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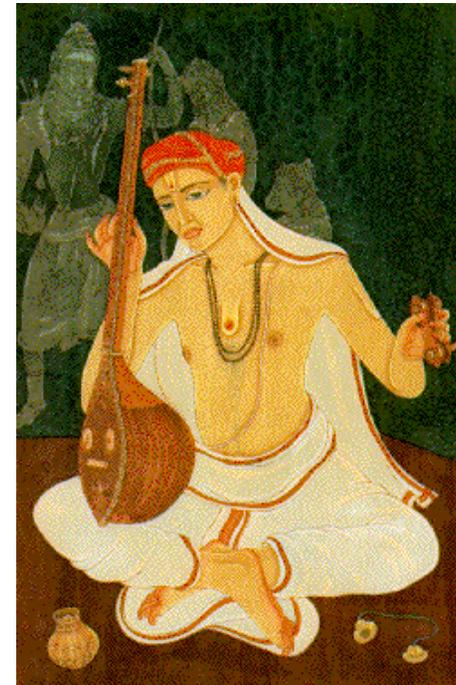
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**Tyagaraja Aradhana**

**2007**



**SRUTI**

**The India Music & Dance Society  
Philadelphia, PA**



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## About the Artistes of the Evening

**Jayalakshmi Sekhar** learnt music from her father, C. S. Krishnaswamy, and formally trained on the Veena under Pudukkottai Jayarama Iyer. Since 1994, to enhance her vocal (Gayaki) style of Veena playing, she has been receiving advanced training from Sangita Kalanidhi Sripada Pinakapani. She is also proficient on the violin and flute and over the last ten years, has performed at major venues in India, USA, Estonia, Germany, Australia, Malaysia and Singapore. She received the 1998 Gottuvadyam Narayana Iyengar Award from the Krishna Gana Sabha in Chennai in 1998 and the 2000 prize for Veena at the Sri Tyagaraja Festival in Tirupati.

**Suresh Ramachandran** (Mridangam) is a disciple of Tiruvaiyaru V. Gurumurthy, a student of the Mridangam maestro Palani Anna. As a graded artist of the All India Radio, he has been featured in many radio and television programs in India. He has had the privilege of performing with many leading musicians including T. N. Seshagopalan, Ravi Kiran, T. R. Subramaniam and Tanjore Kalyanaraman. Ramachandran holds a Ph.D. in Mathematical Sciences and is currently working for the R&D division of a pharmaceutical company.

**Sriram Balasubramanian** (Ghatam) started learning Mridangam at the age of 5 under T. V. L. Narayanan, a disciple of Palani Subramania Pillai and subsequently began training on the Ghatam and Tabla as well. He also learned to play the flute, from Sikkil Mythili Chandrasekhar. He has accompanied several well-known artists in the Flint Tyagaraja Utsavam concerts and other concerts in the Metro Detroit area. He has played extensively for Madras Regional Television and All India Radio. He holds a Ph.D. in Biomechanics and is working at the Children's Hospital of Philadelphia.



## Conclusion

Tyagaraja combined Bhakthi in many ways in his music and served up a delectable mixture of this combination of poetry and Bhava, which inculcate devotion to God. He was believed to have rivaled Valmiki with 24000 Kirtanas, out of which only about 800 have come down to posterity. He composed in nearly 50 Ragas out of the 72 Melakathrthas and in numerous Janya Ragas. Often, Tyagaraja's composition defines the form of the Raga, in cases like *Vanaspati*, *Manavati*, *Dhenuka*, *Rupavati*, *Gangeya Bhushani*, *Navaneetam* etc. Many of us of the Indian Diaspora who have attended classical music concerts have been transported to a blissful state on hearing a well rounded performance. In particular, artistes who have been able to capture at least some portion of the Bhava of composers like Sri Tyagaraja have been successful in making us forget our mundane lifestyle at least for the duration of the concert. On those occasions we express silently, "Endaro Mahanubhavulu. Andariki Vandanamu." One may ask "what is the relevance of all this to the modern person?" When Yoga, Karma, Dharma, Guru and Meditation are seeping into the mainstream world consciousness, we would do well to imbibe the inner meaning of Tyagaraja's Bhakti and benefit from it.

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*Parasaran is a retired chemist and a life member of SRUTI since its inception. He is a great lover of all classical music, South and North Indian and Western, and contributes articles to SRUTI's publications frequently.*

## Editor's Note

Welcome to SRUTI's 2007 Tyagaraja Aradhana. The charm of Tyagaraja's music continues to hold sway over the minds of Carnatic music lovers for more than two centuries. This souvenir brings you a select collection of material on the saint composer.

In this issue, in addition to articles as featured in previous SRUTI publications, we have featured a *Sloka* on Tyagaraja, composed by one of his most important direct disciples, Walajapet Venkataramana Bhagavata. We hope this issue will remain a treasured publication in your private library for years to come.

The Publications and Outreach Committee has been newly reconstituted, following the elections to the Board of SRUTI in December 2006. Raman Visweswaran, the outgoing Director of the committee, continues to take care of the website ([www.sruti.org](http://www.sruti.org)) administration. We welcome your suggestions and active participation in improving the website to better cater to your needs as members of SRUTI. We would also like to take this opportunity to request articles and reviews from you for upcoming issues of Sruti Notes and Sruti Ranjani.

Thanks,

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## PROGRAM

- 08:00 AM Puja  
08:15 AM Group Utsava Sampradaya Kriti rendition  
09:00 AM Group Pancharatna Kriti rendition  
10:00 AM Individual Singing (lunch break 1 - 2 PM)  
05:00 PM Concert of the Day — Due to unforeseen circumstances, the previously announced vocal concert by Kalpana Venkat had to be cancelled. Instead, we are featuring a Veena concert by Smt. Jayalakshmi Sekhar. (Details on inside back cover.)



Jayalakshmi Sekhar — Veena

Suresh Ramachandran — Mridangam

Sriram Balasubramanian — Ghatam



many exploits of Rama. “Rara ma intidaka”, in *Asaveri* implores Rama to come to his house so that Tyagaraja can stand by His side and worship Him everyday.

8. *Sakhyam* (Friendship) “Sita Nayaka Sritajana”, in *Ritigowla*, written with liberty taken as a friend, expresses praise for the many exploits of Rama, and Krishna in their incarnations playfully. Another such light hearted kirtana, “Etavuna nerchitavo” in *Yadukula Kambodhi* asks Rama about the drama which He enacted with Sita, Lakshmana and Anjaneya. “Did your wife ask for diamond ornaments? Did your brothers and parents want food? Have your devotees been beseeching you for long with invitations?”

9. *Atma Nivedanam* (Absolute Surrender) This happens to suit Tyagaraja’s Bhakti more than all the other types, as he expresses himself most eloquently in this form. So there are numerous examples among this compositions of this Bhava. The ever so beautiful Kirtana, “Makelara Vicharamu” in *Ravichandrika* says, “Sri Ramachandra, why should I have any concern when you hold all the strings for the drama which you manipulate with great precision, according to the course of everyone’s Karma and the delight of the entire world?” “Eti Janma midi” in *Varali* wails at the uselessness of life of anyone who is not blessed with a sight of Him. Then there is the majestic Kirtana, “Ramabhirama” in *Darbar* which likens Tyagaraja’s heart to a maid who has no fulfillment because of His attempts to find the shortcomings and excesses of the seeker. He further pleads Rama to feel compassion for Tyagaraja on His own accord. “Nannu Vidi-chi Kadalakura” in *Ritigowla* implores Rama to accept him since he belongs only to Rama.

10. *Vatsalyam* (Parental Love) “Rama Rama Rama” in *Sahana* treats God as a young child and says that, “His hiding Himself maybe due to concern about the devotees. The hiding of His playmates could be due to their difficulty in facing the brilliance and splendor of Rama.” His playmates ask Him to come as witness and ask him whether He is really God.

3. *Smaranam* (Contemplation) In the Kirtana, “Sripate Nee Pada” in *Nagaswaravali*, Tyagaraja says that meditation of His holy feet is the very life and sustenance to him. In “Smarana Sukhamu”, in *Janaranjani*, he claims the chanting of the holy Rama Nama in the way that Tyagaraja does is itself happiness. “Does not the constant hearing of Rama Nama transform the name itself into a glorious form which fills the heart with love divine?”

4. *Sevanam* (Serving) In “Raghunayaka” in *Hamsadwani*, Tyagaraja says that he can never give up His blessed lotus feet. Unable to cross the ocean of Samsara he has taken shelter under Rama. “Sri Rama Padama” in *Amritavani* begs Rama’s blessed feet to make Tyagaraja’s mind their abode and thus bless him just as Ahalya was redeemed long back.

5. *Archanam* (Worship) The *Mayamalavagowla* Kirtana, “Tulasidala mulache”, describes how Tyagaraja has been cheerfully worshipping Rama’s holy feet with Tulasi leaves. “Challare Ramachandrani pai”, in *Ahiri*, from the ever popular “Sompaina” details how showering flowers whole heartedly on Rama will eliminate the countless births and deaths of anyone. In “Ennaga manasuku rani”, in *Neelambari*, Tyagaraja asks, “what would be the use of hands that are not used for worshipping the Lord with various sweet scented flowers? What would be the use of a tongue which is not employed in singing devoutly the praise of Sri Ramamurti?”

6. *Dasyam* (Totally dedicated service) The famous “Tava Dasoham”, in *Punnagavarali*, pleads to Rama as follows. “I am your servant, I have been seeking you and taken refuge in only you. I pray, protect me and listen to my appeals.” The *Hamsanada* kriti, “Bantu Riti”, describes Tyagaraja’s prayer to Sri Rama to serve him as a true servant with the following insignia; Horripilated hair as his armor, the appellation Rama Bhaktha as his metal badge and Rama’s name as his sword.

7. *Vandanam* (Salutation) In “Vandanamu”, in *Sahana*, Thyagaraja pleads with Rama to come to him and bless him with boons, and to speak to him. He further describes the



## ACKNOWLEDGMENTS

1. The Bharatiya Temple, Montgomeryville, PA, for providing the venue for the Aradhana
2. Sri Vaidianatha Sastrigal, for priestly services in the morning Puja
3. *Annadātryas sukhinyā bhavantu\** — The providers of lunch and snacks during the 2007 Tyagaraja Aradhana

Revathi Sivakumar  
Leela Pothukuchi  
Santi Kanumalla  
Bhanu Kanumalla  
Girija Rangavajjula  
Gayatri Rao  
Vijaya Reddy  
Saroja Sagaram  
Jeya Sankaran  
Meena Pennathur  
Kalyani Prabhakar

4. The Utsava Sampradaya group and the Pancharatna group
5. The individual participants — Our thanks for signing up in large numbers and making this day a success
6. The artistes of the evening concert — Smt. Jayalakshmi Sekhar, Sri Suresh Ramachandran and Sri Sriram Balasubramanian

\* Plural, feminine gender rendition of the well-known



## A Sloka on Tyagaraja

Walajapet Venkataramana Bhagavatar

*vyāso naigama carcayā mṛdugirā valmīka janmā munih  
vairāgye śuka eva bhaktiviśaye prahlāda eva svayam |  
brahmā nārada eva cāpratimayos sāhitya saṅgītayoh  
yo rāmāmṛta pāna nirjita śivas taṃ tyāgarājam bhaje ||*

A Vyasa in Vedic learning, a Valmiki in his poetic language,  
Suka in his detachment, a Prahlada in his devotion,  
a Brahma and a Narada in his lyrics and his music,  
he rivals Siva in drinking in the nectar of Rama's name;  
I salute that Tyagaraja.

*Translation by Vidyasankar Sundaresan*

*About the Author:*

Walajapet Venkataramana Bhagavatar was one of the premier direct disciples of Tyagaraja and himself an accomplished scholar in Telugu and Sanskrit. He inherited Tyagaraja's personal Puja items and Tambura. He has composed many Slokas and a Kṛiti on Tyagaraja. The verse above is part of a set of eight verses (*Sri Guru Ashtakam*) and gives an indication of the depth of his *guru-bhakti*. His son, Walajapet Krishnaswamy Bhagavatar was also a direct disciple of Tyagaraja. Most of the currently available original manuscripts of Tyagaraja's compositions were written by them and are being maintained by their disciples and descendants.

Incidentally, Bangalore Nagaratnamma, the guiding spirit behind the construction of the Tyagaraja Samadhi and the annual Tyagaraja Aradhana in Tiruvaiyaru, came from this disciple lineage.

## Forms of Bhakti practiced by Sri Tyagaraja

T. Parasaran

(With editing and proofing help from T. Sarada)

### Introduction

Long after the Pandavas left the scene, Janamejaya requested Suka Maharishi for words of wisdom. The Maharishi pointed out that with the advent of Kaliyuga, characterized by gambling, drinking of intoxicating liquids and uncontrolled desire, mankind had just one path to Salvation. That was Bhakti Marga. Many great souls who came afterwards reiterated the same concept. "Bhagavan, Bhakta and Bhagavatam are different manifestations of the Divinity and Bhakti is the only way to salvation." This was a way of life for Sri Tyagaraja and he amply demonstrated this in his compositions. He was a true Bhakta of Sri Rama and most of his Kritis are outpourings of his Bhakti. He followed many forms of Bhakti and composed Kritis in all of them. Some of them are described below in a few selected examples. The list is not complete nor is the Bhava used by Sri Tyagaraja complete in the selection.

### Expressions of Thyagaraja's Bhakthi

1. *Sravanam* (Listening) "Sudha Madhurya" in *Sindhuramakriya* describes Rama as the supreme one with delicious speech and how Tyagaraja's hunger has been appeased by the nectar of His Divine story. In "Rama Katha Sudha" in *Madhyamavati* he describes how Sri Rama's revered life can rule an empire.

2. *Kirtanam* (Reciting) In the song "Inta Saukhyamani" in *Kapi*, Tyagaraja says that it is not possible to describe the joy one derives from the chanting of Rama Nama. In "Elavataramethu kontivi" in *Mukhari*, he asks Rama, "for what purpose did you incarnate as Rama? Was it to make war or to rule over Ayodhya, O Raghava? Was it to grant boons to Tyagaraja who makes a garland of gems of Kirtanas in various Ragas?"



The Pancharatna Kriti Group



The Utsava Sampradaya Kriti Group

## A Song in Gratitude

Prabhakar Chitrapu, Uma Prabhakar & Rasikan

He was old now. Every now and then, he involuntarily tended to stop and look back at the path that brought him there. A long path — only one color illumined it and the surroundings. It was music. It was like an anchor and an obsession, that aided and uncontrollably drove him on the path. He distinctly remembered the first song he wrote, *Namo Namu Raghavaya*. It was big for him then — not so sophisticated now. Since then he has composed many more, that people say are gems and giants in music. But the honey that these beads and gems were soaked in was always the same. And the force that made them happen was the same. The nectar was Bhakti and the force was Sri Rama. If music was the path, *bhakti bhaavam* was the energy to walk and Sri Rama was the distant star that provided direction and inspiration. Under that bright still sparkling Star suspended in the dark silent skies, all men and women and all life were equal. To Him, we were all children, sometimes quarreling, sometimes playing, now in love and now in distrust. “That Star makes the paths that people walk on, some narrow and difficult, others broad and guided. He led me on an envious path. He gave me joy of creativity and peace of meditative harmony with Him. He made me famous, far and wide. People come from near and far, to learn from me, to hear me, to simply see me. There was this gentleman from Kasi, who recently came. He claimed that he had had a dream, in which Sri Rama told him to go and visit me. Where is Kasi and where is Tiruvaiyar? I felt so overwhelmed. Sri Rama, I am so grateful. I feel so blessed. How can I ever repay your debt? You chose me to be the flute and you played the music. Thank you for making me deserving.”

“The path. Yes, the path. The trajectories in the space of music. Curves of beauty and spontaneous sophistication. Some scholars say that this path did not exist before our times. That I created it. That I created a multitude of

we have second syllable alliteration using the **ga** sound in the Pallavi and Anupallavi (*Jagadananda ... .. Gaganadhipa ... .. Suguna ... ..*) mixed in with first syllable alliteration in the Pallavi (*Jagadananda ... .. Jaya Janaki ... ..*). Among the Charanams, no such strict pattern is found in the first, fifth, sixth, seventh and tenth Charanams, while the others have alliterations in the first or second syllables or both.

When it comes to compositions that are more in the nature of bhajana-s, Tyagaraja applies more stringent rules and alternates first syllable and second syllable alliterative schemes within the lines of each stanza. This is reminiscent of the patterns we see in older composers like Purandaradasa, Bhadrachalam Ramdas etc. For example,

*Pavanaja* stuti patra      *Pavana* charitra  
*Ravisoma*-vara netra      *Ramaniya* gatra

In the third line, the first syllable changes from **pa** to **ra**, but the second syllable alliteration on the **va** sound is retained. However, the fourth line retains the changed first syllable (**ra**) and breaks the second syllable pattern. An interleaved pattern of alliteration is seen in every stanza in this composition.

There is often a debate in many people’s minds, regarding the relative importance of the Raga versus the words in Carnatic music. Tyagaraja shows us that this debate is largely meaningless in his horizon. The two dimensions of lyrics and musical structure are so closely woven together in his compositions that it is impossible to downplay the role of one and elevate the other. In his compositions, a stylistic poetic device is taken out of the realm of poetic meters and applied to the Tala structure of the Kriti. He applies it judiciously to various types of compositions, to give us a wide vista of compositional styles — truly the mark of a creative genius. He transcends the dichotomy that we see and merges them in the service of his larger purpose.

*Vidyasankar Sundaresan currently heads SRUTI’s publications and outreach committee. His interests include Carnatic music, musicology, Indian philosophy and Sanskrit studies.*

Surati; Rupakam

Pallavi — Bhajana parula kela ...

Anupallavi — Aja-rudra-suresha ...

In each Kriti, Tyagaraja begins the Anupallavi with the word Aja, followed by Rudra! This satisfies both the structural role of the second syllable alliteration and the meanings that he wishes to convey in these Kritis.

In the Charanam(s) of Tyagaraja's Kritis, the pattern followed in the Pallavi and Anupallavi is broken and a new alliterative second syllable appears. Again, this syllable falls in the second position in terms of the musical line and is not necessarily second within the grammatical word.

Vasanta; Rupakam

Charanam — Paramesa Vasishtha Para-  
shara Narada Saunaka Shuka  
Surapati Gautama lambodara  
guha sanakadulu

Kharaharapriya; Adi

Charanam — Kantiki sundara taramagu rupame muk-  
kanti nota chelage namame tyagara-  
jintane nelakonna Adidaivame itu-  
vanti sri saketa ramuni sadbhaktiyane

Sankarabharanam; Adi

Charanam — Tarana dorakani paraku nayeda  
nu Rama jesite surasurulu met-  
tura ippudu ee haramitana me-  
lara Bhakta Tya-garaja nuta na

In Kritis that have multiple Charanams, each one tends to have its own second syllable alliterative pattern. At the same time, Tyagaraja's creativity is not a slave to the rule of second syllable alliteration. In many Kritis, he chooses not to use it at all. Thus, for example, in the Pancharatna Kriti, the Pallavi and Anupallavi follow this scheme, but not all the Charanams follow the rule. In the Nattai Kriti, for example,

them. But, it is not about scholarship. It is not about musical structures, it is not about poetry. It is about Bhakti. These scholars do not know it. It is so simple. So simple, that their intellect misses it. They are looking for more complex things. It is about total surrender. The scholars know the concept of surrendering, and they speak dismissively of it, as it belittles human grandeur. But it is the notion of 'totality' of surrender that they do not comprehend. The totality equals the complete ending of the individual ego. It connotes consummation of the wave with the water. It is the simultaneous vision of the one and many. Yes, words do not reach that state. So, when words are used, they mislead. Music transcends words and I tried to employ that tool. I tried to make compositions that will give people careers in this life and a hope of *moksha* beyond. I wove in musical sophistication, so that even scholars are drawn towards them and do not miss the opportunity. I hope Sri Rama makes people use them. Thank you, God, for making me the one to distribute the mail."

*Kriti: dAsharathI nI rNamu dIrpa nA taramA  
rAgA: tODi. tALA: Adi*

P: dAsharathI nI rNamu dIrpa nA taramA parama pAvana nAma

A: AshadIra dUra dEshamulanu prakAshimpa jEsina rasika shirOmaNi

C: bhaktiEni kavijAla varEnyulu bhAva meruga lErani kalilOna jani  
bhukti mukti galgunani kIrtanamula bOdhincina tyAgarAja karArcita

*Word-by-Word Meaning: (an attempt has been made to be as precise as possible)*

P: dAsharathI, nI [your] rNamu [debt] dIrpa [to repay] nA [for me] taramA [am I capable?], parama pAvana nAma [one with a name that is divinely purifying!]

A: AshadIra [satisfying the desire] dUra [far off] dEshamulanu [places] prakAshimpa jEsina [one who made (my name) shine] rasika shirOmaNi [The crown jewel of all connoisseurs]!

C: bhaktiEni [not having devotion] kavijAla varEnyulu [poets of repute] bhAva [emotion, aesthetic aspect] meruga lErani [that they cannot know] kalilOna jani [in these times of kali], bhukti [material sustenance] mukti [liberation] galgunani [that they may occur] kIrtanamula [simple songs] bOdhincina [one who taught them], tyAgarAja karArcita [One worshipped by the hands of Thyagaraja].

**Free Translation: (liberties taken in translation to get the perceived sense of the kriti across)**

P: Oh Daasarathi! Can I ever repay your debt? Oh, The Name that is Divinely Purifying!

A: Oh, The Supreme Connoisseur – who has made my name spread to and shine in even distant lands!

C: In these days of Kali,

Thinking that the poets and scholars of repute, devoid of devotion, cannot comprehend the emotion and the aesthetic aspect

That it will provide them with a career in this life and scope for liberation beyond, I have composed these simple songs

Oh The One lovingly worshipped by these small hands of Tyagaraja!

Can I ever repay your debt?

*Alternative Interpretations:* Although it is a minute difference in the lyrics, there is a single small phrase in this song, that makes the interpretation widely different. It is the last phrase in the first line of the charanam (kalilOna jani). I have

Sankarabharanam; Adi

Anupallavi — **N**uduti Vratagani ... **N**a taramu telisi ...

How do these fit into the musical structure of the composition? If we compare against the Tala cycles (Avartanas), we see that the recurring syllable tends to appear at more or less the same count in successive Avartanas. This is the case when the Kritis are not too wordy. In Kritis where a lot of words are packed into each Avartana, the same second syllable reappears often within the same Tala cycle. For example, in Elani dayaradu, in Raga Atana, we have a repetition of the **la** sound throughout the Anupallavi.

<i>B</i> ala kanakamaya	ce <i>l</i> a sujana pari-
<i>p</i> ala srirama	l <i>o</i> la vidhruta shara-
j <i>al</i> a shubhada karu-	na <i>l</i> avala ghana-
ni <i>l</i> a navya vana-	ma <i>l</i> ikabharana

Interestingly, Tyagaraja repeats the second syllable not within the grammatical word, but according to where it falls in the Tala structure. Thus, the words parip*al*a, sharaj*al*a, karuna*l*avala, ghanan*il*a and vanama*l*ika are arranged within the musical structure in such a way that the **la** sound is always in second position with respect to the Tala units. Note also how the regular first syllable alliteration is applied to the initial words of the first two lines (*Bala* and *pala*). In this context, it is interesting to look at the four Tyagaraja Kritis that begin with the word Bhajana.

Atana; Rupakam

Pallavi— **B**hajana seya rada rama  
Anupallavi— **A**jarudradulaku satatamu ... ..

Kalyani; Rupakam

Pallavi— **B**hajana seyave manasa  
Anupallavi— **A**jarudradulaku bhusuradulaku ... ..

Narayani; Adi

Pallavi — **B**hajana seyu margamunu jupave ... ..  
Anupallavi— **A**judu Rudrudakhandala ... ..

Although both the above examples are from Tamil poetry, the feature of alliteration on the second syllable is found in Telugu, Kannada and Malayalam too, and to some extent, in Sanskrit. When it appears in Sanskrit poetry, it is thought to be the result of the influence of south Indian poetics. To my knowledge, alliteration on the second syllable is not found in the classical poetry of any non-Indian language. Let us see how Tyagaraja weaves this poetic stylistic device into his compositions, with the help of a few examples.

Tyagaraja's Kritis are typically structured according to a Pallavi — Anupallavi — Charanam(s) design. In this type of composition, we see that Tyagaraja links the Pallavi and Anupallavi together using the second syllable alliteration scheme. Often, the regular kind of alliteration, using the first syllable, is also found together with that on the second, while in some instances we find it extended into even the third syllable, to increase the effect. For example,

Vasanta; Rupakam

Pallavi — **Sitamma** Mayamma ... ..  
Anupallavi — **Vatatmaja** Saumitri ... ..

Kharaharapriya; Adi

Pallavi — **Chakkani** Rajamargamu ... ..  
Anupallavi — **Chikkani** Palu ... ..

Sankarabharanam; Adi

Pallavi — **Edu**ta nilachite **nidu** sommulu ... ..  
Anupallavi — **Nudu**ti Vrada gani ... ..

Within the Anupallavi itself, consecutive lines use the regular alliteration on the first syllable.

Vasanta; Rupakam

Anupallavi — **Vatatmaja** Saumitri ... **Vainateya** ...

Kharaharapriya; Adi

Anupallavi — **Chikkani** Palu ... **Chiyanu** Gangasagara ...

tried to give a meaning that is consistent with this phrase. The meaning is generally similar to the ones given in TK Govinda Rao's book "Compositions of Thyagaraja" as well as C Ramajujachari's book "Spiritual Heritage of Thyagaraja".

In the Telugu books of Kalluri Veerabhadra Sastry "Thyagaraja Kirthanalu — Visesha Vivaranam", and "Sangitha Sadguru Sri Thyagaraja Kirthanalu Vol 2" by Bhavaraju Narasimharao & TS Parthasarathy, I found an alternate phrase "kalalo jani". It refers to a "dream" as opposed to "kali" in the previous version. Veerabhadra Sastry gives the meaning of the kriti as referring to the Hindusthani musician from Kasi (Ganesa Bhava). Note that Bhavaraju Narasimharao and TS Parthasarathy refer to a renowned Hindusthani musician who visited Thyagaraja, but give his name as Gopinatha Bhattacharya. All these three authors claim that this visit is historically attested.

The complete meaning of the charanam now changes to: Oh Sri Rama, one who has come to the dream of Ganesa Bhava, since it is difficult to understand bhakti through scholarship alone, Sri Rama, one who taught me kirthanas so that I may have a career and be offered liberation, Oh Thyagaraja Karaarchitha!

*The Music:* It is interesting that Tyagaraja composed this kriti in Todi, a quintessential Carnatic music raga, in which he has composed twenty eight songs (among the 709 known songs attributed to Tyagaraja). Many of his kritis in Todi start in the mandhra sthayi (middle octave) and go up. In this kriti, Tyagaraja starts from the shadja (sa) and actually lingers a while in the anu mandara (lower octave) nishadam (ni) almost touching the daivatham (da) and jumps to the gandhara (ga) staying there languorously with some oscillations as if to welcome his ishta devatha and convey his thanks. The gandhara (ga) of Todi, as is well known, is very special for the raga and the way one approaches this note has great significance in the build up of the raga. Tyagaraja makes good use of it in the pallavi.

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## Lyrics and Music in Tyagaraja's Compositions

Vidyasankar Sundaresan

Tyagaraja is celebrated as a *Vāggeyakāra*, i.e. he is the author of both the lyrics (*vāk*) and the musical setting (*geya*) of his compositions. This article explores some of the characteristic relationships between the lyrics and their musical setting in Tyagaraja's compositions.

One can describe this relationship according to many different dimensions. From an emotional perspective, one can talk of the consonance between the mood created by the musical structure and the mood imparted by the words of the song, e.g. the sophistication (*sogasu*) referred to in *Sogasu chooda tarama* (Kannadagowla) vis-a-vis the sophisticated way in which the Kṛiti begins. One can explore how the various facets of the same Raga are handled differently in different compositions, e.g. each Kṛiti begins at a different starting note and the Raga structure is built up through the end of the Kṛiti. What I would like to focus on in this article is a structural dimension — how the words of Tyagaraja Kritis and their musical structures are intertwined. Most of us Carnatic music lovers do not necessarily understand the Telugu language. Nevertheless, just as we can experience and appreciate the music, we can also appreciate the creative ways in which Tyagaraja has composed his lyrics and music.

South Indian poetry makes highly effective use of alliteration, i.e. the use of the same syllable at the beginning of consecutive poetic lines. In the south Indian languages, there is a unique variation on alliteration, as it is applied not only to the first syllable in each line, but also to the second syllable. Thus, in Arunagirinatar's famous Tiruppugazh in Tamil, we have,

muttai taru patti tirunakai attukkirai satti sharavana ...

Similarly, Andal sings in her Tiruppavai,  
mayanai mannu ... tuya peruneer ... ayar kulattinil ...  
... tayaik kotal ...