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Thyagaraja Aradhana
2002



SRUTI
The India Music & Dance Society
Philadelphia, PA

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With the Best Compliments of
Suhasini and Srinivas Reddy

With the Best Compliments of
Rajee and Raman

With the Best Compliments of
Lakshmi, Saroja and
H.S. Aswathanarayana

With the Best Compliments of
Sarada and Parasaran

With the Best Compliments of
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42. N. Ramani (Flute)	1998(2)
Srikant Venkataraman (Violin), Srimushnam Rajarao (Mridangam)	
43. Lalgudi G.J.R. Krishnan (Violon)	1998(2)
Vellore Ramabhadran (Mridangam), V. Nagarajan(Kanjira)	
44. Sanjay Subrahmanyam (Vocal)	1998(2)
A. Ananthkrishnan (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. Ananthkrishnan (Violin), Master Anand (Mridangam)	
47. Neyveli Santhanagopalan (Vocal)	1999(2)
Delhi Sundararajan (Violin), Srimushnam Rajarao (Mridangam)	
48. Mysore Nagaraj and Manjunath (Violin)	1999(2)
Thiruvarur 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 & Shanmukhapriya	2000(2)
B. Raghavendra Rao (Violin), J. Vaidyanathan (Mridangam)	
54. Mysore Nagaraj & Manjunath (Violin)	2001(2)
Srimushnam Raja Rao (Mridangam)	
55. M.S. Sheela (Vocal)	2001(2)
Radhika Mani (Violin), A. R. Dattatreya Sharma (Mridangam), V. Kashinath (Kanjira), Rudrapatnam Sathyakumar (Ghatam)	
56. P. Unnikrishnan (Vocal)	2001(2)
Vittal Ramamurthy (Violin), Trichur Narendran (Mridangam).	
57. Hyderabad Brothers (Vocal)	2001(2)
Delhi Sundararajan (violin), S. Raja Rao (mridangam)	
58. Bombay Jayashri (Vocal)	2001(2)
R.K. Sriramkumar (Violin), K. Arun Prakash (Mridangam)	

Thyagaraja Aradhana In North America

P. Swaminathan

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

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

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

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

- The aradhana celebration should be conducted as close to the bahula panchami as possible; after all we are paying homage to Thyagaraja.
- During the celebration only Thyagaraja's compositions should be rendered. The celebration is to pay tribute to Thyagaraja who revolutionized carnatic music with his brilliant compositions as we experience it today. He was and is a legendary composer. Competent artists should also make every effort to render his krithis in as detail and artistic form as possible complete with manodharma element. In US, I have noticed time and again that even accomplished senior artists with a vast repertoire render non-Thyagaraja composition during the savant's aradhana. At least in SRUTI we should try to avoid this.
- Every effort should be made to bring out the various krithis (some of them are rare and some of them are never performed), of the savant. This will enable us to appreciate Thyagaraja better. Every effort should be made to increase the public awareness of Thyagaraja. All the presenting organizations in general and SRUTI in particular should strive to provide a forum towards this goal.

26. T.V. Sankaranarayanan (Vocal) 1994(2)
T.K.V. Ramanujacharyulu (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 Jayashri (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. Sriramkumar (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)
Thiruvapur Vaidyanathan (Mridangam)
37. Shashank (Flute) 1996(2)
Gopinath (Violin), Satish Kumar (Mridangam),
Tripunithira Radhakrishnan (Ghatam)
38. O.S. Thyagarajan (Vocal) 1997(3)
Srikanth 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 Gopalanath (Saxophone) 1997(2)
Kanyakumari (Violin), Guruvayur Durai (Mridangam)

- In Southern India, well-established music sabhas organize a music marathon (known as akhandam) as part of the aradhana . In this marathon, several participants from different regions of India render the krithis of Thyagaraja in succession without a break over a period of several days. Participants are challenged so that no krithi is rendered more than once. Each participant is encouraged to render one or two rare compositions of the savant which helps to make better known more and more of the not so-well-known compositions of Thyagaraja. I am aware that akhandam may not be feasible in US due to logistical reasons. At least we should make an effort.

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

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



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

By T. Sarada

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

Pallavi.

Nagumomu galavani na manoharuni Jagamelu sooruni Janaki varuni

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

Caranam.

1. *Devadi devuni divya sundaruni Vasudevuni Sita Ragahavuni*

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

2. *Sugnana nidhini soma surya locununi Agnana tamamunu anacu Bhaskaruni*

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

3. *Nirmaalakuruni nikhilalgha haruni Dharmadi mokshambu dayaceyu ghanuni*

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

4. *Bodhato palumaru pujinci ne na radhintu Sri Tyagaraja sannutuni*

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

12. U. Srinivas (Mandolin) 1990(2)
Sikkil Bhaskaran (Violin), Palghat Raghu (Mridangam)
13. Rudrapatnam Brothers (Vocal) 1991(2)
M. Nagaraj (Violin), V. Praveen (Mridangam)
14. M. Balamurali Krishna (vocal) &
Pandit Hariprasad Chaurasia (flute) Solo &Jugalbandi 1991(3)
Raghavendra Rao (violin), Dara Appala Srinivas (Mridangam)
Anuradha Chaurasia (tanpura), Madan Misra (tabla)
15. Nedunuri Krishnamurthi 1991(2)
Thiruparkadal S. Veeraraghavan (Violin),
Umayalpuram K. Sivaraman (Mridangam)
16. N. Ramani (Flute) 1992(2)
Kanyakumari (Violin), Guruvayor Dorai (Mridangam)
17. Sudha Raghunathan (Vocal) 1992(3)
V. V. Ravi (Violin), T. Vaidyanathan (Mridangam)
18. T.N.Seshagopalan (Vocal) 1992(2)
G. Chandramouli (Violin), Neyveli Narayanan (Mridangam)
19. Trichur V. Ramachandran (Vocal) 1992(2)
V. V. Ravi (Violin), S. V. Raja Rao (Mridangam)
20. Lalgudi G. Jayaraman, G.J.R. Krishnan
& J. Vijayalakshmi (Violin) 1993(2)
Trichy Sankaran (Mridangam), Vinayakaram (Ghatam),
V. Nagarajan (Khanjira)
21. U. Srinivas (mandolin) 1993(2)
P. S. Ramamurthy (Violin), K. V. Prasad (Mridangam)
22. K.V.Narayanaswamy (Vocal) 1993(2)
Nagai Muralidharan (Violin), Vellore Ramabhadran (Mridangam)
23. Vijay Siva (Vocal) 1993(2)
Shriram Kumar (Violin), J. Vaidhyathan (mridangam)
24. C. Chittibabu (Veena) 1994(2)
N. Somayajulu (Mridangam), U.K. Narayanaswamy (Ghatam)
25. Ravi Kiran (Chitravina) 1994(2)
P. Sunder Rajan (Violin), Vellore Ramabhadran (Mridangam)

SRUTI Concert Tapes

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

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

scribed procedures.

In this kirtana words and their meaning play a predominant role and music is of secondary importance. The utsava sampradaya kirtanas are composed in the style of Purandaradasa and Annamacarya that have all the essential elements of systematized music. Here music is a necessary vehicle for the composer's sentiments.

Besides writing the utsava sampradaya kirtanas, Tyagaraja originated a new genre of music, the "Kriti" in which words take a secondary role and the music becomes the primary objective of the composition. It constituted a form of worship (Nadopasana.) where raga elaboration and the sangathis, (niraval) are important to convey the mood. Raga Bhava effectively complements Sangeeta Bhava. A typical example of a Tyagaraja kriti is *Nagumomu ganaleni*, a kriti in Abheri.

Pallavi

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

Anupallavi

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

Caranam

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

Jagamele paramatma! evarito moralidudu? vaga cupaku talanu nannelukora Tyagarajanuta

The ruler of the entire universe! To whom could I complain? Do not hesitate; I cannot bear it. Come and accept Tyagaraja.

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

References.

1. The spiritual heritage of Tyagaraja, by C. Ramanujachari and V. Raghavan. Sri Ramakrishna Mutt, Chennai. 1966.
2. Sri Tyagaraja Swami's Kirtanas. T. S. Partasarati, Higginbothams Ltd. Chennai, 1976.
3. Tyagaraja Ganamruta. Volume IV. S. K. Sita Devi. Ganamruta Publication, Chennai, 1974.

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

Ghana Raga Pancharatna Kriti-s

The Thyagaraja Aradhana, conducted annually in Tiruvaiyaru, attracts thousands of people from different regions of India and abroad. Started in 1925 by Bangalore Nagarathnamma (a brilliant singer of Thyagaraja Sisyaparampara), who built the shrine for Saint Thyagaraja at his samadhi, the *Aradhana* has been a time-honored tradition in which musicians of high repute participate. An important component of the proceedings is the re-enactment of *unchavritti*, the daily rounds that Thyagaraja 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 vageyakara through choral-singing of the Pancharathna Kriti-s. *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 Pancharathna kriti-s was led by a highly respected musician such as Musiri Subramania Iyer, Maharajapuram Vishwanatha Iyer and Ariyakudi Ramanuja Iyengar.

The Aradhana is conducted in many places all around the world and the group singing of the Pancharatna kriti-s 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 kriti-s 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 kriti-s of Thyagaraja came to be named as the *Pancharatna kriti-s*. According to scholar T.S. Parthasarathy, in the 1908 volume of Thyagaraja's kriti-s, Narasimha Bhagavata 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 kriti-s as Pancharatna can be found in a 1933 book containing seven Thyagaraja kriti-s edited by S.A. Ramaswamy Iyer.

There are also several explanations as to how and why these kriti-s were selected and grouped. Select kriti-s 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 Pancharathna kriti-s, 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 Thyagaraja kriti-s is less than five, but there are eight to 10 charana-s in the Pancharatna-s.
2. The *swara-sahitya* type of structure of the charana-s adds to their

Solution to the crossword puzzle on page 18

Thyagaraja Sisyaparampara

Saint Thyagaraja (1767-1847) composed over 1600 kriti-s. He had many disciples who were mainly responsible for the preservation and propagation of his compositions, both during his time and later. The world of Carnatic music owes much to these disciples. Some of Thyagaraja's known disciples were Thiruvetriyur Veena Kuppaiyer, Thiruvaiyaru Iya Bhagavata, Walajapet Venkatarama Bhagavata, Manapuchavadi Venkatasubbiah, Thillaisthanam Ramaiyengar, Lalgudi Ramaiyar, Umayalapuram Krishan Bhagavata, Subbaraya Sastri (son of Syamasastri), Sundariyer, Amrithalingam pillai, Nemam Subbaramaiah, Nangavaram Neela kantiah, Sojjiri Seetharamaiah, Kannaiah Bhagavata, Venkatachala pathi Bhagavata, Ganesappagaru, Kumbakonam Aravamutha Iyer and Walajapet Potti Joshiyar. The excellent works of the great composer have been handed down to us through these direct disciples and their disciples belonging to four main *param-paras*: Walajapet, Umayalapuram and Lalgudi and Thillaisthanam.

Ragas Galore

Chetan Ramamurthy

T H Y G K A R A J A A R A D H A N A C E I L E A B R A A T I
 N G T H A E G R E A T K A R N A T A K M U S N S I C T I A N
 A N D C N O M P O S E R I N H J N R S O R A E J E T W U F W
 Y Q U A A A W C L D O Z H J Z P Z U D B H X D K A G T X H U
 L J M L K Y S I R Z N J I E S Q K O E O U I V N U J F H O Q
 L W Z Y A A A M B E B A T I D E F K M Y B X A L M R R R T H
 N T Y T N K N L V O F A H X W V W X P O J U B C B A A W Q A
 P A T E G U R M I K A V A D U P J G G R Z I P G M E I H S M
 H V Q V I K H G F U S A K R T M G L Y D U N Y R T B Z I C P
 B P M T X N W M C T N R R U A P U S A Y Z V Z P R A B S P T
 J G V U K A Z Z A U X A S Q R B J K R R H D G T Y W E U P P
 C E K U Z E H I X E N H K U M B H U V W N E L U I H E W R S
 R L A T U I N I L U S M M V V E V I W X T E Z W S B B U M H
 A F Q X B V A J G O Z I F S N G E Q M O H R Y S N T P A W F
 Z U B I S S K J T I L S O G V D K N X A P H H G Y R X F C Q
 L B K M Y T F W O V O G G K A O N D R J Z S E Q E R W O Z O
 V W M T L Y Y S S X W U E N A L B I N I U R G V X F E M J R
 N Q N Q R E A W A G P A D M I S K R H E V O A B W A N Z Y J
 S V F O U D A Z X P L M J R D A W E N S A G C J H D O P U A
 Y C M I C Z U I O I R E X X M L R H N S U U G U S U S H T I
 E H H W G D C L R B Q R T B W B U N Q P K S C X R B K T A N
 I S A A A Z Z C B H O M O D T M B R T A U Q U X Y E Z T I Z
 B D X N Y J B E H A G J U U Q N S I L A A B D S H G T W H K
 Y X P P U A F O J I I D G W L C Z Y B Y S A L T W A F K K O
 Q X X D Q M N X H R J H E U V B A P X U N E F A V D W S Y S
 G L I M U Y A A S A O X R P Z N T Z L O Z R G N W A X I O N
 A Z T O Z Z F T T V Y U Y N I A G X P U B N C P Y A M Z H U
 V A S A N T H A O A Y O W B B P Y W C J G G I D X P Q F V O
 O F A X F Q Q O X D U Q I P V K M W A Z R C K B D T N T F D
 P F C E V Q O R Y R I K O C T U T V Z Y T N E F B V Y B I R

Find the Following Ragas:

ARABHI	KALYANI	ATTANA	KANAKANGI
BEGADA	MOHANA	BEHAG	REVAGUPTI
BHAIRAVA	SHREE	CHARUKESI	SIMHARAVA
CHAYANATA	SULINI	HANUMATODI	URMIKAHARI-
KAMBOJI	VASANTHA		

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

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

It is said that, while the *pathantara* that is followed is of the Uma-yalpuram 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 chaukam, except in the case of the Varali piece which is set in 2-kalai. Incidentally, the latter, as also the fact that this kriti is not usually taught by many because of an 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 ghana raga-s are majesty and fulsomeness, 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 Bauli. Punnagavarali also has been cited as a ghana 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, Gaulai, 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 Pancharatna* by Manna Srinivasan]



GHANA RĀGA PANCHARATHNA KRITIS

1. Jagadānanda Kāraka

Rāgam—Nāta 36th Mela Janyam Thālam—Ādi

Pallavi:

Jagadānanda kāraka Jaya Jānaki prānanāyaka

Anupallavi:

Gaganādhipa sathkulaja Rāja Rājeswarā
sugunākara surasēvyā bhavyadāyaka sadā sakala

Charanās:

1. Amara thāraka nichaya kumudahitha paripūrnanagha
sura surapūja dadhi payōdhi vāsa harana
sundarathara vadana sudhāmaya vachō brinda Gōvinda
sānanda māvarājarāpta subhakarānēka
2. Nigama nīrajāmrutaja pōshakānimisha vairi
vārida samīrana khaga thuranga satkavi hrudālaya aganitha
vānarādhipa nathāmgghri yuga
3. Indra nīla mani sannibhāpaghana Chandra Sūryanayanāpramēya
vāgīndra janaka sakalēsa subhra Nāgēndra sayana samana vairi
sannuta
4. Pāda vijitha mouni sāpa sava paripāla vara mantra grahana lōla
parama sāntha chittha janaka jādhipa sarōja bhava varadākhila
5. Srushti sthityanta kāraka amita kāmīta phalada asāmāna gāthra Sachee
pathi suthāpdhi madahara anurāga rājitha katha sarahitha
6. Sajjana māna sāpdhi sudhākara kusuma vimāna surasā ripu karāpja
lālītacharana avaguna suragana mada harana sanātanā janutha
7. Omkāra panjarakīra purahara sarōjabhava Kēsavādi rūpa vāsava-ripu
Janakānthaka kalādharāpta ghrunākara saranāgatha janapālana
sumanō-ramana nirvikāra nigamasārathara
8. Karadhrutha sara jālāsura madāpaharanā vanīsura surāvana kavīna
bilaja mouni kruta charitra sannuta Sri Thyāgarājanutha
9. Purāna purusha nru varāthmajāsriṭha parādhiṭha
kara virādha rāvana virāvana anagha parāsara manōhara vikruta
Thyāgarāja sannutha
10. Aganitha guna kanaka chēla sāla vidalana arunābha samāna charana
apāra mahimādhibutha sukavi jana hrithsadana sura munigana vihitha
kalasa nīra nidhijā ramana pāpagaja Nrusimha vara Thyāgarājādi
nutha

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

Across

Down

Carnatic Music Crossword

Viji Swaminathan

Clues on the next page

(Viji Swaminathan is the president of SRUTI and is a frequent contributor to SRUTI publications)

Meaning

Pallavi

Creator of great happiness (bliss) to the universe! Victory (glory) to You, the beloved husband of Janaki!

Anupallavi

Descendent of Sun, the lord of the skies, you are the king of all kings, and all treasures that are good. Worshipped by devas, You bestow good things to the universe.

Caranam

1. You are the moon amongst the galaxy of devas (stars); You give without restraint to them. All-inclusive whole, You have no sins; You are an expert in stealing yogurt and milk pails. Your words drip nectar, You have a beautiful countenance; You are always blissful; You are the Lord of Lakshmi. You do not age; You give plenty of Your grace and all good things to Your seekers.
2. You are the holder of the immortal teachings of the Vedas. You are the destroyer of the enemies of devas just like the hurricane that disperses the clouds. The sacred Garuda is Your carrier; You reside in the hearts of great poets; the king of the monkeys worships You.
3. Your body is like Lapis Lazuli (Indra Nila). Your two eyes are the sun and the moon. You are beyond imagination; You are the father of Brahma. You are the Lord of all; your bed is the white, bright king of cobras; Siva, the conqueror of the God of death, worships You.
4. Your holy feet dispelled the curse of Gautama; You protected the Yagas. You learnt eagerly the sacred mantras (bala and atibala from Viswamitra). You are very calm. You are the lord of Sita and You gave boons to the lotus born Brahma.
5. You perform the creation, the protection and the destruction and fulfill the limitless desires of all; Your beauty is unparalleled. You quenched the arrogance of Vali, Indra's son and the king of the oceans. You are the essence of the epic Ramayana, known for its melody and devotion.
6. You are the moon to the sweet ocean of the good people's hearts; You ride on the Pushpaka Vimana (airborne chariot). Hanuman tenderly caresses your feet. You destroyed the haughtiness of the evil-minded asuras. You are immortal; Brahma worships you.
7. You are Siva who destroyed the cities. You are the lotus born Brahma, You are Maha Vishnu. You killed Ravana, the father of Indrajit. You dwell in all arts and sciences. You are the friend of Siva, the wearer of the crescent moon. Compassion resides in You. You protect all your devotees dedicated to You. You delight your good-hearted devotees. You are Immortal. You are the essence of Vedas.

8. You carry a bundle of arrows in your arms. You destroyed the arrogance of the asuras. You protect the devas and seekers of Brahman. You are glorified in the great epic Ramayana by the mahakavi Valmiki. You are the Lord worshipped by Thyagaraja.
9. You are the most ancient. You are the son of Dasarata, always at the call of your devotees. You destroyed Kara, Ravana et al. You are the beloved of sage Parasara; You have no blemish and are worshipped by Thyagaraja.
10. You have countless great qualities; You are dressed in silk; Your fame is limitless; You live in the hearts of poets; You shower your blessings on devas and saints; you are the lord of Lakshmi; You are worshipped by Thyagaraja.

Comments

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

2. Duduku Gala

Rāgam—Goulai 15th Mela Janyam Thālam—Ādi

Pallavi:

Dudukū gala nannē dora-koduku brōchurā enthō

Anupallavi:

Kadu durvishaya krushtudai gadiya gadiyaku nindāru

Charanas:

1. Sri vanitha hruthkumudabja avāng mānasa gōchāra
2. Sakala bhūthamula-yandu nīvai yundagā Madi lēka pōyina
3. Chiruta prāyamula nādē bhajanāmruta rasavihīna kutarkudaina
4. Paradhanamula koraku norula mādi karaga balki kadupunimpa thirigi natti
5. Thana-madini bhuvini saukhyapu jīvanamē yanuchu sadā dinamulu gadipē
6. Thēliyani natavita kshudrulu vanitalu svavasamauta kupadisinchi santasilli swara-layambu lerungakanu silāthmulai subhaktulaku samānamanu

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

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

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

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

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(Janani Prabhakar is a junior member of the library committee. She is eleventh grade honor student attending Upper Dublin High School. She has been learning carnatic music for several years)

- Bhava, Raga and Tala and their beauty. They enjoy long lives with no misery or unhappiness. They are the friends of Tyagaraja.
10. When Bhakti increases and explodes threefold they think only of your holy name. They are the Bhaktas of Rama; they are the worshippers of the chosen deity of Tyagaraja.

Comments

Bhava: Humility and gratitude to the Lord. Acknowledgement of Baghwathas. *Raga*: Sriraga, to denote no false humility but manly recognition. (Sriraga is known as a masculine Raga). *Language*: Combination of both spoken and written Telugu, to express both sentiments, praises for the Lord and equality with other Bhaktas.

(T. Sarada & P. Swaminathan compiled the meanings for the Pancharatna Krithis, based on the following literature:

1. The Pancaratna Kirtanas of Sri Tyagaraja Swamigal. (Sri Semman-gudi, Sri Musiri, Sri T. K.Govinda Rao and edited by T. S. Partasarati. Sri Sat guru Sangeeta Samaj Publication. Madras.1975.
2. Tyagaraja Ganamrutam Volumes, 1, 3 and 4. S. K. SitaDevi, Ganamruta, Pub. Madras. 1967, 19771 and 1974.
3. Spiritual Heritage of Tyagaraja. C. Ramanujachari and V. Raghavan. Sri Ramakrishna Mutt, Madras, 1966.)

The Differences between Western Classical and Carnatic Music

By Janani Prabhakar

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

Western classical music is “*equally tempered*” with 12 keys per octave; where as Indian classical music is “*just tempered*” with 22 keys per octave. In western classical music, an equally tempered key means that an octave is divided into twelve geometrically equal keys, each key separated by a specific ratio. This is not the case in Indian classical music where a lot of oscillations of the note and nuances are required while rendering the music. Hence twelve keys per octave are not sufficient. A just tempered scale is one where the octave is not divided into equal keys, but where the specific ratio that separates the keys is variable. This requires each individual key to be tuned separately. When playing a piano, which uses the “*equally tempered*” scale, the notes jump from one to another,

7. Dhrushtiki sarambaga lalanā sadanārbhaka sēnāmitha dhanādulanu, dēvādidēva nera nammithini gākanu padābja bhajanambu marachina
8. Chakkani mukha kamalambunu sadā nā madilō smarana lēkanē durmadandha janula kōri parithāpamulachē dagili nogili durvishaya durāsalanu rōyalēka sathathama parārdhinai chapalachitthudanaina
9. Mānavathanu durlabha manuchu nenchi paramānanda monda-lēka; mada matsara kāma lōbha mōhulaku dāsudai mōsabōthi gāka; modati-kulajudaguchu bhuvini sudrula panulu salpuchu nuntini gāka; narādhhamulanu kōri sārahina madamulanu sādhippa thārumāru
10. Sathulaku konnallasthikai suthulaku konnāllu dhana thathulakai thirigithi nanyā Thyāgarājāptha ituvanti

Meaning

Pallavi

Which lord's son would protect an errant (or misbehaving) person like me?

Anupallavi

I have been lured by earthly pleasures every moment.

Caranam

1. You are the moon that made the lily of Lakshmi’s heart blossom; You are beyond imagination.
2. Not realizing that You are immanent, I lost my thinking.
3. Right from the young age, I did not enjoy the ambrosia of your Bajans (prayers) but indulged in vain disputes without a rhyme or reason.
4. Desirous of other’s wealth, I earned my living by flattery and deception.
5. I spent all the time thinking that the ultimate purpose of life is only comfortable living.
6. Just to attract and please ignorant dancers, pleasure seekers, non-spiritual men and women, I preached them. I was proud posing myself as a great devotee without understanding or grasping swaras, talas and all.
7. Oh lord of lords! I was carried away by attraction to material wealth, good-looking women, property, children, servants and great wealth, and forgot to worship your lotus feet.
8. Instead of contemplating on your lotus face in my mind, I sought the company of bad-minded people and lived a criminal life. Unable to control my carnal desires I always did the wrong things and became more vulnerable and susceptible. With my weak and vacillating mind I lived a low life.

9. Instead of appreciating the rare human birth, I have, I became a slave to anger, jealousy, sex, greed and desire and so am lost. From the high caste of seeking knowledge, I became interested in physical pleasures. I became quarrelsome about non-essential religious issues and have been treading an erratic path.
10. I spent some days on women, some on material wealth and some in collecting wealth. Oh friend of Tyagaraja, for sinners like me, which son of emperor would help?

Comments

Bhava: *Vatsalya*, child to parent. I am your helpless erring child. So help me. *Mood:* *Pathos*. *Language:* *Spoken Telugu* to reflect closeness, familiarity and liberty taken.

3. Sadinchane

Rāgam—Ārabhi 29th Mela Janyam Thālam—Ādi

Pallavi:

Sādhinchanē O Manasā

Anupallavi:

Bōdhinchina sanmārga-vachanamula bōnku-chēsī thā-pattinapattu

Charanas

Samayāniki thagu mātālādenē

1. Dēvaki Vasudēvula nēginchinatu
2. Rangēsudu sadgangā janakudu sangītha sampradāyakudu
3. Gōpī-jana-Manōratha Mosanga-lēkanē gēliyu chēsē-vādu
4. Vanithala sadā sokka jēyuchunu mrokka vhēsē Paramātmu-dadhiyu-gāka Yasōdha thanayudanchu mudhambunanu muddhubetta navvuchundu hari
5. Parama bhaktha vatsaludu suguna pārāvārundu ājanma managhudī kali bādhalā thīrchu vādanuchunē hrudayambujamuna jūchuchundaga
6. Harē Rāmachandra Raghukulēsa mrudubhāsha sēshasayana paranārī sōdharāja virāja thuraga rājarājanutha nirāmayāpaghana sarasīruha dhalāksha yanuchu vēdukonnanu thā brōvakanu
7. Sri Venkatēsa svaprakāsa sarvōnnatha sajjanamānasa nikēthana kankābaradhara lasanmakuta kundala virājītha harē! yanuchu nē pogadagā Thyāgarāja-gēyudu mānavēndrudaina Rāmachandrudu

saukhyamulache chirāyuvul galigi niravadhi sukhātmulai
Thyāgarājātmulaina vār+endarō

10. Prema muppiri gonu vēla nāmamunu dalachē-vāru Rāma-bhaktudaina Thyāgarāja-nuthuniki nija-dāsulainavar+endarō

Meaning

Pallavi

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

Anupallavi

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

Caranam

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

5. Endarō Mahānubhāvulu

Rāgam—Sri **22nd Mela Janyam** **Thālam—Ādi**

Pallavi:

Endarō mahānubhāvulu andariki vandanamulu

Anupallavi:

Chanduru varnuni anda chandamunu hrudayā Aravindamunajūchi
brahmānanda manubhavinchuvār+endarō

Charanas:

1. Sāma-gāna-lōla manasija lāvanya dhanya mūrdhanyul+endarō
2. Mānasa vana-chara vara sanchāramu nilipi mūrthi bāguga podaganē
vār+endarō
3. Saraguna pādamlaku svāntamanu sarōjamunu samarpanamu
sēyuvār+endarō
4. Pathitha pāvanudanē parāthparuni gurinchi paramārthamagu
nijamārgamu thonu pāduchunu sallāpamuthō swara layādi
rāgamula eliyuvār+endarō
5. Hari-guna manimaya saramulu galamuna sōbillu bhaktha-
kotulilalō thelivitho chelimithō karunagalgi jagamellanu sudhā
drushtichē brōchuvār+endarō
6. Hoyalumīra nadalu kalgu sarasuni sadā kanula jūchuchunu pulaka-
sarīrulai ananda payōdhi nimagnulai mudambunanu yasamu
galavār+endarō
7. Parama bhāgavatha mouni vara sasi vibhakara Sanaksanandana
digīsa sura kimpurusha kanakasipu suta Nārada Thumburu-
pavana sūnu Bālachandra dhara suka sarōjabhava
bhūsuravarulu- parama pāvanulu ghanulu sāsvathulu
kalamabhava sukhamu sadānubhavulu gāka endarō
8. Nī mēnu nāma vaibhavammulanu nī parākrama dhairyamula sāntha
mānasamu nīvulanu vachana satyamunu Raghuvara! Nī yeda
sadbhakthiyu janinchakanu durmathamulanu kalla chēsinnatti nī
madi neringi santhathambunanu guna-bhajanānanda kīrtanam
sēyuvār endarō
9. Bhāgavatha Rāmāyana Gītādi Sruthi Sāsthra Purānapu
marmamulan Sivādi Shanmathamula gūdhama muppadī mukkōti
surāntharangamula bhāvamula neringi bhāva rāga layādi

8. Sadhbhakthula nadatha litlanenē amarikagā nā; pūja-konenē
alugavaddhanenē; Vimukhulathō jērabōku-manenē; Vetha galgina
thālukommanenē; Damasamādi sukhadāyakudagu Sri
Thyāgarājanuthudu chentha rākanē

Meaning

Pallavi

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

Anupallavi

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

Caranam

- He speaks cleverly for every context that suits the occasion
1. Just as He made Devaki and Vasudeva suffer so much,
 2. He is the originator of the cosmic play. He is the father of
Ganges. He has nurtured the celestial music from birth and
 3. He laughed and teased the Gopikas without fulfilling their de-
sires.
 4. He makes all women go into raptures thinking about Him and
in the end makes them worship only Him. Besides that when
that innocent and naive Yasoda hugged and kissed Him
(thinking He was her child), He gave her mock smiles,
(laughed at her ignorance).
 5. He has great love for His sincere devotees; He is like an ocean
of good qualities. He is Hari who is above sins. Till the end of
the “Kali” time cycle, He will remove all evils. While all
along, I have been thinking like this,
 6. Hey Hari! Ramacandra! The leader of the Raghuvamsa, whose
speech flows with nectar; you sleep on the Adishesha. You treat
the women other than your wife as sisters. You have no birth or
death. You keep the sacred Garuda as your vehicle. Kings and
emperors alike worship you. Sickness cannot approach you.
Your body is so pure and your eyes are like the petals of lotus
flower. Saying so, I have been pleading and worshipping you.
But without protecting me on His own,
 7. You are Sri Venkatesa. You are self-illuminating. You are
higher than the highest. You reside in the hearts of all good
people. You wear golden robes and scintillating earrings. You
glow and you are Hari. Thus I have been praising you. Sung
by Tyagaraja, He is the king of kings and He is Ramacandra
and
 8. The lives and doings of good devotees will be such, He said.
He stayed so relaxed and accepted with obvious pleasure all

my prayers and offerings. Do not get angry, He said. Do not associate with non-believers, who do not believe in me, He said. If there is suffering, bear it, He said. Control your senses, He said. Be patient and calm, He said. He who gives happiness and He who is worshipped by Tyagaraja, without even coming near me.

Comments

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

4. Kanakana Ruchira

Rāgam—Varālī 39th Mela Thālam—Ādi

Pallavi:

Kana Kana Ruchirā Kanakavasana Ninnu

Anupallavi:

Dina Dinamunu Manasuna Chanavuna Ninnu

Charanams:

1. Pālugaṛu mōmuna Sriyapāra mahima danaru ninnu
2. Thala Thala-manu mukha-kala galigina Sītha kulukuchu
nōra-kannulanu jūchē ninnu
3. Bālārkābha suchēla manimaya mālālankrutha kandhara Sarasijāksha
vara kapōla suruchira kiritadhara sathathambu manasārāga
4. Sāpathnīmāthayow Suruchichē-karna sūlamaina-māta vīnula
churukkana thālaka Sri Harini dhyāninchi sukhimpaga lēda yatu
5. Mrugamadalaḷāma subhanitala varajatāyu mōkshaphalada
pavanamānasutudu nīdhu mahima delpa Sīta thelisi valachi
sokkalēdharīthi ninnu
6. Sukhāspada vimukhambudhara pavana vidēhamānasa vihārāptha
surabhūja mānitha gunāmka Chidānanda khaga thuranga
dhrutaradhānga parama dayākara karunārasa varunālaya bhayāpahārā
Sri Raghupathē
7. Kāminchi prēmamīra karamula nīdu pādakamalamula battukonuvādu
sākshi Rāmanāma rasikudu Kailāsa sadhanudu sākshi mariyu Nārada
Parāsara Suka Saunaka Purandara naḡajā dharaja mukhyulu sākshigāda
Sundarēsa sukha salāmbudhi vāsāsrithulakē

8. Sathathamu prēma pūrithudagu Thyāgarāja nuta mukhajitha kumudahitha
varada ninnu

Meaning

Pallavi

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

Anupallavi

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

Caranam

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

Comments

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