SRUTI RANJANI

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A Special Issue Dedicated to
Thyagaraja Aradhana

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THYAGARAJA ARADHANA SOUVENIR

With Compliments Of
SRUTI
The India Music & Dance Society
Of The Delaware Valley
From the editors...

Hello there ! Welcome to the first issue of Sruti Ranjani in 1993. We at SRUTI wish you a very happy and prosperous year. The new music season is upon us. We are proud to start our activities with the traditional Thyagaraja Aradhana. We hope you enjoy the day as well as the articles in this issue.

Apart from the script for the Pancharatna Kritis, we have some very informative articles for you. We have a very good article about Grahabhedam or the effect achieved by changing the base note. Another article is the result of some research on the structure of some Thyagaraja Kritis. The author calls it 'wrap' music and is very educative.

Looking ahead at the SRUTI season for 1993 we have the following events lined up. We have a Bharatanatyam recital by Ramya Harishankar planned for April. Mandolin Srinivas will regale us in the first week of May and Shri K. V. Narayanashwamy will perform in June. Watch out for dates and details!

As the Library committee is also in charge of taping and distributing SRUTI concert tapes, please let us know if there is anything we could improve upon.

We are always looking for articles from our audience. If you are interested in sharing some information about music and dance and their relationship with Indian music and dance, please pick up that pen and send us your contribution. So, flood us with your articles, thoughts, suggestions etc. Also, if you want to review any specific SRUTI program and/or interview the artistes, please feel free to let us know ahead of time so that we can make arrangements.

We look forward to seeing you in all SRUTI programs this year. Remember, we thrive on your interest and support ! Read on and enjoy the issue and the day!

ENDARO MAHANUBHAVULU, ANDARIKI VANDANAMULU

Editors: Lakshmi Govindan Kannan Ranganathan
G.Sridhar Srinidhi Sampath Dinakar Subramanian

To the editors...

Better reviews pleeeeeeease....

Dear Editor,

I would like to respond to a letter to the Editor written by Renuka Adiraju (SR, Dec. ‘92). The author was responding to a review of ‘Krishnam Vande Jagathgurum’ that had appeared earlier. While it is understandable that the author may have felt that the review was lacking in many areas, I would argue that it is an unfair characterization to call the review “poorly-written” and “sloppy”.

Sruti Ranjani was started in late ‘91 as a means to enhance the enjoyment of Indian classical music and dance in the Delaware Valley. Articles on music and dance and reviews of performances are all solicited from our core of supporters. The intent is to encourage the music-loving community to volunteer and participate in a variety of ways to make SRUTI - your organization, more successful. SRUTI is not, say, the Philadelphia Inquirer, when it comes to critics/reviewers.

Here is an alternative suggestion to Ms. Adiraju: You could include in your letter a couple of paragraphs on what you felt could have been emphasized in the review, instead of criticizing the lack of it. This will help improve the quality of articles in the future.

Sincerely,
G. Sridhar
Vestal, N.Y.

Carnatic music & SRUTI.....Hmm....

Dear Editor,

Nedunuri is one of my favorite vocalists, but your staff stretched the truth a little too far when they commented that he had been instrumental in popularizing Annamacharya Krithis (Sruti Ranjani, Dec. ‘92). Will it to be too long before they write that Purandara Dasa was popularized by MLV, Sri Rama was popularized by Thyagaraja or say that Carnatic music was popularized by SRUTI?

Sincerely,
A. Sitaramayya,
Springfield, PA.
GHANA RĀGA PANCHARATHNA KIR TANAS

1. Nāṭa Rāga - Ādi Thāla

Jagada+ananda-kāraka Jaya Jānaki Prāna-nāyaka
1. Gagana+adhipa Satkulaja Rāja Rājeswara
   Sugunākara Sura-sēvya Bhavya-dāyaka Sada Sakala
2. Amara-thāraka Nichaya-kumuda-hītha Pari-pūrṇa+anagha
   Sura Sura-bhūja Dadhi-payōdhi-vāsa Harana
   Sundara-thara Vadana Sudhā-maya Vachō-brunda Gōvinda
   Sānanda Māvara+ajarapta Subhakara+anēka
3. Nigama Nīraja+amruta Poshaka+animisha-vairī
   Vārīda Samīrana Khaga-thuranga Satkavi Hrudālaya Aganītha
   Vānara+adhipa Nathāmghri Yuga
4. Indra-nīla-manī Sannibhāpa-ghana Chandra Sūrya-
   nayana+apramēya Vāgīntra Janaka Sakalēsa Subhra Nāgendra-
   sayana Samana-vairī Sannuta
5. Pāda Vijitha Mauni-sāpa Sava Paripāla Vara-mantra Grahana
   Lōla Parama Sāntha-chitha Janakaja+adhipa Sarōja-bhava
   Varada+akhila
6. Srushti-sthityanta-kāraka Amita-kāmita Phalada Asamāna
   Gāthra Sachīpathi Suthābdhi Sudhākara Kusuma Vimāna
   Surasāriputa Karābja
7. Lālitacharana Avaguna Suragana Mada-harana Sanātanā-janutha
8. Om-kāra Panjara-kīra Purahara Sardjabhava Kēsava+adi Rūpa
   Vāsava-ripu Janakānthaka Kalā-dharapta Ghrunākara
   Saranāgatha Janapālana Sumanō-ramana Nirvikāra Nigama-
   sāra-thara
Surâvana Kavina Bilaja Mauni Kruta-charitra Sannuta Sri
Thyāgarāja Sannutha
10. Purâna-purusha Nruvara-athmaja-asritha Para-adhina
Khara-virādha-rāvana Virāvana Anagha Parâsara Manohara
Avikruta Thyāgarāja Sannutha
11. Aganitha-guna Kanaka-chêla Sâlavidalana Arunâbha Samâna-
charana Apâra Mahima-adbhutha Sukavijana Hrut-sadana Sura-
muni-gana Vihita Kalasa Niranidhijâ-ramana Pâpa Gaja
Nrusimha Thyāgarâja-adi-nutha

***********************************************************************

2. Gowla Râga - Àdi Thâla

Dudukû-gala Nannê Dora-koduku Brôchurâ Entôh
1. Kadu Durvishaya-krushtudai Gadiya Gadiyaku Nindâru
2. Sri Vanitha Hruthkumudabja Avâng-mànasa Gôchara
3. Sakala Bhûthamula-yandu Nîvai-yundagâ Madi-lêka-bôyina
4. Chiruta-prâyamula-nâdê Bhajanâmruta Rasavihina Kutarkudaina
5. Paradhanamula-koraku Norula Madi-karaga-balki Kadupu-
nimpa Thirigi-natti
6. Thana-madini Bhuvini Saukhya-pu Jivanamê Yanuchu Sadâ
Dinamulu Gadipê
7. Thèliyani Nata-vita-kshudrulu Vanitalu Svavasamauta
Kupadisinchî Santasilli Swara-layambu Lerungakanu
Silâthmulai Subhakthulu Samañâmanu

8. Dhrshtikì Sârambagu Lalã Sadanârbhaka Sênâmitha
Dhanâdulau, Dèva-Dèva Nera Nammithi-gâkanu, Nî
Padâbja-Bhajanambu Marachina
9. Chakkani Mukha Kamalamânu Sadê Nà Madiâb Smarana
Lêkanê Durmadandha Janula Kôri Pari-thâpamulache Dagili
Nogili Durvishaya Durâsalau Rôyalêka Sathâhama Parâdhinai
Chapalachi-thudanaïna
10. Mânâvathânu Durlabha-manuchu Nenchi Paramânanda-
mondâlêka; Mada Matsara Kàma Lôbha Mûhulaku Dâsudai Môsâbôthi
Gaka; Modati-kulajudaguchu Bhuvini Sudrula Panulu Salpuchu
Nuntini Gâka; Narâdhamulanu Rôya Rasa Vîhnâmâyinanu
Sàdhimpa Thârumâru
11. Sathulaku Konnallastikai Suthulaku Konnâlu
Dhanathathukai Thirigithinâyà Thyâgarâjâptha Ituvanti
***********************************************************************
3. Árabhi Rāga - Ádi Thāla

Sādhinchānē O Manasā
1. Bōdhinchina Sanmārγa-Vachanamula Bōnku-chēsi Thā-pattinattu
2. Samayāniki Thagu Mātālādenē
3. Dēvāki Vasudevula Nēginchinatū
4. Rangēsudu Sadgānā Janakudu Sangitha Sampradāyakudu
5. Gōpī-Manoradha Mosanga-lēkanē Gēliyu Chēsē-vaḍu
7. Parama Bhaktha Vatsaludu Suguna Pāravārundu Ājanma-manghudi Kali Bādhala Thirchu Vādanuchunē-hrudayambujamuna Jūchuchundaga
8. Harē Rāmachandra Raghukulēsa Mrudubhāsha Sēhassayana Paranāri Sōdhārā Jāvirāja Thuranga Rājarāja Vinutha Nirāmāyapaghana Sarasiruha Dhalākṣa Yanuchu Vēdukonnanu Thā Brōvakanu
10. Samayāniki Thagu Mātālādene; Sadbhbhakhthula Nadatha Liḷalanēnē Amarikagā Nā; Pūja-konenē Alugavaddhanenē; Vimukhulathō Jērabākub-manenē; Vētha Galgina Thālukommanenē; Damasamādī Sukhādāyakudagū Sri Thyāgarājanuthudu Chenthula Rākanē

4. Varālī Rāga - Ādi Thāla

Kana Kana Ruchirā Kanakavasana Ninnu
1. Dīna Dinamunu Manasuna Chanavuna Ninnu
2. Pālugāru Mōmuna Sri Yapāra Mahima Danaru Ninnu
3. Kala Kala-manu Mukha-kala Galigina Sitha Kulkuchu Orakannulāchē Ninnu
4. Bāḷārkābhasu Chēla Manimaya Māḷālamkrutha Kāmduhara Sarasijākshā Varaka Pōla Suruchira Kiritadhara Sathathambu Manasārāga
5. Sāpathnimāthiyow Suruchichē-karna Sūlamainā-māta Vinula Chuirukkana Thālāka Sri Harini Dhyānimchi Sukhimpaga-lēda Yatu
6. Mrugamadalalāma Subhanitala Varajatāyu Mōkshaphalada Pavanamānasutudu Nīdu Mahima Delpa Sita Thelisi Valachi Sokkaledhathithi Ninnu
7. Sukhāspada Vimukhambudhara Pavana Vidēhamānasa Vihārāptha Surabhūja Māṇitha Gunāmka Chidānanda Khaga Thuranga Dhrutaradhāṅga Parāma Dayākara Karunārāsa Varunālaya Bhayāpahārā Śri Raghupathē
9. Sathathamu Prēma Purithudagū Thyāgarāja nuta mukhajitha Kumudahitha Varada Ninnu
5. Sri Rāga - Àdi Thàla

Endarò Mahànubhāvulu+Andariki Vandanamul+endarò
1. Chanduru Varnuni Anda-chandamunu Hrudaya+ aravindamunu Jùchi Brahma+ananda+manubhavinchu Vår+endarò
2. Sàma-gàna-lòla Manasija-làvanya Dhanya-mùrdhanyul+ endarò
3. Mànasa Vana-chara Vara Sanchâramu Nilipi Mùrthi Bàguga Podaganè Vår+endarò
4. Saraguna Pàdamulaku Svàntamanu Saròjamunu Samarpanamu Sèyuvår+endarò
5. Pathitha Pàvanudanè Paràthparuni Gurinchi Paramårdhhamagu Nìja-màrgamathonu Pàduchunu Sàllàpamuthò Swara-laya+adi Ràgamula Teliyu Vår+endarò
6. Hari-guna Manulagu Saramulu Galamuna Sòbhillu Bhakthakotul+ilàò Thelëvito Chelimitò Karuna+kalgi Jagamellanu Sudhà-drushtichè Bròchu Vår+endarò


******************************************************************************

A word about the Script:

As you know, the alphabets of Telugu and Sanskrit contain letters, that do not have a counterpart in the Roman alphabet. Thus I have used the following scheme to denote the extra letters in Telugu.
1) s as in sura, 2) s’ as in s’iva, 3) n as in nara, 4) ñ as in Gañapatì, 5) r as in rama, 6) r’ as in r’ushi, 7) l as in kalyani, 8) l’ as in varaal’i, 9) t as in nàta, 10) th as in Thyàgaràja.

Furthermore, it is important to clearly distinguish long and short vowels. I have consistently used an accent above the letter to indicate long sounds.

Finally, in Telugu, elementary words are often combined to form composite words, through a process called "Sandhi." During this process, a transformation occurs at the junction of the two words, sometimes making it difficult to understand or even pronounce the long composite words. In such cases, I have separated the words by a plus (+) sign. For example, gaganaadhipa is written as gagana+adhipa.
Reminiscing about Sri Thyagaraja

Pratibha, Pratima and Santosh Adipudi

Carnatic music in general and Sri Thyagaraja's compositions in particular has given us much joy ever since we started learning vocal music. We thought we would share some of our feelings on this Thyagaraja Aradhana day with other children as well as adult music lovers.

Sri Thyagaraja led a saintly life. Several of his compositions and the incidents leading up to them illustrate his total faith and love of Rama. A series of incidents while on his way to Tirupati and the resulting compositions are among our favorite pieces. *Naajeeyadhara* in Bilahari was composed in response to a Brahmin couple's sorrow at their son's untimely death. It is said that the dead young man was brought back to life upon hearing this beautiful composition! Sri Thyagaraja then continues his journey to Tirupati but arrives late and to his utter disappointment finds the gates to the temple closed and locked. Upset at not being able to see the Lord, Sri Thyagaraja starts singing *Therateeyagaradha* in Gowlipanthu and lo and behold the gates open and he finds himself in Lord Venkateswara's sannidhi. Such is the power of total devotion. In his ecstasy, the composition *Venkatesa Ninnu Sevimpanu* in Madhyamavati followed.

Visiting Lord Venkateswara's temple in Pittsburgh is always an enjoyable event for us no matter how many times we go there. During one of these visits, we were fortunate to see the Abhishekham and the Alankaram with flowers - *Phoolangi Seva* afterwards. The sight of Lord Venkateswara decorated with the flowers was so breathtakingly beautiful that even we felt like singing His praise at the top of our voices. We felt a little bit of the ecstasy that Sri Thyagaraja must have felt in composing *Raju Vedale Chootamu Raare* in Thodi.

And how about *Kanugontini* in Bilahari? What a beautiful scene and who else but Sri Thyagaraja could describe Rama in all His glory in such simple words that even we can understand? He had Rama Saakshaathkara and through his composition, it feels like we too can actually see the Lord.
**Grahabhedam**

*Krishna Kunchithapadam*

The concept of Sruthi or Graha Bhedam is an interesting one and is one of the many purely mathematical aspects of Carnatic music. By simply playing around with the technique, one can come up with some interesting results.

Basically, Grahabhedam works by keeping the frequency ratio between the swaras of a raga fixed, and by considering different notes as the Aadhar Shadja (i.e. the tonic note). By this "modal shift of tonic", the swara intervals get redistributed over the octave, thus resulting in new scales.

The ancient scales or murchanas that were discovered (invented??) during the Vedic period all had the property of being self-derivable via the technique of Grahabhedam. The scale of the Sama gana (the closest modern equivalent is the scale of the Mela raga Kharaharapriya) gave rise to the scales of the ragas Hanumath Thodi, Mecha Kalyani, Hari Kambhoji, Nata Bhaivari, and Dheera Sankarabharanam. Ancient musical texts gave a variety of exotic names for these scales. The Grahabheda sequence of these scales is as follows. The tonic note column specifies which of the notes of the Sama gana scale is taken as the tonic note in deriving the ragas.

<table>
<thead>
<tr>
<th>Tonic note</th>
<th>Raga</th>
<th>Melakarta</th>
<th>Swaras</th>
</tr>
</thead>
<tbody>
<tr>
<td>s</td>
<td>Kharaharapriya</td>
<td>22</td>
<td>s r2 g2 m1 p d2 n2</td>
</tr>
<tr>
<td>r</td>
<td>Hanuma Thodi</td>
<td>8</td>
<td>s r1 g2 m1 p d1 n2</td>
</tr>
<tr>
<td>g</td>
<td>Mecha Kalyani</td>
<td>65</td>
<td>s r2 g3 m2 p d2 n3</td>
</tr>
<tr>
<td>m</td>
<td>Hari Kambhoji</td>
<td>28</td>
<td>s r2 g3 m1 p d2 n2</td>
</tr>
<tr>
<td>p</td>
<td>Nata Bhaivari</td>
<td>20</td>
<td>s r2 g2 m1 p d1 n2</td>
</tr>
<tr>
<td>d</td>
<td>Dheera</td>
<td>29</td>
<td>s r2 g3 m1 p d2 n3</td>
</tr>
</tbody>
</table>

As can be seen, the Grahabhedam on the Dhaivata of the Sama gana does not lead to a valid Sampurna scale - this scale has both Madhyama swaras but no Panchama. In fact, Grahabhedam on most notes of most ragas will lead to such inconsistent scales. Very few Grahabhedam scales are valid Carnatic ragas.

<table>
<thead>
<tr>
<th>Tonic note of Mohanam</th>
<th>Raga</th>
<th>Swaras</th>
</tr>
</thead>
<tbody>
<tr>
<td>s</td>
<td>Mohanam</td>
<td>s r2 g3 p d2</td>
</tr>
<tr>
<td>r</td>
<td>Madhyamavati</td>
<td>s r2 m1 p n2</td>
</tr>
<tr>
<td>g</td>
<td>Hindolam</td>
<td>s g2 m1 d1 n2</td>
</tr>
<tr>
<td>p</td>
<td>Sudha Saveri</td>
<td>s r2 m1 p d2</td>
</tr>
<tr>
<td>d</td>
<td>Sudha Dhanyasi</td>
<td>s g2 m1 p n2</td>
</tr>
</tbody>
</table>

The Mela ragas of the Rishi chakra, #37-#42, do not have any valid Grahabhedam on any of their notes (except of course, the Shadja).

One of the most amazing implications of Grahabhedam is the existence of "fixed points" of Grahabhedam, i.e. do there exist ragas which on Grahabhedam on ANY of their notes, give back THE SAME RAGA? Well, there exists one (and ONLY one such raga among the myriad of Sampurna, Shadava and Audava ragas) which satisfies this property. The name of this particular raga is *Gopriya* and it is a janya of the Melakarta #62 - *Rishabhapriya*. The scale of *Gopriya* has been used in some Western classical compositions simply for the demonstration of its immutability on modal tonic shifts.

*Gopriya*: s r2 g3 m2 d1 n2 s s n2 d1 m2 g3 r2 s

To end, here are a few pairs of popular Carnatic ragas that are Grahabhedams of each other. For example,

- **Abhogi and Valaji**
  - Madhyama of Abhogi == Shadja of Valaji
  - Panchama of Valaji == Shadja of Abhogi

Another interesting pair is

- **Hamsadhwani and Nagaswaravali**
  - Panchama of Hamsadhwani == Shadja of Nagaswaravali
  - Madhyama of Nagaswaravali == Shadja of Hamsadhwani

Lastly

- **Sivaranjani and Revathi**
  - Rishabha of Sivaranjani == Shadja of Revathi
  - Nishada of Revathi == Shadja of Sivaranjani

It is interesting to note that Sivaranjani has the same scale as Mohanam except for the replacement of the Anthara Gandhara by the Sadharana Gandhara. In this sense, that Sivaranjani is derivable from Mohanam, we can also say that Revathi is derivable from Madhyamavati (by a Nishada change).
Venkatamakhi, the father of the 72 melakarta scheme, is said to have derived his set of 72 Melakarta ragas by the repeated application of Grahabhedam and Sudha/Prati Madhyama interchange. Thus, starting from just one raga, say Mayamalava Gowla, he did a Grahabhedam on the scale and derived new scales. For each of these scales, heweed out the invalid ones and changed Sudha Madhyama to a Prati Madhyama (and vice versa). Now, after a single cycle of Grahabhedam/Madhyama interchange, he had a whole new set of scales (instead of the starting one scale). For each of these new scales, he once again performed the Grahabhedam/Madhyama interchange to derive new scales. The process apparently led him to most of the 72 Melakarta ragas. In fact, he could have derived only 52 of the 72 Mela ragas in this fashion, starting from Mayamalava Gowla. Once he had these 52 ragas, he knew exactly what the vadi and vivadi swaras were and was able to CONSTRUCT the remaining 30 Melakarta ragas from these swaras.

A Melakarta raga on Grahabhedam will lead to either incorrect scales or other Melakarta scales. There is however NO MELAKARTA whose Grahabhedam (on all its notes) always leads to a valid Melakarta raga. The above sequence of 6 ragas is the maximum - there is no set of 7 Melakarta ragas which are Grahabhedams of each other. A corollary of the above statement -- there exist a number of Melakarta ragas, 16 in fact, that do not have any valid Grahabhedam derivative. This means that Venkatamakhi could not have derived these ragas by Grahabhedam; he could have derived them from Madhyama interchange if the Madhyama counterpart of these ragas had valid Grahabhedams. However, there are 3 pairs of Sudha/Prati Madhyama Mela ragas

- Thanarupi - 6 Raghupriya - 42
- Rupavati - 12 Divyamani - 48
- Yagapiya - 31 Sucharithram - 67

which cannot be derived at all by the Grahabhedam/Madhyama interchange. Venkatamakhi MUST have constructed these ragas piecemeal from the various swaras of the scale.

While there are no Mela ragas which lead to only valid ragas on Grahabhedam, the same is not true for Asampurna ragas. The best known (and described) example is the group of ragas derived from Mohanam. Mohanam is an Audava raga (Pentatonic scale) and Grahabhedam on each of its notes leads to a valid (and popular) Carnatic raga. The Grahabhedam table for Mohanam is given below.

As I said before, the topic of Grahabhedam is replete with such beauties. I welcome all of your responses to this article and the topic of Grahabhedam in general.

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Krishna Kunchitapadom is a graduate student at the University of Wisconsin-Madison in the Department of Computer Science and Engineering. He is an avid listener and an active contributor to the classical music news group on the e-mail network. He can be contacted on the e-mail at the address: krisna@cs.wisc.edu.

***********
Wrap Music of Thyagaraja
Prabhakar Chirapu

When you attempt to write a song in classical style, you will immediately realize the magnanimity of Thyagaraja's works. You will soon notice that every single word -nay letter- needs to be right. The words have to be of proper length, with stress and elongation at the right place. And each word must be capable of being musically 'squeezable like sourdough'. And on top of all these, a purposeful message has to be built in. Perhaps, it is not possible to chisel/craft all these in one by one. They must be spontaneously born in a moment of intense passion and inspiration. This does not undermine the importance of training in any way: all technique must be perfected, and ready when the passion comes. The soil must be prepared and the seeds be sown, by the time the rain arrives.

There is one technique that I have noticed in Thyagaraja's lyrics, which I have not seen elsewhere before. (This may well define the extent of my knowledge/ignorance !). I wish to call it the "wrap technique" or as a somewhat more catchy expression "wrap music". It refers to the words and meaning "wrapping around" each line or para. I shall illustrate this technique with three different types of examples.

Type 1: Consider the following first line of a Thyagaraja Kriti in Vachaspati raga:

"Kanta Judumi Oka Paari, Kri"

The first four words have the following meanings: Kanta = with an eye; Judumi = please look; Oka Paari = once. Together, the sentence thus means "Please look at me once".

The beauty of this line is that it "wraps around", in the sense that the last and the first words can join together, becoming a new word: Kri_Kanta, meaning "from the corner of an eye". Thus, when you sing this line more than once, we get the wrap around effect:

Kanta Judumi Oka Paari,  
Kri_Kanta Judumi Oka Paari,  
Kri_Kanta Judumi Oka Paari,..

Ad Infinitum !! Of course, the wrap around happens also with the music: that is with the musical notes associated with these words.

The notes would connect together smoothly, fitting into the raga of the composition. (I am not knowledgeable enough to comment further in this matter).

One is reminded of the famous book "Gödel, Escher, Bach" by Douglas Hofstadter. In this book, the author describes the so called "infinite loops" created by Bach in his music, produced by similar wrap around techniques. Thyagaraja wrapped around not only music but also the words !!

Returning to our example, we see that Thyagaraja continues the wrap technique to the entire composition:

p. Kanta Judumi Oka Paari, Kri(kanta..)

a. Bantudai velayu baagugaani  
   Tappu Tantalella maanukonna nannu, Kri(kanta..)

b. Alanaadu Sowmitry paada seva  
   Chelaregi seyu vela Sitato  
   Baliki juuchinanta pulakaankitutudai  
   Baragina yatu Thyagarajuni Kri(kanta..).

(p,a,c stand for pallavi, anupallavi and charanam respectively). The meaning of the charanam is quite interesting in its own right. It refers to an incident in Ramayana, wherein Lakshmana (Sowmitry) is performing 'paada seva' to Rama. Impressed by it, Rama mentions it to Sita, and looks at him (affectionately) with a sidelong glance. At this, Lakshmana is thrilled and Thyagaraja asks Rama to look at him in the same way.

Type 2: Another example of the wrap technique is the following song in Kharahara Priya raga:

p. Prakkala nilabadi koliche muchchata baaga telparada

a. Chukkala rayani geru momugala  
   Sudati Sitamma Sowmitri Ramunikri iru (prakkala..)

b. Tanuvuche vandana monarinchu chunnaaraa  
   Chanuvuna naama kirtana seychunnaaraa  
   Manasuna dalachi mai marachi unnaaraa  
   Nenarunchi Thyagarajunito Hari Hari, miru iru (prakkala..)
Here the word Iru+Prakka|a is wrapped around. (Iru=Both; Prakka|a=Sides). The wrap around scheme here differs from the previous example in the following way: Here, the two parts of the wrapped-around word are independent words by themselves, whereas, in the first example of Kri+Kanta, 'Kri' can not stand by itself.

Type 3: The final example defies simples rules that characterize the earlier types, and demonstrates sophisticated and intriguing play with words. The song I am referring to is the famous one in Suddha Saveri raga:

1. **Darini** telusukonti, Tripura
   Sun + dari + ni + me Sarananti

2. **Maaruni** Janakudaina Maa Dasaratha
   Ku + maaruni Sodari dayapari mooksha (darini ...)

3. .......

Knowledgeable people acknowledge the greatness of the music in this composition, which includes the extensive sangatis it allows. In fact, it appears to have been quite famous even during Thyagaraja's own time. Attesting to this statement is the following para, taken from the book of P. Sambamoorthy, page 169. (Italicized words are included by me):

"Dasari, a reputed nagasvaram player of the time, was once engaged to perform during the temple festival at Tiruvaiyur (the place where Thyagaraja lived most of his life). One night, as the procession turned to the South Mada Street, the nagasvaram player stopped at the junction of the Tirumanjana Veedi (where Thyagaraja lived) and played the piece Darini telusukonti prefacing it with a brief alapana. The stillness of the night, the beautiful music, the sparkling sangatis of this masterpiece of Thyagaraja in Suddha Saveri raga, all made a tremendous impression on the listeners. The sage of Tiruvaiyur who was listening to the piece from his house was so touched by the brilliant performance that, leaving his house, he walked up the distance, came near the performer and congratulated him on his brilliant performance."

Returning to the topic of the present article, I claim that the words (sahitya) of this composition are also quite fascinating and in fact quite intriguing. First of all, we see the wrap technique used very successfully in the words Sundarini and Kumaaruni. The former splits as Sun+darini, while the latter as Ku+maaruni. dari=shore; maaruni = of maaru | d = of the God of Love, Manmatha. The first pieces do not have independent meanings. Taken together, Sundarini refers to the Goddess Tripura sundari, the resident deity of the Thiruvottiyur temple. Similarly, Dasaratha Kumaruni refers to the son of Dasaratha, namely Rama. These two examples differ from the previous ones, since the wrapping works in the middle of the line and not at the end of the line.

The intriguing part of this composition (personally speaking, that is!) is the ambiguity in the word Darini. The context is "darini telusukonti". Literally, we have Darini = The shore; Telusukonti = came to know. Thus, Thyagaraja is saying that he has come to know the shore. The word 'shore' is used figuratively to mean an end point or goal of a search. This is the interpretation given by Kalluri Veerabhadra Sastri, in his book "Thyagaraja Kirtanalu: Vishesha Vivaramanu".

Interestingly enough, in published books, articles and opinions, one sees not only the word Darini but also as Daarini !! Now, Darini means a path or a way. Thus the meaning of Daarini telusukonti becomes "I have come to know the path". The meaning is thereby changed dramatically: from the goal of a path to the path to a goal!!

Strictly speaking, with the word "Daarini", the wrapping around does not work anymore ! For, Sundari is spelt with a short 'a' sound while Daarini would be spelt with a long 'a' sound. Of course, it is possible to produce this 'distortion' while singing by stretching the notes appropriately.

In fact, one may not even have to call it distortion: one can view it simply as a clever switching between the short and long 'a' sounds, words and meanings. Coming from a mastermind like Thyagaraja, such ambiguities should not be confused to be linguistic accidents. They must be deliberate choices. In this case, a delightful and cheeky play with words and music.

Similar is the case with the other wrapped around word, namely Maaruni. In published works, we find both Maaruni as well as Maruni. Fortunately, both mean the same (Manmatha) ! So, I do not see any confusion or play of words here.
More Examples: Here are some more examples, chosen mainly to support the claim of this article. Clearly, they are not exhaustive.

In the first set of examples, a word is split and wrapped around. The words are as in Type 1 where the first part does not have an independent meaning.

1. p. Vidulaku mrokkeda, Sangeeta ko (vidulaku)

The individual words have the following meanings: Vidulaku = to scholars; mrokkeda = shall bow to; sangeeta = musical. The sentence thus means "I shall bow to ". With the wrapping in effect, Kovidulu means scholars. That is, I shall bow to music scholars.

In the following examples also, a word is split and wrapped around. As in Type 2 of the previous section, both parts of the split word can stand by themselves. As such, they are compound words. Clearly, such words are easier to wrap around.

1. p. Rama ninne namminaanu, Nijamuga Sita (Rama)

Here the word that is split is the compound word, Sitarama. Another example is:

2. p. Ramaa Niyeda prema rahitulaku
Ni naama ruchi telusnuma ? Oh Sita (Ramaa)
a  Kaamini vesha dhariki sadhwi sadatha
Emaina telusuna Aa rithi, Sita (Ramaa)

Yet another example is the following:

3. p. Meru samana dhira ! varada ! Raghu
Vira ! Jutamara rara ! Maha (meru)
a. Sara sara oyyarapu nadalunu
Nirada kantini ni thivini Maha (meru)

In the following examples, the splitting and wrapping around is achieved at a phrase or sentence level. These are also comparitively easy to wrap around.

1. p. Nagumomu gana leni naa jaali telisi
Nanu brova raaraada, Sri Raghuvara, Ni (nagumomu)
a. Nagarajadhara niidu parivaarulella

Ogibodhala jesevaaralu gaare, yatulundedare, Ni (nagumomu)
c. Khagaraju niyanathi vini vega chanaledo
gaganaaniki Ilaku bahudurambani raado
Jagamele paramaatma Evarito moralidudhu
Vagajupaku taalanu nannelukoraa, Thyagarajanuta,
Ni (nagumomu)

2. p. Paramatmudu velige muchchata baaga telusukore
a. Hariyata, Harudata, Suralata, Narulata
Akhillanda kotulata, Andarilo (Paramatmudu velige)
c. Gagananila tejo jala bhumayamagu
Mruga khaga naga taru kotulalo
Sagunamulalo Vigungamulalo
Satatamu sadhu Thyagarajarchitudo ilalo
(Paramatmudu velige)

3. p. Enduku dayaraadura, Sri Ramachandra, Niku
(Enduku)
a. Sandadi yani marachitivo, Indulevo, Niku (Enduku)

Finally, the following example illustrates special styles of wrapping as in Type 3 of the previous section. The wrapping around occurs in the middle of the line in the pallavi.

1. p. Teratiyagaraada Loni (Teratiyagaraada)
   Tirupati Venkata Ramana Matsara manu
a. Parama purusha dharmadri mookshhamula
   Paaradoluchunnadi naaloni (Teratiyagaraada)

Closing Note: I hope that these examples and my analysis of them has kindled some interest in at least some readers. To such readers, I wish many moments of thrilling joy, that I have experienced in Thyagaraja's music and words. In his own words, "Gitarthamulu Sangitaanandamul li thaavuna chudaraa, Oh Manasaas!"

**************************************************************************

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Thyagaraja Aradhana: Some Disconcerting Notes
Narasimhan Sundaram

Once again Pushya Bahuli Panchami is upon us. Soon the air will be rent with the output of numerous choirs, as blind faith and deaf fervor blend gamaka and key into a ‘cosmic’ hum. And in his erstwhile serene godhead, the Composer of Najivadhara doubtless wonders at the resuscitatory powers of these strident efforts.

It is believed that such group singing of Carnatic music was first perpetrated on the unsuspecting listener of obeisance, in view of the Saint’s instructions from his death-bed. Thus, even as he breathed his last in evocative Sahana and Vagadheeswari, his students became devotees, his kritis became kirtanas and his philosophical truths such as in Giripaina and Paramatmudu became others’ cliches.

Religious music, such as bhajans, has long admitted of the chorus. Here the argument is the strength in numbers; several plaintive voices in unison are better than a single plaintive voice. There may even be some recipes for collective chanting in the Sama Veda, just as there are instructions for proper pronunciation and intonation. To my mind, though, Indian classical music, with its basis in raga, offers very little room for a choir, religious or otherwise. And the jugalbandi can scarcely be regarded as a choral exercise. Especially with Carnatic music’s stricter attention to detail and the emphasis on clarity and delineation, there is even less scope for orchestral or choral misadventures.

Why, then, has it become an unquestioned ritual to commemorate one of our greatest composers in this manner? In face, the Pancharatna kritis do not get the attention they deserve in individual concerts on account of their ‘exalted’ status in the Aradhana. Certainly the carefully metricated rhythms of Syama Sastri, although invocations to a deity, were not intended for a choir. Surely it is difficult to contemplate a chorus in Akshayalingavibho or any of the Dikshitar’s other magnificent exploitations of simple (even cliched) Sanskrit, which, however, give clear form to a prayoga or gamaka. Few can argue that these composers have not drunk deeply at the fountain of bhava.

When considered as composers, the relative features of the Trinity are clearer. Then, we must applaud the efforts of the more recent composers, who have coaxed originality while fully cognizant of the awesome output of the Trinity. Mysore Vasudevachar is a great example of this. Rasikan in Sruti’s Aradhana issue last year, discusses these comparative features.

The sanctification of Thyagaraja proceeds no doubt from the desire to explain his prodigious, almost superhuman output. Even today his verse, uniquely appropriate for raga delineation and the expression of bhakti, reminds us that we are in the presence of genius. But when this genius is interpreted as divinity, when devotion absolves us of critical appraisal, then elements extraneous to Carnatic music take precedence and rituals such as the annual choir are perpetuated. And the rebuke of ritual is one of the Composer’s recurring themes.

Narasimhan Sundaram is a Chemical engineer working in Maryland. He is an avid listener of Indian classical music.
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