga Bhava effectively complements Sangeeta Bhava. A typical example of a Tyagaraja kriti is Nagumomu ganaleni, a kriti in Abheri.

Pallavi
Nagumomu ganaleni na jali delisi nannu brovaga rada! Sri Raghuvara, ni
Knowing my distress in not being able to see your smiling face won't you protect me, Sri Raghuvira?

Anupallavi
Nagarajadhara! nidi parivarulella Ogibhodhana jesudavuru gare? itulandudure? ni
You, who lifted Govardhana giri, your attendants are not the ones to give you evil advice, no? Would they?

Caranam
Khagarejey ni yanati vini vega canaledo? gaganani kilaku bahu dooram baninado?
Won't Garuda listen to your command promptly? Or did he say that it is so far from the skies to the earth?

Jagamele paramatma! evarito moralidudu? vaga cupaku talanu nannelukora Tyagarajan,
The ruler of the entire universe! To whom could I complain? Do not hesitate; I cannot bear it. Come and accept Tyagaraja.

This song offers a great scope for elaboration and improvisation. It has been a showcase for many accomplished artists to show their prowess in music, and delight numerous audiences. This kriti is a spontaneous outburst of emotions written in Kanta Bhava in contrast to the Utsava Sampradaya Kirtana which is a ritualistic prayer piece.

References

(T. Sarada, a member of the library committee, is a scientist by profession. She is a musical enthusiast and frequent contributor to SRUTI's publication)
**Ghana Raga Pancharatna Kriti-s**

The Thyagaraja Aradhana, conducted annually in Tiruvaiyaru, attracts thousands of people from different regions of India and abroad. Started in 1925 by Bangalore Nagarathnamma (a brilliant singer of Thyagaraja Sisyaparampara), who built the shrine for Saint Thyagaraja at his samadhi, the Aradhana has been a time-honored tradition in which musicians of high repute participate. An important component of the proceedings is the re-enactment of unchavritti, the daily rounds that Thyagaraja made as a Bhagavatha to gather alms. Leading vidwans take part in this event, starting from the Tirumajjana Veedhi residence of Thyagaraja and ending at the site of his samadhi. At the samadhi, musicians pay tribute to the memory of the great vayrakara through choral-singing of the Pancharatna Kritis. Chetulara, a composition in Bhairavi, is customarily rendered by flutists preceding the chorus. Due eminence is given to the great musicians present on the occasion. For example, in the fifties, the flute playing of chetulara was always led by Palladam Sanjeeva Rao while each of the Pancharatna kritis was led by a highly respected musician such as Musiri Subramania Iyer, Maharajapuram Vishwanatha Iyer and Ariyakudi Ramanuja Iyengar.

The Aradhana is conducted in many places all around the world and the group singing of the Pancharatna kritis is a focal item of the event. The aradhana program format seems to have evolved over a period of time, while the singing of the Pancharatna kritis preceded by chetulara in flute, seems to have come into vogue in 1940, when the Thyagabrahma Mahotsava Sabha was formed, with Musiri Subramania Iyer as the first secretary of the Sabha.

It is not known when and by whom these five kritis of Thyagaraja came to be named as the Pancharatna kritis. According to scholar T.S. Parthasarathy, in the 1908 volume of Tyagaraja’s kriti-s, Narasimha Bhagavatar refers to them as the compositions known together as the Pancharatna. So the grouping and christening of the five kriti-s must have occurred even earlier. A textual reference to the kritis as Pancharatna can be found in a 1933 book containing seven Thyagaraja kritis edited by S.A. Ramaswamy Iyer.

There are also several explanations as to how and why these kritis were selected and grouped. Select kritis of a composer are usually grouped according to some common or linking factors such as theme, deity or kshetra. Since none of these criteria can be applied to the set of five Pancharatna kritis, it is suggested that the unique name might have been given because of their distinctive merits and the creative excellence binding them.

Some distinctive characteristics merit attention:

1. The number of charana-s in most Tyagaraja kriti-s is less than five, but there are eight to 10 charana-s in the Pancharatna-s.
2. The swara-sahitya type of structure of the charana-s adds to their

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**Thyagaraja Sisyaparampara**

Saint Thyagaraja (1767-1847) composed over 1600 kritis. He had many disciples who were mainly responsible for the preservation and propagation of his compositions, both during his time and later. The world of Carnatic music owes much to these disciples. Some of Thyagaraja’s known disciples were Thiruvetriyur Veena Kuppiyai, Tiruvaiyaru Iya Bhagavatar, Walajapet Venkatarama Bhagavatar, Manapuchavadi Venkatasubbiah, Thillaisthanam Ramaiyengar, Lalgudi Ramaiyar, Umayalapuram Krishan Bhagavatar, Subbaraya Sastri (son of Syamasastri), Sundarier, Amrithalingam pillai, Nemam Subbaramaiah, Nangavaram Neela kantiah, Sojiiri Seetharamaiah, Kannahia Bhagavatar, Venkatachala pathi Bhagavatar, Ganesappagaru, Kumbakonam Aravamutha Iyer and Walajapet Potti Joshiyar. The excellent works of the great composer have been handed down to us through these direct disciples and their disciples belonging to four main paramparas: Walajapet, Umayalpuram and Lalgudi and Thillaisthanam.
Ragas Galore
Chetan Ramamurthy

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(Chetan Ramamurthy is a 10th grader and has been learning carnatic music for many years)

evocative quality when sung. Furthermore, the charana-s have different dhatu-s (varmamettu).

It is said that, while the pathantara that is followed is of the Umapalpuram school (as taught by Swaminatha Iyer, according to Sennangudi Srinivasa Iyer), there is not much difference between the versions of the three main sishya parampara-s. While all are set to Adi tala, the speed in which they are to be rendered is 1-kalai chaukam, except in the case of the Varali piece which is set in 2-kalai. Incidentally, the latter, as also the fact that this kriti is not usually taught by many because of an extramusical consideration, may be the reason why many falter when singing it as part of a chorus.

As regards theme and import, it may be mentioned that, while most of the known kriti-s of Tyagaraja are contextual and in the nature of responses to specific situations, pleas, etc., the subjects of these five kriti-s are more regular even while each of them conveys different moods.

Another point that needs to be explained is the reason why the prefix ‘ghana raga’ is attached to the Pancharatna-s. The characteristics commonly associated with the ghanaraga-s are majesty and fulsome, with the sound emanating from the navel (nabhi) and commencing with ‘hoomkara’. These raga-s provide considerable scope for sangati-s both in arohana and avarohana passages. For fulsome singing, they require rigorous ‘akara’ sadhakam. ‘Ghanam’ in musical parlance is interpreted to denote a weighty, substantial style; a branch of manodharma sangeeta or creative music wherein a raga is expounded in the style of tanam but the speed of singing is very fast (Ref. Dictionary of South Indian Music and Musicians by Prof. P. Sambamoorthy, Vol II). However, the grouping of the kritis does not seem to be only because they are all in Ghana ragas. Except for Gaula in which Tyagaraja composed only one kriti, there are more than one in the other four ragas.

Though the five raga-s traditionally referred to as ghana raga-s are the same in which Tyagaraja composed his Pancharatna-s, these are not the only raga-s termed as ‘ghana’. Another set of raga-s so described consists of Kedaram, Narayangaula, Reetigula, Sarangana and Bauli. Punnagavarali also has been cited as a ghanaraga.

Thus, the grouping of the kritis as the Ghana Raga Pancharathna seems to be the result of a consensus of opinions that these compositions in the 5 ragas Nattai, Gaulai, Arabhi, Sri, and Varali, are the most scholarly contribution of Tyagaraja to South Indian Music. The composer has condensed in these five immortal gems, all his musical genius, his boundless devotion to God and the profound wisdom of the Vedanta teaching.

[Compiled by Library Committee. Excerpts have been taken from an article in the Sruti (India) magazine: Thyagaraja’s Ghanaraga Panchartha by Manna Srinivasan]
GHANA RĀGA PANCHARATHNA KRITIS

1. Jagadānanda Kāraka

Rāgam—Nāta  36th Mela Janyam  Thālam—Ādi

Pallavi:
Jagadānanda kāraka Jaya Jānaki prānanāyaka

Anupallavi:
Gaganādhīpa sathkulaja Rāja Rājeswarā
sugunākara surasēva bhavyadāyaka sadā sakala

Charanās:
1. Amara thāraka nichaya kumudahitha paripūrnanagha
sura surapūja dadhi payōdhi vāsa harana
sundarathara vadana sudhāmaya vachō brinda Gōvinda
sānanda māvarjarāpta subhakarānēka

2. Nigama nirajāmrutaja pōshakānimisha vairī
vārīda samūrana khaga thuranga satkavi hrudālaya aganītha
vānārādhipa nāthāṃghrī yuga

3. Indra nīla mani sannibhāpaghana Chandra Sūryanayanāpramēya
vāgīndra janaka sakalēsa subhra Nāgēndra sayana samana vairī
sannuta

4. Pāda vijitha mouni sāpa sava paripāla vara mantra grahama lōla
parama śānta chitha janaka jādhipa sarōja bhava varadākhila

5. Srushti sthityanta kāraka amīta kāmīta phalada asāmāna gāthra Sachee
pathi suthāḍhipi madahara anūrāga rājitha kathā sarahitha

6. Sajjana māna sāpdhi sudhākara kusuma vimāna surasā ripu kārāpjā
lālitacharana avaguna suragana mada harana sanātanā janutha

7. Omkāra panjārkāra purahara sarōjabhava Kēsaṃvādi rūpa vāsava-ripu
Janakāṅthaka kalādhārāpta ghrunākara saranāgathā janapālana
sumānō-ramana nirvikāra nigamasārathara

8. Karadhrutha sara jālāsura madāpaharanā vanśura surāvana kāvīna
bilaja mouni kruta charitra sannuta Sri Thyāgārājanutha

9. Purāṇa purusha nru varāthmajārsrīta pāradhīna
kara virāḍha rāvana virāvana anagha parāsara manōhara vikruta
Thyāgārāja sannutha

10. Aganītha guna kanaka chēla sāla vidalana arunābha samāna charana
apaḥa mahimādhvutha sukavi jana hṛthsadana sura munigana vihitha
kalasa nīra nidhijā ramana pāpagaja Nrusimha vara Thyāgārājādi
nutha

Clues for the crossword puzzle on page (solution on page 21)

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19
Carnatic Music Crossword
Viji Swaminathan

Clues on the next page

(Viji Swaminathan is the president of SRUTI and is a frequent contributor to SRUTI publications)
8. You carry a bundle of arrows in your arms. You destroyed the arrogance of the asuras. You protect the devas and seekers of Brahmā. You are glorified in the great epic Ramayana by the mahakavi Valmiki. You are the Lord worshipped by Thyagaraja.

9. You are the most ancient. You are the son of Dasarata, always at the call of your devotees. You destroyed Kara, Ravana et al. You are the beloved of sage Parasara; You have no blemish and are worshipped by Thyagaraja.

10. You have countless great qualities; You are dressed in silk; Your fame is limitless; You live in the hearts of poets; You shower your blessings on devas and saints; you are the lord of Lakshmi; You are worshipped by Thyagaraja.

Comments
Bhava: Thyagaraja stands as a devotee in great admiration singing, “glory to You”, with the Lord on the pedestal. Raga: Nata. The raga is associated with valor, courage and heroism hence is apt for the glorification sentiments expressed. Language: Sanskrit to reflect the mood of exaltation and admiration.

2. Duduku Gala

Rāgam—Goulai 15th Mela Janyam Thālam—Ādi

Pallavi:
Dudukū gala nannē dora-kodu brōchurā enthō

Anupallavi:
Kadu durvishaya krushtudai gadiya gadiyaku nindāru

Charanas:
1. Sri vanitha hruthkumudabja avāng mānasa gōchara
2. Sakala bhūthamula-yandu nīvai yundagā Madi lēka pōyina
3. Chiruta prāyamula nāḍē bhajanāmruta rasavihīna kutarkudainā
4. Paradhanamula koraku norula madi karaga balki kadupunimpa thirigi natti
5. Thana-madini bhuvini saukhyapu jīvanamē yanuchu sadē dinamulu gadipē
6. Thēliyani natavita kshudrulu vanitalu svavasamauta kupadisinchi santasilli swara-layambu lerungakanu silāthmulai subhakthulaku samānāmanu

while in Indian classical music, the notes flow through the frequencies and require many more keys to incorporate microtones like gamakas, which are not found in Western classical music. This is a major difference between Indian and Western Music.

Another distinct difference between the two art forms is that Western classical music can be harmonious while Carnatic music cannot. Harmony is produced in two ways. One-way is when several instruments play different melodies simultaneously as in an orchestra. Harmony is also produced when two or more tones (chords) are played at the same time. By using chords, one can produce harmonious sounds. Chords, orchestra and harmony are absent in Indian classical music. Carnatic music is melodious. Melody is a “rhythmic succession of single tones organized as an aesthetic whole” (Merriam-Webster). Several notes are never played at the same time in Carnatic music. Western music is more harmony-based than melody-based; where as, Carnatic music is solely melody-based.

In Indian classical music, the keys are labeled with letters of the alphabet. In Indian classical music, the keys are labeled with syllables. We call these seven syllables (sa, ri, ga, ma, pa, da, ni) “Saptha Swarams” or Seven Notes. This notation is known as Solfege notation. It is a set of syllables that help describe musical melody. This same kind of notation is also found in Western Music which is given as do, re, mi, fa, so, la, ti. Instead of singing notes like “C, C sharp, E flat,” one can sing, “do, fa, la” instead. This makes it easier on the performer. The difference here is that the Solfege notation found in Indian classical music represents the keys; while in Western classical music they do not. They are merely substitutions for the keys.

Music is an art that can take many shapes and forms in various countries. Learning Indian classical music helps me to understand the people and culture of India. Western classical music gives me a connection to the world in which I am growing up. The differences between Indian and Western classical music help to bring out their individual aesthetic beauty.

Bibliography:

(Janani Prabhakar is a junior member of the library committee. She is eleventh grade honor student attending Upper Dublin High School. She has been learning carnatic music for several years)
Bhava, Raga and Tala and their beauty. They enjoy long lives with no misery or unhappiness. They are the friends of Tyagaraja.

10. When Bhakti increases and explodes threefold they think only of your holy name. They are the Bhaktas of Rama; they are the worshippers of the chosen deity of Tyagaraja.

Comments

Bhava: Humility and gratitude to the Lord. Acknowledgement of Baghawathas.

Raga: Sriraga, to denote no false humility but manly recognition. (Sriraga is known as a masculine Raga).

Language: Combination of both spoken and written Telugu, to express both sentiments, praises for the Lord and equality with other Bhaktas.

(T. Sarada & P. Swaminathan compiled the meanings for the Pancharatna Krithis, based on the following literature:
3. Spiritual Heritage of Tyagaraja. C. Ramanujachari and V. Raghavan. Sri Ramakrishna Mutt, Madras, 1966.)

The Differences between Western Classical and Carnatic Music

By Janani Prabhakar

What is music? It is defined as a “form of art with vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony” (Merriam-Webster). This definition can be applied to music around the world. The factors that make each form of music different are the themes, compositions, modes, and structures used in each particular art form. These varying factors make the music from the country unique and also help identify its people’s culture and lifestyle. Being a student of both South Indian and Western classical music, the difference between these two art forms has been, for me, a very intriguing concept. The variations between the two forms, conflicting in their themes, composition, modes, and structure, help to bring out their individual beauty.

Western classical music is “equally tempered” with 12 keys per octave; where as Indian classical music is “just tempered” with 22 keys per octave. In western classical music, an equally tempered key means that an octave is divided into twelve geometrically equal keys, each key separated by a specific ratio. This is not the case in Indian classical music where a lot of oscillations of the note and nuances are required while rendering the music. Hence twelve keys per octave are not sufficient. A just tempered scale is one where the octave is not divided into equal keys, but where the specific ratio that separates the keys is variable. This requires each individual key to be tuned separately. When playing a piano, which uses the “equally tempered” scale, the notes jump from one to another,
9. Instead of appreciating the rare human birth, I have, I became a slave to anger, jealousy, sex, greed and desire and so am lost. From the high caste of seeking knowledge, I became interested in physical pleasures. I became quarrelsome about non-essential religious issues and have been treading an erratic path.

10. I spent some days on women, some on material wealth and some in collecting wealth. Oh friend of Tyagaraja, for sinners like me, which son of emperor would help?

Comments


3. Sadinchane

Rāgam—Ārabhi 29th Mela Janyam Thālam—Ādi

Pallavi:
Sādhinchanē O Manasā

Anupallavi:
Bōdhinchina sanmārga-vachanamula bōnku-chēsi thā-pattinapattu

Charanas
Samayāniki thagu mātalādenē
1. Dēvaki Vasudēvula nēginchinatu
2. Rangēsudu sadgangā janakudu sangitha sampradāyakudu
4. Vanithala sadā sokka jēyuchunu mrokka vhēsē Paramātmu-dadhiyu-gāka Yasōdha thanayudanchu mudhambunanu mudhucetā navvuchundu hari
5. Parama bhaktha vatsalu suguna pārāvārundu ājanna manahudidē kali bādhala thērē vādanchunē hrudayambujamuna jēchuchundaga
6. Harē Rāmachandra Raghukulēsa mrudubbhāsa sēhasayana paranāri sōdharāja virāja thuraga rājāranutha nirāmayāpāghana sarasrūruha dhalākṣa yanuchu vē dukkonaṇu thē brōvakanu
7. Sri Venkatēśa svaprakkāsa survōṃṭha sajjanamānasa nākēṭhana kankāmbāradhara lasanmakuta kundala virājitā hari! yanuchu nē pogadagā Thēyāgarāja-gēyudu mānavēndrudaina Rāmachandrudu

saukhyamulache chirāyuvul galigī niravadhi sukhātmulai Thēyāgarājātmulaina vār+endarō

10. Prema muppiri gōnu vēlā nāmamunu dalachē-vāru Rāma-bhaktthudaina Thēyāgarāja-nuthuniki nīja-dāsulainavar+endarō

Meaning

Pallavi
There are so many great souls and I bow to all of them.

Anupallavi
These great souls keep the moon complexioned Lord’s beautiful form in their heart lotus, see them and enjoy bliss.

Charanas

1. Oh, (Lord) one who is attracted by Sama gana, and having the face equal to Manmatha! These souls are the greatest amongst the blessed souls.
2. They have controlled the mischief of the monkey like mind and are able to visualize effectively and praise your form.
3. At your lotus feet they are offering their heart lotuses.         4. Knowing that you are the “Paratparan”, who protects the weak and downtrodden, they sing your praises with true Bhakti, holding rapport with you and with profound knowledge of proper musical techniques of Swaras, Laya, and Raga.
4. They wear garlands made of the jewels that are Hari’s divine qualities; their hearts are full of devotion and love, and they look with compassion on everything in the world.
5. With their very eyes, they see the Lord walking elegantly, every single day, get goose bumps out of that experience and are immersed in the ocean of bliss. They have such great fame.
6. They wear garlands made of the jewels that are Hari’s divine qualities; their hearts are full of devotion and love, and they look with compassion on everything in the world.
7. Like well known great rishis and devotees like the sun, moon, Sanaka, Sanandana, the chiefs of the eight directions, the devas, Kim Purushas, Prahlada, Narada, Tumburu, Anjaneya, Siva ... and the pure, the immortals and those who enjoy the ultimate bliss. All these and such others who are not mentioned here,
8. Those who daily sing your glory and your blessed form, the greatness of your name, your prowess, courage, peacefulness, truthful words, and know your intent to destroy false beliefs,
9. They know Srimad Bhagawatham, Ramayana, Gita, all Srutis, Sastras, Puranas and the inner meanings of all these. They know the six religions like Saivam, their purport, the inner feelings and ideas of the thirty-three crore Devas. They are well versed in
5. **Endarō Mahānubhāvulu**

**Pallavi:**
Endarō mahānubhāvulu andariki vandanamu

**Anupallavi:**
Chanduru varnuni anda chandamunu hradayā Aravindamunājuchi brahmānanda manubhavinchuvār+endarō

**Charanas:**
1. Sāma-gāṇa-lōla manasija āvanyā dhanya mūrdhanyul@endarō
2. Mānasā vana-chara vara sanchāramu nilipi mūrthi bāguga podaganē vār+endarō
3. Saraguna pādamulaku svāntamanu sarōjamunu samarpanamu sēyuvār+endarō
4. Pathitha pāvanudanē parāthparuni gurinchī paramārthhamagu niṃjamārgamu thonu pāduchunu sallāpamuthō swara layādi rāgamula eliyuvār+endarō
5. Hari-guna manimaya saramulu galamuna sōbhills bhaktha-kolutilalō thelivitho chelimithō karunagalgig jagamellanu sudhā drushtichē brōchuvār+endarō
6. Hoyaḷumrā nadalu kalgu sarasuni sadā kanula jūchuchunu pulaka-sārīrulai ananda payōdhī nimagnulai mudambunanu yasamu galavār+endarō
7. Parama bhāgavathā mouni vara sasi vibhakara Sanaksanandana digīsa sura kimpurusha kanakasipu sutā Nārada Thumburu-pavana sūnu Bālachandra dhara suka sarōjabhava bhūsura vaḷulenu-parama pāvanulu ghanulu sāsvathulu kamalabhava sukhamu sadānubhavulu gāka endarō
8. Nī mēnu nāma vaibhavammulanu nī parākrama dhairiyamula sāntha mānasamu nīvulanu vachana satyamanu Raghuvaru! Nī yeda sādhbhakthiyu janinchakanu durmathamulanu kalla chēsinatti nī madi neringi santhathambunanu guna-bhajanānanda kirtanamu sēyuvār endarō
9. Bhāgavatha Rāmāyana Gītādi Sruthi Sāsthra Purāṇapu marmamulan Śivādi Shanmathamula gūthamula muppadi mukkōti surāntharangamula bhāvamula neringi bhāva rāga layādi

8. Sadbhakhthula nadatha litlānē amarikagā nā; pūja-konenē alugavaddhanē; Vimukhulathō jērabōku-manenē; Vetha galgina thālukommanē; Damasāmādi sukhāyakadagu Śri Thyāgarājanuthudu chentha rākanē

**Meaning**

**Pallavi**
Listen, Oh mind, He has accomplished (what He wanted)

**Anupallavi**
What spiritual teachings He gave the world He proved them false and took his stand adamantly

**Caranam**
He speaks cleverly for every context that suits the occasion

1. Just as He made Devaki and Vasudeva suffer so much,
2. He is the originator of the cosmic play. He is the father of Ganges. He has nurtured the celestial music from birth and
3. He laughed and teased the Gopikas without fulfilling their de-
4. He makes all women go into raptures thinking about Him and
5. He has great love for His sincere devotees; He is like an ocean of good qualities. He is Hari who is above sins. Till the end of the “Kali” time cycle, He will remove all evils. While all along, I have been thinking like this,
6. Hey Hari! Ramacandra! The leader of the Raghuvamsa, whose speech flows with nectar; you sleep on the Adisesha. You treat the women other than your wife as sisters. You have no ...
7. The lives and doings of good devotees will be such, He said.
8. You are Sri Venkatesa. You are self-illuminating. You are higher than the highest. You reside in the hearts of all good people. You wear golden robes and scintillating earrings. You glow and you are Hari. Thus I have been praising you. Sung by Tyagaraja, He is the king of kings and He is Ramacandra and
9. He stayed so relaxed and accepted with obvious pleasure all
my prayers and offerings. Do not get angry, He said. Do not associate with non-believers, who do not believe in me, He said. If there is suffering, bear it, He said. Control your senses, He said. Be patient and calm, He said. He who gives happiness and He who is worshipped by Tyagaraja, without even coming near me.

Comments

Bhava: Sakha or friend on equal footing and so teasing and finding faults works well. Raga: Arabi, used to denote anger is used to present “nindastuti”. Language: Spoken Telugu for intimacy and the complaining, chiding tone.

4. Kanakana Ruchira

Rāgam—Varāli  39th Mela  Thālam—Ādi

Pallavi:
Kana Kana Ruchirā Kanakavasana Ninnu

Anupallavi:
Dina Dinamunu Manasuna Chanavuna Ninnu

Charanams:
1. Pālagāru mōmuna Sriyapāra mahima danaru ninnu
2. Thala Thala-manu mukha-kala galigina Sītha kulukuchu nōra-kannulanu jūchē ninnu
3. Bālārkābha suchēla manimaya mālālankrutha kandhara Sarasijāksha vara kapēla suruchira kiritadhara sathanthambu manasārāga
4. Sāpathnāmāthayow Suruchichē-karna sālāmaina-māta vīnula churukkana thālaka Sri Harināi dhyāninchī sukhipamagā lēda yatu
5. Mrugamadalāla subhanitala varajātāyu mōkshaphalada pavamanānasutudu nidhū mahima delpa Sīta thelisi valachi sokkalēdharīthi ninnu
6. Sukhāspada vimukhambudhara pavana vidēhamānasa vihārāptha surabhūja māṇītha gunāmika Chidānanda khaga thuringa dhruvadānghā paraṇa dayākara karunārāsa varunālaya bhayāpahārā Sri Raghupathē
7. Kāminchi prēmamīra karamula nīdu pādakamalamula battukonuvādu sākṣi Rāmanāma rasikudu Kailāsā sadhanudu sākṣi mariyu Nārada Parāsara Suka Saunaka Purandara nagajā dharajā mukhyulu sākṣhīgāda Sundarēsă suka salāmbudhi vāsāsritchulakē
8. Sathathamu prēma pūrithudagu Thyāgarāja nuta mukhajitha kumudahitha varada ninnu

Meaning

Pallavi
The more I see you, dressed in golden robes, the greater my joy.

Anupallavi
Daily with love and privilege when I see you in my heart,

Caranam
1. The unparalleled beauty of your child like face shines with exceptional grandeur. Seeing, Sita, with youthful glow and elegance bestowing her favored glances through the corners of her eyes,
2. Your dress shines like the early morning sun. Your neck is decorated with garlands made of precious stones, you are lotus petal eyed, your cheeks are beautiful and your crown is dazzling. Always seeing you with rapt attention,
3. Hurt and pained by the sharp words of his step mother, Suruci, Druva prayed to you, Sri Hari, with concentration and was rewarded with your blessings. And
4. You are the abode of contentment. You destroy your enemies that hate you like the cyclone. You dwell in the hearts of real “yogis”. For your friends you give without holding back. You have ... are the personification of “daya”; you are the ocean of compassion, remover of fear and you are Raghupati. Seeing you,
5. You gave salvation to the heroic Jatayu. From Hanuman, son of Vayu, Sita heard your glory and was smitten with great desire to be with you right away. Similarly,
6. You are the abode of contentment. You destroy your enemies that hate you like the cyclone. You dwell in the hearts of real “yogis”. For your friends you give without holding back. You have qualities that deserve glorification. You are the form of bliss and existence. Your vehicle is the sacred Garuda. You hold the Chakra; you are the bestower of graces. You are the personification of “daya”; you are the ocean of compassion, remover of fear and you are Raghupati. Seeing you,
7. Hanuman who with the greatest love and devotion is holding your lotus feet is my witness. Kailasa’s lord, who is always contemplating your name, is another witness. The sage Narada, Parasara, (Veda Vyasa’s father), Sukha, Saunaka, Indra, Parvati and Sita are all witnesses. Sundaresa and Sri Nara-yana who is lying on the ocean of bliss, both give their devotees such joy and seeing that,
8. Always full of love, Tyagaraja worships you. Your face has won over even the moon (in beauty). You are the giver of boons. Seeing you is a pleasure

Comments

Bhava: Kanta Bhava.; Raga: Varali although not known for expressing prema Bhava, Tyagaraja has used it on two other occasions to express Srin- gara Bhava. the songs are, “Eti janmamidi” and Vadumundunade”. Mood: He is the Nayaki to Rama’s Nayaka expressing steady (Stavy Bhava) and sublime love. Language: To show closeness and endearment, Vaduka (Spoken )Telugu.