SRUTI, The India Music & Dance Society
Board of Directors

President
P. Narayanan
610-526-0615

Vice President
S. Rajagopal
610-649-7623

Treasurer
C. Nataraj
610-519-4994

Recording Secretary
Sivakumar Gopalanarayanan
610-644-3659

Corresponding Secretary
Kishore Pochiraju
609-520-0977

Members at Large
Rama Gundurao
215-591-0380
H. Ramakrishna
610-240-0392

Resource Committee
Ramana Kanumalla (Chairperson)
610-277-8955
Dinakar Subramanian
610-630-1878
Ravi Pattisam
(610)837-1026

Library Committee
Viji Swaminathan (Chairperson)
215-643-2145
Srinidhi Narayan
610-989-3744
Hema Ramamurthy
215-295-1980
M.M. Subramaniam
610-240-0268

Thyagaraja Aradhana
2001

SRUTI
The India Music & Dance Society
Philadelphia, PA
CONTENTS

Thyagaraja’s Kshetra kriti-s ................................. 1
P. P. Narayanaswami & Mohan Krishnamoorthy

Ghana Raga Panchatana Kriti-s ............................... 8
Library Committee

Ghana Raga Panchatana Kriti-s (Sahithya) .................. 10
Library Committee

Musical Plays of Thyagaraja ................................. 15

Music Crossword ............................................. 16
Sumanth Swaminathan

Sruti Concert Tapes .......................................... 18

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 Thiruvenmani Veena Koppani, Thiruveliyar Iya Bhagavat, Walajapet Venkatarama Bhagavat, Manapuchavadi Venkatasubbiah, Thillaisthanam Ramaiyengar, Laligudi Ramaiyar, Umayalpuram Krishnan Bhagavat, Subbaraya Satri (son of Syamasastri), Sundariyer, Arulthalingam pillai, Nemam Subbraramaiah, Nangavaram Neela Kantiah, Sojji Seetharamaiah, Kannaiyah Bhagavat, Venkatachala pathi Bhagavat, Ganapappaguru, Kumbakonam Aravamutha Iyer and Walajapet Potti Jothiyar. 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 Laligudi and Thillaisthanam.

VISIT SRUTI’S WEBSITE
WWW.SRUTI.ORG

Thyagaraja’s Kshetra kriti-s

P. P. Narayanaswami & Mohan Krishnamoorthy

Every now and then, the very presence of one or more individuals affects a major change in the fabric of a society. The influence and contributions of such individuals, could be in the field of politics, arts, science, manners, morals, religion or in any other sphere of societal life. Sri Thyagaraja was one such saint, singer, composer who left an indelible impression that will last for many centuries to come. In the introduction to his book, "Compositions of Thyagaraja" (Ganamandir Publications, Madras, May 1995), Sri T.K. Govinda Rao writes, "Sri Thyagaraja was one such musician whose music and spirituality provided an endearing alternative at a time when the country, after centuries of chaotic political and social strife, enforcing a long period of subjugation and decline of faith, needed a vital link that would ensure continuity of culture, tradition and revival of faith". Sri Thyagaraja, a prolific 18th century saint-composer, conveyed his feelings and ideas through the use of simple music and language that was familiar to the common man. "No other composer has influenced Carnatic music both in depth and extent as Thyagaraja has done. His kriti-s, couched in simplest language, homely metaphors and delicate rhythms, have a gripping intensity that lingers long in memory.", says R. Venkatraman, former President of India, in his Foreword to the book, "Compositions of Thyagaraja" (Ganamandir Publications, Madras, May 1995) by Sri T.K. Govinda Rao.

Thyagaraja is said to have composed over 1600 kriti-s. Of these, only around 700 or so are currently available. A vast majority of these kriti-s are devoted to singing the glory of Lord Sri Rama through the medium of nama japa and Bhakti. These include his major kriti-s, the divyanama sankirtana-s, the utsava sampradaya kirtana-s and so on. His compositions are steeped with an intense devotion for Lord Rama, thus making it straightforward for even Harikatha exponents to conduct Ramayana Katha Prasanga-s employing, solely, compositions of Thyagaraja! Indeed, since there is a wealth of compositions by Thyagaraja on the glorious virtues of Lord Rama (Rama Nama Mahima), these are also often used to illustrate the essence of Ramayana, the epic story. In his kriti, rama bhakti samrajya (in raga suddha bangala), Thyagaraja writes, "The mere sight of those sublime souls who have been blessed with the kingdom of devotion to Rama, is capable of conferring supreme bliss, here and hereafter". [Source for all translations: T.K. Govinda Rao, Compositions of Thyagaraja, Ganamandir Publications, May 1995].

Though he was an strict devotee of Lord Rama, Thyagaraja has taken time out to deviate from this theme, to compose several beautiful kriti-s in
praise of other Gods and Goddesses of the South Indian Hindu pantheon. Unlike his great contemporary, Muthuswami Dikshitar, Thyagaraja was not a zealous pilgrim. However, he did travel to some nearby shrines in places like Srirangam, Lalgudi (near Trichy), Tirupati, Kovur, Tiruvotiyur, Nagapattanam and Madras, to mention a few places. Also, besides Lord Rama, he has composed and sang in praise of Lord Ganesha, Lord Siva, Lord Vishnu, Goddess Parvati (in several forms), and the sacred river Kaveri, in addition to a large number of songs glorifying Nadabrahmam, the medium of the sapta swara-s, through which he expressed his feelings towards God.

In this small note, we try to point out the various Thyagaraja kriti-s that are not related to the theme of Lord Rama. We illustrate some of Thyagaraja's compositions that are related to specific kshetra-s, or places (generally) of worship. Besides, we also highlight some of the compositions that are not related specifically to the theme of Lord Rama.

Kriti-s on Lord Ganesha:

On Lord Ganesha, Thyagaraja sang the kriti giriraja suta tanaya sadaya in the raga bangala. The common misconception is that Thyagaraja used only Telugu in all of his compositions. This kriti on Lord Ganesha is an example of Thyagaraja's compositions in simple Sanskrit. The Sanskrit kriti sri gananatham bhajamyaham in the raga kanakangi (the first melakarta raga) is also attributed to Thyagaraja. Strangely, this kriti includes the mudra (signature) of Thyagaraja, as well as Dikshitar! However, the style of this kriti is similar to that of other Dikshitar kriti-s. The more famous Thyagaraja kriti on Lord Ganesha is, of course, sri ganapatini in the saurashtram raga. This is rendered as a prelude to the singing of Thyagaraja's pancharatna-s, the set of five gems of this great composer. This kriti also belongs to the set of Thyagaraja kriti-s called the prahalada bhakti vijaya kirtana-s.

Kriti-s on the Kaveri river:

In the kriti sarti vedalina in raga asavari, Thyagaraja describes the flow of the sacred river Kaveri -- the river, that is said to flow gloriously towards her husband's house, fulfilling the desires of all devotees along the way. In the kriti muripemu galigegada in the mukhari raga, Thyagaraja further echoes: "Oh Rama! are you not happy that you have secured the abode of Panchanada Kshetra in Chola Desham, situated on the banks of the holy river Kaveri; a place so beautiful, and worthy of being coveted by Lord Siva himself..."

Kriti-s on Panchanadisha and Dharmasamvardhani:

Since Thyagaraja spent a major portion of his time in the temple city of Tiruvaliyaru (Panchanadi, the bank of five rivers), we find a number of compositions dedicated to the presiding deity of the temple at Tiruvaliyaru, Lord Pranatharthihara (Siva), and the Divine consort Goddess Dharma
dsamvardhani. The following are some of the kriti-s that Thyagaraja composed to glorify this sacred kshetra (place): illalo pranatharthihara (raga: attana), evarunnu (raga: malavarsi), ehi trijagadisha (raga: saranga), muchuta brahmadal (raga: madhyamavati), darshanamu seya (raga: nanrayanagaula), siva siva siva (raga: pantuvarali), devadi deva sadasiva (raga: sinduramakriya).

In siva siva siva, the famous kriti in pantuvarali, Thyagaraya says, "Chanting the Veda-s, extol the Lord. Avoid all fruitless talk and in the company of noble devotees, indulge in chanting the name of the Lord and singing His glory. Knowing that Siva is the Lord whom Thyagaraja bows down to, chant the name of Siva eternally."

Thyagaraya's kriti-s on Dharmasamvardhani include: karunajutavinna (raga: todi), parashakti manumpara (raga: saveri), nivu brovavale (raga: saveri), bale balendu (raga: ritigaula), amma dharma

In the above list, nannu kannu talli is listed as a kriti in the raga kesari. There is some confusion regarding this beautiful kriti. Some references on Tyagaraja kriti-s list nannu kannu talli in the raga kesari (Janya of the 28th Melakarta, harikambhoji) and in desadi tala. This kriti is rendered in an old LP recording by Balamuralikrishna, the sleeve notes of which record the raga as sindu kannada. We use the raga kesari in our listing since that is the choice endorsed by (amongst others) T. S. Par

Thasarathy and V. Raghavan (in his book 'Spiritual Heritage of Tyaga
raja'). It is possible that kesari and sindu kannada are isomorphic raga-s. The book 'Ragas in Carnatic Music' by Dr. Bhagyalakshmi lists sindu kannada as a vakra shadava sampurna raga (sa ma ga ma ri ga ma pa da pa sa; sa ni da pa ma ga ri sa) and as a janya of harikambhoji. The kriti nannu kannu talli is listed as an example of this raga. In the same book, the kesari raga also appears as a ubhaya vakra shadava sampurna raga, derived from the 25th Melakarta, maravanjani, (sa ri ga ma pa ma pa da pa da sa; sa ni da pa ma ga ri sa), with the panchamam and daivatam being used twice in the ascent as vakra swara-s. Here too, Dr Bhagyalakshmi quotes nannu kannu talli as an example of a kriti in kesari!

Specific compositions at some kshetra-s:

In the town of Shirikazhi, Thyagaraja composed kriti-s on Lord Subrahmanya including nee vanti daivatamu in todi and vara sikhivahana in the not so often heard raga supradipam.
There is supposed to be a Thyagaraja kriti dedicated to the Sri Parthasarathy temple of Tiruvaliikeni (Triplicane, Madras). The pallavi of this kriti commences with the words sari vetalina. In fact, this composition is not listed in many collections of Thyagaraja’s works. Only the pallavi and amupallavi of this kriti are currently available!

Besides these, there are also a few other compositions, whose correct context and location cannot be determined, for want of exact geographical details or pointers in the lyrics.

The story associated with the kriti tera teeyagarada in the gaulipantu raga is well known. Apocryphal and anecdotal evidence leads us to believe that the entrance to the sanctum sanctorum of the hill temple at Tirupati was closed when Thyagaraja visited it. On seeing this, Thyagaraja is said to have sung this kriti spontaneously. At once, it is believed that the curtain rose magically, and Thyagaraja is reported to have had a holy darshan of the Lord Venkateshwara. The meaning of the song however indicates that, while Thyagaraja may indeed have composed and sung this kriti at Tirupati, he instead asks the Lord Venkateshwara to aid him in lifting the veil of jealousy within himself! He adds, "this veil prevents me from attaining the four-fold blessings of right conduct, taintless wealth, genuine love for humanity and unalloyed devotion to God, which leads to salvation". Another song associated with Tirupati temple is venkatesha ninu in the madhyamavati raga.

It is common conjecture that, due to some unknown incident, Thyagaraja was extremely despondent and dejected when he visited the coastal town of Nagapattinam. This mood is reflected in the composition karme balavanta maya in the saveri raga. In this composition, Thyagaraja cries out in anguish, "The adverse effects of my despicable acts of my previous births have gained the upper hand". He goes on to seek the assistance of the Goddess of Nagapattinam to cleanse him of all his collected "impurities". At this place, he also composed evaru teliya in todi.

Kriti-s composed in Kanchipuram:

At the request of Saint Upanishad Brahmann, a head of the Kanchi Matt, and also a close friend of his father, Thyagaraja visited the ancient city of Kanchipuram, renowned for its numerous Siva and Vishnu temples. There, he composed two kriti-s on Lord Varadaraja, in the rare raga-s ragapanchamam and svarabhushani. These are varada navanitasha and varadaraja nimukori respectively. He also composed the kriti vinayakuni valeni in the raga madhyamavati on Goddess Kanchi Kamakshi.

Tiruvottiyur Pancharatnam-s:

At the request of his prominent disciple, Vina Kuppaier, Thyagaraja visited the town of Tiruvottiyur (also known as Nasipuram). Here he composed five beautiful kriti-s on Goddess Tripurasundari. This set of kriti-s is known as the Tiruvottiyur Pancharatnam-s. These kriti-s are: kama talli (raga: savery), sundari ninnu (raga: arabhi), sundari nannindarilo (raga: begada), sundari ni divya (raga: kalyani) and dharini telusu konti (raga: suddhasaveri). The last of this set of five kriti-s, in the raga suddhasaveri, is very popular and is included in many a modern-day concert repertoire.

Kovur Pancharatnam-s:

Sundara Mudaliar, a rich Landlord from Kovur, and a sincere devotee of Thyagaraja, invited Thyagaraja to visit his home town and the shrine of Lord Sundareshwara of Kovur. Here, Thyagaraja composed five songs, which are known as Kovur Pancharatnam-s. These are: ee vasudha (raga: sahana), kori sevimpave (raga: kharaharapiyya), shamo mahadeva (raga: pantuvanal), nammi vachina (raga: kalyani) and sundareswaruni (raga: shankarabharanam).

Srirangam Pancharatnam-s:

In the soul-stirring and weighty composition, o rangashayi (in raga kambhoji), Thyagaraja refers to the shrine at Srirangam as "bhuloka vairamuni nilona nee uppangi". Thyagaraja says "You seem to regard Srirangam as Aivakunta, your Supreme Abode itself and lose yourself in the enjoyment of your company with your consort, Sri Devi". This kriti, which is often rendered in concerts these days, belongs to a set of five gems, known as Srirangam Pancharatnam. It is a masterful collection of five kriti-s on Lord Ranganatha at Srirangam. These are: joo ta mura (raga: arabhi), o rangashayi (raga: kambhoji), karuna joothumayya (raga: saranga), rajvedala (raga: todi), and vinarada (raga: devagandhari). All of these kriti-s are extremely popular and are often presented in modern-day concerts.

Lalgudi Pancharatnam-s:

Thyagaraja had several disciples from the town of Tiruttavatturai, also known as Lalgudi, the home and birth place of the violin maestro, Lalgudi Jayaraman. One of these disciples was Lalgudi Jayaraman’s great grandfather. At his request (and at the request of other disciples of Thyagaraja in Lalgudi), the great bard spent some time in the small town of Lalgudi, worshipping the presiding deities, Lord Saptasuriswara (also known as Sri Tapastcheertha Deva), and Goddess Pravridha Srimati. (Srimati, which is also the name of Sri Lalgudi Jayaraman’s sister, is a household name for women hatsing from this village). While at Lalgudi, Saint Thyagaraja is believed to have stayed at house of Sri Lalgudi G. Jayaram’s great grandparents. The five songs he composed here are known as Lalgudi Pancharatnam-s. Recently, Sri Lalgudi Jayaraman (with assistance from young performers: G.J.R. Krishnan, J. Vijayalakshmi, Bombay Jayashri, Jayanthi R. Kiran, Sanjay Subrahmanyan and S. P. Ramb) rendered all of these five kriti-s in a commercially available cas-
sette recording. The kriti-s in this set are: gati niva (raga: todi), kalite sri pravridha srimathi (raga: bhairavi), deiva sri (raga: madhyamavati), mahita pravridha (raga: kambhoji) and eesha pahinam (raga: kalyani).

Kriti-s composed in Sholingapuram:

Thyagaraja is said to have composed three kriti-s in the temple town of Sholingapuram. The first of these three kriti-s, narasimha namu in raga bilahari is on Lord Yoga Lakshmi Narasimha. The remaining two kriti-s, pahi ramaduta (raga vasantavarali) and kaluguna padaniraja (raga: purnalalita) are on Lord Yoga Anjaneya.

Kriti-s on Nadabrahmam:

No description of Thyagaraja’s compositions will ever be complete without a mention of his numerous wonderful compositions on the theme of glory of divine music, Nadabrahmam. Thyagaraja echoes the Vedic dictum that Lord Siva is Nada tana, and praises Lord Shankara in the exquisite (and popular) nada tanum anisam in raga chittaranjani. In this kriti, he describes Lord Siva as the essence of the Sama Veda, who delights in the art of the seven swara-s which are born from his five faces. In the kriti, nama kusuma in sri raga, Thyagaraja asks us to place the supreme Lord on the bejewelled pedestal of nada and swara, and worship His feet. Mere knowledge of music without bhakti (devotion) does not lead us to the right path, says Thyagaraja in the dhanyasi kriti, sangita gnanamu. In the kriti, raga suda rasa in the andolika raga, Thyagaraja suggests in the charanam that nada, swara and pranava are the very forms of Lord Sadasiva. In the kriti, nada loludai in kalyanavasantham, Thyagaraja ascertains that one can attain bliss by merely contemplating on nada. And so, the list goes on... The following is a partial list of Thyagaraja kriti-s devoted to the glorification of music: anada sagara (garudadhvani), mokshamul galada (saramati), nadaloludai (kalyanavasantham), nada suda rasam (arabhi), nada suda rasa (begada) swara raga suda (shankarabharanam) sripapriya (attana) sangita shastra (mukhari) soga-suga mrdanga (sri ranjani) sobilli saptasswara (jagannohini), sangita gnanamu (dhanyasi) vidulaka (mayamalavagula), vara raya laga (chenjukambhoji), nada tanum anisam (chittaranjani), raga ratna malikache (ritigowla), nama kusuma (sri ragam), sangita shastra (salaga bhairavi), sitavara (devagandhari).

In conclusion, we offer our humble homage to Saint Thyagaraja through the following majestic Slokam (verse), composed by Walajapet Krishnaswamy (the eldest son of Walajapet Venkataramana Bhagavathar; one of the foremost disciples of Saint Thyagaraja), which beautifully crystallises the sacredness and depth of this divine composer:

Vyaso Naigama Charchaya Mrudugira Valmiki Janmo Munih;
Vairagye Shuka Eva Bhakti Visayye Prahlada Eva Svyam;
Brahma Narada Eva Chapartimayoh Sangita Sahityayoh;
Yo Namamrta Pana Nirjita Sivah Tam Thyagarajam Bhaje.

Saint Vyasa accomplished it (the supreme bliss) through Vedic discussions, Saint Valmiki through soft words of poetry;
Saint Shuka through renunciation, Prahlada through intense devotion;
Brahma and Narada through music and literature;
I salute Saint Thyagaraja, who achieved the supreme by merely drinking the immortal ambrosia of Lord’s sacred Nama.

[Dr Mohan Krishnamoorthy is an applied mathematics researcher at CSIRO, Australia’s premier research organization. A passionate Carnatic music bhaktha, he is an active member of the Carnatic Music Circle in Melbourne, Australia.

Dr. P.P. Narayanaswamy is a Professor of Mathematics & Statistics at the Memorial University of Newfoundland, St. John’s, Canada. A connoisseur of music, he writes extensively on different aspects of Carnatic music and is on the editorial board of Sangeetham, a publication of CMANA.

The above article has been reprinted with permission from Keertana, the Newsletter of Carnatic Music Circle, Melbourne.]

Answers for Music Crossword on Page 17

ACROSS
4. GA
12. HANUMATODI
18. MUDRA
23. FLUTE
29. GOWLA
33. NIROSHTA
9. AVAROHANA
16. VARNAM
19. SAMAM
28. NARAYANATIRTHA
30. MALAHARI
34. TAVIL
10. VAKRA RAGAS
17. ALARIPPU
22. ANUSVARA
31. STHYAI
35. RAMA

DOWN
1. SVARA
2. LAYA
4. GHAATAM
5. KOVUR
7. MALLARI
8. SARGADEVA
13. ANUPALLAVI
14. TARASTHYAI
20. HARIDASA
21. KAMAKSHI
25. SANGATI
26. MANGALAM
32. ADI
2. THODI
6. MANODHARMA
11. SYAMASASTRI
15. LAGHUU
24. KVERI
27. TANJAVUR
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 Natarathnamma (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 as a Bhagavatha made, to gather alms. Leading vidwans take part in this event, starting from the Tirumanjana Veedhi residence of Thyagaraja and ending at the site of his samadhi. At the samadhi, musicians pay tribute to the memory of the great vaggeyakara 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, Maharajapura 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 Thyagaraja’s kriti-s, Narasimha Bhagavat 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 ten charana-s in the Pancharatna-s.
2. The swara-sahitya type of structure of the charana-s adds to their evocative quality when sung. Furthermore, the charana-s have different dhatu-s (varnamettu).

It is said that, while the pathantara that is followed is of the Umayalpuram school (as taught by Swaminatha Iyer, according to Semman-gudi 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 chaukham, 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 extra-musical 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 rather more general 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 ghanas raga-s are majesty and fulsome ness, 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 Thyagaraja 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, Narayanagaula, Reetigaula, Saranganata and Baul. Punnagavarali also has been cited as a gana raga.

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, Gauvali, Arabhi, Sri, and Varali, are the most scholarly contribution of Thyagaraja 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 Panchartna by Manna Srinivasan]

---

**GHANA RĀGA PANCHARATHNA KRITIS**

1. Jagadānanda Kāraka

Rāgam—Nāta 36th Mela Janyam Thālam—Ādi

Pallavi:
Jagadānanda kāraka Jaya Jānaki prānanāyaka

Ampallavi:
Gaganādhipa sathkula jā Rāja Rājeswarā sugunākara surasēvya bhavyadāyaka sadā sakalā

Charanas:
1. Amara thāraka nichaya kumudahitha parisparmanagha sura surapūja dadhi payōdhi vāsa harana sundarathara vadana sudhāmaya vachō brinda Gōvinda sānanda māvarājārāpta subhakarānēka

2. Nīgama nirajāmrutaja pōshakānimishā vaiir vārīda samīrana khaga thuranga satkavi hrudālaya aganitha vānārādhīpa nāthāṅglurī yuga

3. Indra niīla mani sannibāhpaghaṇa Chandra Sūryanayanāpramēya vāṅgdra janaka sakalēṣa subhra Nāgēndra sayana samāna vairi sannuta

4. Pāda vijitha mouni sāpa sava parisparā vara mantra grahāna lālo parama sāntha chitha janaka jāḍhipa sarōja bhava varadākhila

5. Srushti sthiyyanta kāraka amita kāmīta phalada asāmāna gāthra Sache pathi suthāpdhi madahāra anurāga rājitha katha saraihita

6. Sajana māna sāpdi sudhākara kusuma vimāna surasābī rūpa karāpja lālītacharaṇa avaguna suragana mada harana sanātana janutha

7. Omkāra panjarakīra purahara sarōjabhava Kēsavādi rūpa vāsava-ripu Janakāṅhaka kalādharāpta ghrunākara saranāgatha janapālana sumanō-ramanā nirvikāra nigamasārathara

8. Karadhruhthā sara jālāṣura madāpaharanā vanīsura surāvana kavīna bilaja mouni kruta charitra sannuta Sri Thyāgārājanātha

9. Purāṇa purusha nru vārāmājāṣritha parādhiṇa kara virādha rāvana virāvana anagha parāsara manōhara vikrutha Thyāgārāja sannutha

10. Aganitha guna kanaka chēla sāla vidalana arunābbha samāna charana apāra mahimādbhutha sukavi jana hrithsadana sura munigana vīthitha kalasa nīra nidhiṃjī ramana pāpagaja Nrusimha vara Thyāgārājādi nutha

---

2. Dukkudu Gala

Rāgam—Goulai 15th Mela Janyam Thālam—Ādi

Pallavi:
Dudukū gala nannē dora-koduku brōchurā enthō

Ampallavi:
Kadu durvishaya krushtudai gadiya gadiyaku nindāru

Charanas:
1. Sri vanitha hruthkumudabja avāṁ mānasā gōchara

2. Sakalā bhūthamula-yandu nīvī yundagā Madi lēka pōyina

3. Chiruta prāyamula nādē bhajanāmruṭa rasaviḥīṇa kutarkudaina

4. Paradhanamula koraku norula madi karaga balki kadupunimpa thirigī natti

5. Thana-madini bhuvini sauhyapu jīvanamē yanuchu sadā dinamulu gadipe

6. Thēliyani natavita kshudrulu vanitulu svavasamalu kupadinsinch santasilli swara-layamu lerungakanu silāthmulai subhakthulaku samāmanamu

7. Dhruviki sārābague lalanā sadanābhaka sēnāmītha dhanādulānu, dēvādīēva nera nammithini gākanu padābja bhajanaṃbu marachina
3. Sadinchane

Rāgam—Ārabhi Thālam—Ādi

Pallavi:
Sādhinchanē O Manasa

Ampallavi:
Bōdhinchina sanmārga-vachanamula bōnku-chēsi thē-pattinapattu

Charanas
Samayāniki thagu mātalādenē
1. Dēvaki Vasudēvula néginchinatū
2. Rangēsudu sadgandr ājanakudu sangitha sampradāyakudu
3. Gōpē-jana-Manoratha Mosanga-lēkanē gēliyū chēsē-vādu
4. Vanithala sadā sokka jēyuchunu mrokkka vhēse Paramatmu-dadhiyugā gāka Yasōdha thanayudanchu mudhambunanu mudhhu-betta navvuchundu hari
5. Parama bhakti vatsaludu suguna pārvārundu ājanma managuddi kali bādhalu thirchū vādanuchūnē hrudayambujamuna jūchuchundaga
6. Harē Rāmachandra Kagulēsa muddubhāsā sēsahasayana paranāri sōdharaḻa virāja thuraga rājarājanutha nirāmaya-paghaṇa sarasrūpha dhālaksha yanuchu vēdukonnanu thē brōvakaru
7. Sri Venkatēsa svaprakāsa sarvōṇnatha saijanamānasa nikēthanē kankambaradhara lasanmakuta kundala virājitha harē! yanuchu nē pogadagā Thyāgarāja-gēyudu mānavēndrudaina Rāmachandrudu

4. Kanakana Ruchira

Rāgam—Varāli Thālam—Ādi

Pallavi:
Kana Kana Ruchirā Kanakavasana Ninnu

Anupallavi:
Dina Dinamunu Manasuna Chanavuna Ninnu

Charānams:
1. Pālugāru mōmuna Srijapāra mahima daṇaru ninnu
2. Thala Thala-manu mukha-kala galigina Sītha kulukuchu nōra-kannulanu jūchē ninnu
3. Bālārkābhā suchēla manimaya mālālankruṭha kandharā Sarasijākshha vara kapōla suruchira kiritadhara sathathambu manasāraga
4. Sāpathēmmāthayow Suruchichē-karna sūlamainā-māṭa vīnula churukkana thālaka Sri Harini dhyāninchu suphimpaga lēda yatu
5. Mrugamadalaḷa subhanitala varajāṭyū mōksphalalada pavananānasutudu nīdhu mahima delpa Śīta thelisi valachi sokkalēdhariṭhi ninnu
6. Sūkhaspada vimukhambudhara pavana vidēhamānasa vihārāptha surabhiṭṭa māṇitha gunāmaka Chidānanda khaga thuranga dhṛtarādhaṅga paraṃ dayākara kārunārāsara varunālaya bhayāpahārā Śī Raghupathē
7. Kāminchi prēmamāra karamuḷa niḍu pādakamalamula battukonuvadu sākshi Rāmanāma rasikudu Kailāsā sadhanudu sākshi mariyū Nārada Parāśara Suka Saunaka Purandara nagājā dharāja mukhyulu sākṣigāda Sundarēsā sukha salāmbuddhi vāsāśritukālu
8. Sathathamu prēma pūrithudagū Thyāgarāja nata mukhajitha kumudahitha varada ninnu
The Musical Plays of Thyagaraja

Thyagaraja composed two musical plays, bringing out the greatness of devotion to God. The Prahlada Bhakthi Vijaya and the Nauka Charitra are modeled on the natakas of the Bhagavatha tradition.

Nauka Charitra, a one act play, is more dramatic and is considered to be the more noteworthy as an artistic achievement. The play is full of delightful music and beautiful poetry written in simple language. With the Humbling of the Gopi’s Pride as the theme, the opera stresses the importance of absolute surrender to God. The story is told in the context of a boat excursion on the river Jumna the party consisting of Krishna and Gopis. The Gopis are exhilarated with Krishna’s love and become intoxicated with pride. Lord Krishna, in order to render them humble and purify them, conjures up a gale which tosses the boat in the turbulent waters. The women are filled with panic. The craft suddenly springs leak and Krishna grimly asks them to remove their garments, symbolic of all material trappings, and plug the holes with them. When the desperate Gopis surrender their pure spirit to the Lord in meek prayer that He was the sole saviour, the Lord calls off the storm and blesses his devotees.

Nauka Charitra consists of 21 songs, 24 Kanda padyas, 5 Sisa Padyas, 3 Utpalamalas, 5 Champakamalas, 7 Sardulas, 2 Dvipadas, 1 Utsaha padya and many interesting prose passages serving as connecting links in the story. The play starts with a composition in Surati and ends with a mangalam in the same raga. Of the 21 songs in the play, 7 are in the kriti style and the rest are simpler melodies. Excepting for the Ghana raga Varali, the other ragas used in the play are rakthi ragas. In all, 13 ragas are used in the Nauka Charitra. The ragas and the number of songs (in parathesises) in each raga are Surati(2), Pantuvarali(1), Yadukulakambhoji(1), Saurashtra(4), Sargana(1), Bhairavi(1), Punnagavarali(4), Saveri(1), Kambakapa(1), Devagandhari(1), Ghanta(2), Varali(1) and Mohana(1). Excepting for the phala sruti (benediction sloka) in the end, the entire opera is in Telugu.

In Prahlada Bhakti Vijaya which is a play of five acts, Thyagaraja brings out the triumph of Prahlada’s devotion to Hari over the many trials to which he was subjected to by his demon father Hiranyakashipu. The play is composed of both heavy and light musical pieces, some of which
have become popular in concerts. There are 45 kritis in 28 ragas and 135 verses. A well-known composition belonging to this set of kritis is Sīri ganaPATHinī in Saurashtram, which is sung as a prelude to the rendering of Pancharathna kritis. Again, Thyagaraja has employed many rākthi ragas: Husēni, Sahana, Punnāgavara, Ghanta, Nilāmbari, Gauripantu, Asāveri, Āhirī and Paras.

[Compiled by Library Committee: Sources: The Spiritual Heritage of Thyagaraja by C. Ramayajachari; A Dictionary of South Indian Music and Musicians, Vol 3 by Prof. P. Sambamurtithy]

Music Crossword
Sumanth Swaminathan

Clues for Music Crossword

<table>
<thead>
<tr>
<th>ACROSS</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Gandhara</td>
</tr>
<tr>
<td>9. Descending notes characterizing a raga</td>
</tr>
<tr>
<td>10. Ragas with zig-zag arohana or avarohana (2 words)</td>
</tr>
<tr>
<td>12. 8th mela</td>
</tr>
<tr>
<td>16. Concerts usually begin with this</td>
</tr>
<tr>
<td>17. Opening item of a bharatanatyam performance</td>
</tr>
<tr>
<td>18. Signature woven into a composition</td>
</tr>
<tr>
<td>19. Starting point of a tala cycle</td>
</tr>
<tr>
<td>22. Auxiliary note attached to a principal note</td>
</tr>
<tr>
<td>23. Wind instrument made from bamboo</td>
</tr>
<tr>
<td>28. He wrote Krishna Leela Tarangini</td>
</tr>
<tr>
<td>29. Thyagaraja composed only one song in this ghana raga</td>
</tr>
<tr>
<td>30. Raga of the first composition usually taught to a beginner</td>
</tr>
<tr>
<td>31. Octave</td>
</tr>
<tr>
<td>33. Don’t use your lips to sing this raga’s svaras</td>
</tr>
<tr>
<td>34. Percussion instrument played with a short stick in one hand</td>
</tr>
<tr>
<td>35. Thyagaraja’s Ishtadevatha</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DOWN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A musical note</td>
</tr>
<tr>
<td>2. Sruthi Maatha — Pitha</td>
</tr>
<tr>
<td>3. Thyagaraja composed quite a few songs in this raga</td>
</tr>
<tr>
<td>4. Claypot instrument</td>
</tr>
<tr>
<td>5. EE Vasudha in Sahana is one of — Pancharathana kritis</td>
</tr>
<tr>
<td>6. —sangita, creative part of music</td>
</tr>
<tr>
<td>7. Piece in gambhiranata played by nagasvaram and tavil</td>
</tr>
<tr>
<td>8. Author of Sangita Ratnakara</td>
</tr>
<tr>
<td>11. This famous composer was a disciple of Pachimiriyam Adiappayya</td>
</tr>
<tr>
<td>13. Middle section of a kriti</td>
</tr>
<tr>
<td>14. The upper octave (2 words)</td>
</tr>
<tr>
<td>15. Variable section of some talas</td>
</tr>
<tr>
<td>20. 15th century movement of ‘God’s Servente’</td>
</tr>
<tr>
<td>21. Deity revered by Syamasastri</td>
</tr>
<tr>
<td>24. Thiruvaiyaru is located on this river</td>
</tr>
<tr>
<td>25. A variation of the same musical line in a composition</td>
</tr>
<tr>
<td>26. Concluding piece of a performance</td>
</tr>
<tr>
<td>27. Brothers Cinnyaya, Ponnayya, Sivanandam &amp; Vadivelu form the —— Quartette</td>
</tr>
<tr>
<td>32. Eight beat tala</td>
</tr>
</tbody>
</table>

[Sumanth Swaminathan is a High School Senior and learns vocal and saxophone music from Sri. T.N. Bala & Sri. Kadri Gopalnath]
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 viji_swaminathan@hotmail.com. 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
   Kanyakumari (Violin), Rammad Raghavan (Mridangam) 1986(2)

2. Kadiri Gopalanath (Saxophone)
   T.S. Srinivasan (Violin), T.R. Ramakrishnan (Mridangam) 1987(2)

3. Smt. Sheela Ramaswamy (Vocal)
   K.S. Mani (Violin), M.S. Venkatesh (Mridangam) 1987(2)

4. T. R. Subramanyam (Vocal)
   Vasantha Kannan (Violin), Trichur Mohan (Mridangam) 1988(3)

5. M. Balamuralikrishna (Vocal)
   Purna Chandar (violin), B. Balasai (flute)
   Dara Appala Srinivas (mridangam) 1989(2)

6. N. Ramani (Flute)
   N. Muralidharan (Violin), S. Raja Rao (Mridangam) 1989(2)

7. Maharajapuram Santhanam & Srinivasan (Vocal)
   Nagai Muralidharan (Violin), Vellore Ramabadran (Mridangam) 1989(2)

8. Saroja & Lalitha (Bombay Sisters) (Vocal)
   M. Narasimhamurthi (Violin), T. Narendran (Mridangam)
   M. Govindarajan (Ghatam) 1989(3)

9. T.K. Govinda Rao (Vocal)
   N. Shashidhar (Violin), Satish Pathakota (Mridangam) 1990(2)

10. M. Balamuralikrishna & Pandit Bhimsen Joshi (Vocal)
    Solo & Jugalbandi
    Purna Chandar (Violin), M.L. Narayana (Mridangam)
    M. P. Walawalkar (Harmonium), Nana Mulay (Tabla)
    Madhav Gudi (Tanpura) 1990(3)

11. Lalgudi Srimathi Brahmanandam (Violin)
    Prakash Rao (Mridangam) 1990(2)

12. U. Srinivas (Mandolin)
    1990(2)
    Sikkil Bhaskaran (Violin), Palghat Raghu (Mridangam)

13. Rudrapatnam Brothers (Vocal)
    M. Nagaraj (Violin), V. Praveen (Mridangam) 1991(2)

14. M. Balamurali Krishna (vocal) & Pandit Hariprasad Chaurasia (flute) Solo & Jugalbandi
    Raghavendra Rao (violin), Dara Appala Srinivas (Mridangam)
    Anuradha Chaurasia (tanpura), Madan Misra (tabla) 1991(3)

15. Nedunuri Krishnamurthi
    Thiruparkadal S. Veeraraghavan (Violin),
    Umayalpuram K. Sivaraman (Mridangam) 1991(2)

16. N. Ramani (Flute)
    1992(2)
    Kanyakumari (Violin), Guruvaroy Dorai (Mridangam)

17. Sudha Raghunathan (Vocal)
    V. V. Ravi (Violin), T. Vaidyanathan (Mridangam) 1992(3)

18. T.N.Seshagopalan (Vocal)
    G. Chandramouli (Violin), Neyveli Narayanan (Mridangam) 1992(2)

19. Trichur V. Ramachandran (Vocal)
    V. V. Ravi (Violin), S. V. Raja Rao (Mridangam) 1992(2)

20. Lalgudi G. Jayaraman, G.J.R. Krishnan
    & J. Vijayalakshmi (Violin)
    Trichy Sankaran (Mridangam), Vinayakaram (Ghatam),
    V. Nagarajan (Khanjira) 1993(2)

21. U. Srinivas (mandolin)
    P. S. Ramanmurthy (Violin), K. V. Prasad (Mridangam)
    1993(2)

22. K.V.Narayanaswamy (Vocal)
    Nagai Muralidharan (Violin), Vellore Ramabadran (Mridangam) 1993(2)

23. Vijay Siva (Vocal)
    Shriram Kumar (Violin), J. Vaidhyanaathan (mridangam) 1993(2)

24. C. Chittibabu (Veena)
    N. Somayajulu (Mridangam), U.K. Narayanaswamy (Ghatam)
    1994(2)

25. Ravi Kiran (Chitravina)
    P. Sunder Rajan (Violin), Vellore Ramabadran (Mridangam) 1994(2)
26. T.V. Sankaranarayanan (Vocal) 1994(2)  
T.K.V. Ramana Narayanan (Violin), B. Harikumar (Mridangam)

27. T. N. Bala (Vocal) 1994(2)  
Sashidhar (Violin), Balachander (Mridangam) & Murali (Khanjira)

28. S.P. Ramh (Vocal) 1994(2)  
Shashidhar (Violin), Satish Pathakota (Mridangam)

29. Charumathi Ramachandran (Vocal) 1994(2)  
M.S. Anantharaman (Violin), Skandaprasad (Mridangam)

30. Bombay Jayashiri (Vocal) 1995(2)  
Vittal Ramamurthy (Violin), Palani Chakravarthy (Mridangam)

31. Sowmya (Vocal) 1995(2)  
Narmada (Violin), Balaji (Mridangam)

32. Sanjay Subramaniam (Vocal) 1995(2)  
R.K. Sriram Kumar (Violin), K. Arun Prakash (Mridangam)

33. Vani Satish (Vocal) 1995(2)  
Satish (Violin), Mahesh Krishnamurthy (Mridangam)

34. Nithyasree (Vocal) 1996(2)  
Embar Kannan (Violin), Siva Kumar (Mridangam)

35. M.S. Sheela (Vocal) 1996(3)  
Nalina Mohan (Violin), Anoor Ananthakrishna Sharma(Mridangam)  
Sukanya Ramgopal (Ghatam)

36. Jayanthi & Padmavathi (Veena Duet) 1996(2)  
Thiruvurav Vaidyanathan (Mridangam)

37. Shashank (Flute) 1996(2)  
Gopinath (Violin), Satish Kumar (Mridangam),  
Tripathi Radhakrishnan (Ghatam)

38. O.S. Thyagarajan (Vocal) 1997(3)  
Srikant Venkataraman (Violin), Srimushnam Raja Rao (Mridangam)

39. Balaji Shankar 1997(2)  
Ganesh Prasad (Violin), Poongulam Subramaniam (Mridangam)

40. T.N. Krishnan & Viji Krishnan Natarajan (Violin) 1997(2)  
B. Harikumar (Mridangam), Vaikkom R. Gopalakrishnan (Ghatam)

41. Kadri Gopalnath (Saxophone) 1997(2)  
Kanyakumari (Violin), Guruvayur Durai (Mridangam)

42. N. Ramani (Flute) 1998(2)  
Srikant Venkataraman (Violin), Srimushnam Rajarao (Mridangam)

43. Lalgudi G.J.R. Krishnan (Violin) 1998(2)  
Vellore Ramabhadran (Mridangam), V. Nagarajan (Kanjira)

44. Sanjay Subrahmanyam (Vocal) 1998(2)  
A. Ananthakrishnan (Violin), Palghat Raghu (Mridangam)

45. T.M. Krishna (Vocal) 1998(2)  
Bombay Gayathri (Violin), K.Arun Prakash (Mridangam)

46. N. Ravikiran (Chitravina) 1998(2)  
A. Ananthakrishnan (Violin), Master Anand (Mridangam)

47. Neyveli Santhanagopalan (Vocal) 1999(2)  
Delhi Sundararajan (Violin), Srimushnam Rajara (Mridangam)

48. Mysore Nagaraj and Manjunath (Violin) 1999(2)  
Thiruvurav Bhaktavatsalam (Mridangam)

49. Sikkil Mala Chandrasekhar (Flute) 1999(2)  
H.N. Bhaskar (Violin), M. Suresh (Mridangam)

50. T.N. Seshagopalan (Vocal) 2000(2)  
Jayasankaran Bala (Violin), Vaidyanathan (Mridangam)

51. Maharajapuram Ramachandran (Vocal) 2000(2)  
M. Chandramouli (Violin), Kumbakonam Ganesh (Mridangam)

52. M.S. Gopalakrishnan & Narmada (Violin) 2000(2)  
T. Bhaktavatsalam (Mridangam)

53. Priya Sisters, Haripriya & Shannukhapriya 2000(2)  
B. Raghavendra Rao (Violin), J. Vaidyanathan (Mridangam)