



# Sruti

The India Music  
& Dance Society,  
Philadelphia

presents

## Sri Thyagaraja Aradhana



Saturday, April 6, 2013  
Hindu Temple of Delaware  
760 Yorklyn Road  
Hockessin, DE 19707

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*SRUTI - The India Music and Dance Society is a non-profit 501(c)(3) organization based in the Philadelphia region and founded in 1986. Sruti's principal mission is to promote and present Indian classical music and dance. In addition, SRUTI seeks to educate the Philadelphia community at-large about Indian arts. SRUTI is a volunteer-run organization. Its leadership comprises an elected Board of Directors and several committees.*

*Every year, around 10 or more world class music and dance recitals are presented during the Spring and Fall seasons by SRUTI in the Greater Philadelphia area. SRUTI also collaborates with other presenting organizations like the Painted Bride Arts Center, Kimmel Center for Performing Arts, Annenberg Center at the University of Pennsylvania, Drexel University, and Montgomery County Community College.*

*SRUTI has received generous grants from private foundations and public organizations including the Pennsylvania Council on the Arts, Dance Advance and Philadelphia Music Project (funded by the Pew Charitable Trusts) and the Sam Fels Foundation in addition to a loyal and appreciative audience.*

## From the Publications & Outreach Committee

Hello Friends,

We are excited to join you in raising the curtain for Sruti 2013 at our Annual Thyagaraja Aradhana Day on 06 April 2013. This day-long event traditionally marks the beginning of Sruti's spring concert series and is a showcase for our local Carnatic music artists and students.

This year's featured artist is Shri Ramakrishnan Murthy, who will be accompanied by Shri V.V.S. Murari on the violin and Shri K. Arun Prakash on the mridangam. We also had an overwhelming interest in the individual and group-singing category this year.

The Publications and Outreach Committee is commemorating the occasion with the Aradhana Souvenir. In this release, you are about to experience Saint Thyagaraja and his immortal gifts through the hearts and minds of the contributors. You will also see that our youngsters, from far and wide, have provided their share, with their articles and puzzles.

We would like to take this opportunity to thank all those who have contributed to Sruti's publications over the years. We hope you enjoy reading this issue as much as we have enjoyed putting it together.

Welcome aboard to Sruti's 2013 programming. Please join us and enjoy the journey through yet another successful Sruti year.

The Publications & Outreach Committee.  
Suresh Tyagarajan (Chair)  
Vidya Jayaraman  
Lakshmi Radhakrishnan

*\*Please accept our apologies for any errors or omissions you may find.*

*The opinions expressed by the contributors of articles and reviews are published in a spirit of openness of communication and freedom of expression. They do not necessarily reflect the views of Sruti's Board or its members.*

## Program April 6, 2013

- 08:30 AM - Pooja  
08:45 AM - Utsava Sampradaya & Pancharatna Kritis rendition  
10:30 AM - Individual Participation  
12:15 PM - Lunch (Included as part of the entrance donation)  
01:00 PM - Individual Participation (Continued)  
02:00 PM - Vocal Concert by **Shri Ramakrishnan Murthy**  
Violin: **Shri V.V.S. Murari**  
Mridangam: **Shri K. Arun Prakash**  
04:30 PM - Snack Break  
05:00 PM - Individual Participation (Continued)  
07:00 PM - Dinner (Available for purchase from Temple Kitchen)



### SRUTI Board of Directors 2013

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## What Tyagaraja means to me

*Aparna Shankar*

Most people at my school don't have any idea of who Tyagaraja is. That is ironic, because we are at the worldwide hub of Carnatic music, but they know less about it than a lot of people, Indians and otherwise, in the United States.

When people are downloading Justin Bieber's *Believe* onto their iPods or humming strains from AR Rahman's soundtrack of *Kadal*, I listen to *Endaro Mahanubhavulu* to get pumped up, or *Adamodi Galade* to relax, or *Chakkani Raja* when I'm doing my homework. Why?

When people are burying their heads in textbooks during exam-time, I wish I could be in two places at once, the exam hall and Tiruvaiyaru for the Tyagaraja Aradhana. During the December holidays, when people fly out of the country to places they've only seen in movies, I sit mesmerized in a concert hall hoping the next song is any Tyagaraja favourite of mine. Why ever?

Tyagaraja's music is special. It can make you smile, cry, sleep, wake up, close your eyes or wave your hands about without knowing it. It can change your mood. It can make your day. The music is that of a maestro. The words are those of a supreme devotee. Still, you can feel the connection with it instantly. There is also an x-factor to it which is beyond analysis.

Last year, I was lucky enough to visit his birthplace in Tiruvarur and his Samadhi in Tiruvaiyaru. Both were moving experiences. In my life, I want to cover everything in between – learn as many of his hundreds of songs I can, find out the stories about them, be where he's been and know how his mind worked.

The Trinity of Carnatic music have been analysed in many ways. One is that Tyagaraja's songs are like grapes – easy to understand and enjoy. Syama Sastri's are like a banana – one layer of unpeeling is required. Muthuswami Dikshitar's are like a coconut – you have to work hard to relish it, but you are rewarded. I don't like to think that I like Tyagaraja only because I can only understand simple things. There is so much more to him – and my tastes.

Another broad comparison is that Tyagaraja is associated with bhava, Syama Sastri with tala and Dikshitar with raga. This is very general and may help entry-level rasikas, but each has lots in store to overturn this. There are more intelligent comparisons though. Dikshitar's words, in whichever context they were created, are always neutral and the mood

of the song is completely conveyed by the raga. (In other words, the singer of the song has the responsibility of making the right mood come through) Tyagaraja's, on the other hand, bring out the emotions in his mind. This is coupled with the handling of the raga to produce a stunning effect.

However, they make no specific mention of the context, so they make as much sense in a concert as any other song. For example, when his brother threw his Rama idol away in anger, he composed the song *Nenendu Vethukudura* – the song of a man searching for God. But that song could be of anyone in his search for God - it is addressed not to a missing idol but to the Supreme God yet to be realised. The same is for the song composed when he found the idol – it is a song of divine joy.

Tyagaraja had employed different types of devotion in his songs – praising the Lord; portraying oneself as a wretched sinner; and saluting all the great people who have lived. He was a versatile composer and expressed himself freely in his language of choice.

During the Tamil Isai movement, there was a strong feeling against songs not in Tamil. I cannot express in words how happy I am that some of the ludicrous ideas of the time were never implemented, like translating his songs into Tamil and retaining the tune. Narrow regional-mindedness has no place when dealing with greats.

I belong to the Dikshitar school of music and however much I love both schools, I cannot bear to see one dominate the other. Tyagaraja's raga naming system, for example, has a few differences from Dikshitar's (I won't go into it – there can be an hour-long lecture on it) but Tyagaraja's system is in control and Dikshitar's is in danger of being stamped out from consciousness. While being overawed by Tyagaraja's genius, another should not be compromised on.

Whatever be the controversies, Tyagaraja's music will always be a favourite of mine which I, and anyone else, can turn to. It has something for all moods and all types of people. I invite you to tell any friend of yours ignorant of Carnatic music to leave his prejudices behind and experience the magic of the bard from Tiruvaiyaru.

*Aparna Shankar is a 9th grader who lives in Chennai, India and learns vocal music and veena from Srimathi Jaysri Jeyaraaj Krishnan*

## Test Your Tyaga-raga

A quiz on some of the ragas popularized  
by the compositions of Tyagaraja  
*Vibha Janakiraman*

1. I am a janya of Dhirasankarabharanam  
I am a vakra raga without dha or a ni while going up  
rggrR gives me my life
2. With vakram up not down  
I don't have ga or ri  
22 OR 28 both my family
3. I don't have the 5<sup>th</sup> note  
The sun and moon give me my name
4. I am a sampurna, shadava raga  
I come from the 60<sup>th</sup> mela
5. I am audava without ri and ni  
I appear when you do grahabedham on  
hamsadwani's pancamam
6. I do not have ma  
If you take out my ri  
I become Valaji
7. I have prati madhyamam  
I come from the 60<sup>th</sup> mela  
I have a dha, but I am much more popular without it

*(Solution on Page 31)*

*Vibha is a second grader at Chaddsford Elementary School and lives in West Chester.*

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**Vidulaku mrokkeda**  
*Vidya Jayaraman*

A characteristic feature of Indian traditions including classical arts is that writers, composers and practitioners do not claim singular ownership of knowledge. The very notion of originality and ownership of knowledge within the Indian art traditions rests on a system rooted in guru parampara. In the Indian textual tradition, this is made clear by statements like “vayam tu vakṣyāmaḥ” (We say this) and “asmad gurumate” (In our school) rather than a system of “This is my idea” or “I say this”. Thus, writers of most śāstraic works in Saṅgīta begin with a salutation to their predecessors or pūrvācārya-s. This serves the two purposes. It marks the expression of gratitude for the learning bestowed and it establishes the continuity of tradition where the composer/writer/artiste acquires his or her own place as a “link” in an unbroken chain. Ācārya Abhinavaguptapāda the polymath commentator of the Nāṭyaśāstra says,

*urdhvordhvamāruhya yadartha tatvam dhiḥ paśyati śrāntim avedayanti  
phalam tadādyaih parikalpitānam viveka sopāna paramparāṅgām*

*Climbing ever higher and higher, knowing no repose the intellect  
perceives the truth of things*

*This is the reward of treading the rungs of discrimination on the stairway  
built by generations of forerunners*

Given this background, how did a composer in the 18<sup>th</sup> century look at this worldview? Scholars say that the main difference between the approaches of Tyāgarāja and Muttusvāmi Dīkṣitar was that Dīkṣitar resurrected old rāga-s and gave life to them by composing in them while Tyāgarāja shaped the music of the future as a mārgadarśi. He boldly pushed frontiers and broke new ground in music, whether it was in his approach in fashioning ragas out of the skeletal varja and vakra raga scales or his adoption of the (then) new system of heptatonic melakarta-s, or his attitude towards vivādi rāga-s. We also find that Tyāgarāja saw himself as a link in the same parampara. Tyāgarāja thus, reflects upon his musical predecessors in the composition ‘Vidulaku mrokkeda’ aptly set in the rāga Māyāmālavagaula.

The Pallavi simply begins with a simple salutation to ‘kovidulu’ - the learned in music and the anupallavi qualifies the kind of musicians and trendsetters he salutes as the knowers of the sāmaveda and those that understand the intrinsic nadātmakatva of the seven svaras. Having clarified their characteristics, he unravels the plot further in the Caranam, which at first glance simply reads like a roster of names. I thought, it would be an interesting exercise to reflect on the question,



“Where did the composer find these names and what was it that they did to find themselves a place in Tyāgarāja’s list”..

*Kamalā- gauri- vāgīśvari-vidhi-garuḍadhvaja-Śiva-amareśa-guha-gajamukhulu*

The first group consists of the celestials – Lakṣmi, Pārvati, Sarasvati, their consorts Brahma-Viṣnu-Maheśvara, Śiva’s sons - Gajamukha and ṣanmukha, and Indra the leader of the devas. These names do not need an introduction. The next group comprises celestial sages, ancient seers, a gandharva and two devotees who were promoted to Godhood -

*Nārada, Bharata, Kāśyapa, Mārkaṇḍeya, Agastya, Tumburu, Añjaneya and Caṇḍīśa.*

### **Nārada and Tumburu:**

Nārada is a familiar figure to us atleast in his puranic wandering bard identity. He is invariably placed alongside a musical rival - gandharva Tumburu in several stories. We also have the tales of contests between Nārada and Tumburu and the story from the Adbhuta rāmāyaṇa of how Nārada was taught a lesson in humility when he saw a bunch of mutilated forms outside the place where he practised. It was later revealed to him that they were the forms of the raga-s that were sung by him in incorrect form. There are also musicological treatises attributed to ‘Nārada’. The earliest is the Nāradiya śikṣa and there is also a medieval work named Saṅgīta Makaranda. Quotations attributed to Nārada are found in many Saṅgīta texts. Locana Kavi in the text Raga Taraṅgiṇi names a text “Tumburu Nāṭaka” and says that this text gives the performance times of each raga. The commentator of the Saṅgītaratnākara Kallinātha also quotes verses from Tumburu. With several compositions by Tyāgarāja on Nārada and the legacy of Tumburu as a musician, it is no wonder that Nārada and Tumburu find a place in Tyāgarāja’s roster.

### **Bharata:**

Bharata is the celebrated author of the Nāṭyaśāstra. In the time of Bharata, ‘nāṭya’ encompassed music, dance and instruments functioning within the ambit of theater. The Nāṭyaśāstra has six chapters that deal with string instruments, melodic classes, percussion instruments and musical forms though music is treated in that text as subservient to theater as a whole. A few centuries before Tyāgarāja, dance and music had bifurcated, yet even texts that exclusively discuss music salute Bharata. It is the one text which every subsequent treatise writer quotes, paraphrases, reproduces, and rephrases. So too does Tyāgarāja mentions Bharata.

## **Kāśyapa**

Kāśyapa is familiar to us as a muni or sage. But what is his connection to music? Though we do not find any works on music attributed directly to Kāśyapa, there are many quotations attributed to him from other texts. Saṅgādeva pays obeisance to him in the beginning of his work. Ācārya Abhinavagupta gives eight anuṣṭup verses on the tunes that were used for various bhava-s and rasa-s and attributes them to Sage Kāśyapa. Kāśyapa is also quoted by King Nānyadeva in his Bharatabhāṣya. He is also referenced in Saṅgīta Makaranda and is said to have authored two works. Unfortunately none of his works are available.

## **Añjaneya:**

Añjaneya's identity as the supreme bhakta and messenger of Rama would have no doubt endeared him to Tyāgarāja and like Nārada, we have compositions like gītārthamu specifically in praise of him. Tradition also states that Añjaneya was an expert in grammar (nava vyakarana nipuna) and Saṅgīta. In terms of the textual tradition, Añjaneya's school or Añjaneya māta is indicated in texts such as Saṅgītapārijāta and Saṅgītasudha wherein he is referred to as a teacher who enumerated rāga-s and rāginis and also as an authority on deśi rāga-s.

## **Mārkaṇḍeya**

Mārkaṇḍeya's encounter against yama is a familiar tale. Yet, it is surprising that Tyāgarāja refers to him as one of the Saṅgītakovidulu, for we do not have any primary text on music that quotes him or makes a reference to him. However we must remember that musical information does not always come to us from primary sources. There are many terms and musical references in different genres such as kāvya, itihāsa and the purāṇa-s. The Mārkaṇḍeya purāṇa, Viṣṇudharmottara purāṇa, and Vāyu purāṇa have interesting snippets of musical information. Mārkaṇḍeya Purāṇa has a reference to the story of two nāga brothers', Kambala and Aśvatara worshipping Śiva through music and their acquisition of the art due to Sarasvati's blessing. The text lists out the topics such as saptasvara-s, grāma rāgas, the tālas, and the three laya-s and giti-s (songs) that the brothers learn. We could perhaps conclude that Tyāgarāja was familiar in puranic lore and thus adds a deliberate reference to the son of Mrkaṇḍu muni here.

## **Agastya**

Kumbhaja means 'one born of a pot' and is one of the names of Sage Agastya. Sage Agastya in the Tamil tradition has traditionally been associated with music and is said to have created both Tamil grammar and music. In the pancamarabu, a text with some of its contents placed

in the Chola period (and from which we find references in the Commentary of the Cilappatikāram) the author Cerai arivanār salutes Agastya who lived in the Podhigai malai. There are not too many references to him in the Sanskrit tradition. We also find a Telugu text named RāgaTālaCintāmani invoking Kumbhaja. The reference to this text is also interesting in that this is a text (perhaps the only one), which speaks of the birth of the saptasvara-s from the heads of Sadāśiva - another idea employed by the composer in nādatanumanīśam. There are also traditional mythological tales of Agastya vanquishing Rāvaṇa in a contest on the vīṇa. Tyāgarāja refers to Agastya singing the praises of Sita in the kṛti 'Dehi tava pada' in saḥāna rāga, where he says, and "kalaśaja gīta mudite". Perhaps this composition was Tyāgarāja's imaginative take off based on the conversation in Vālmiki Rāmāyaṇa where Rāma, Lakṣmana and Sīta visit the āśrama of Agastya and Agastya praising Sīta's decision to accompany Rāma to the forest.

### **Nandi**

Nandikeśvara has the familiar identity of the mount of Śiva and as a specialist in percussion. We also have references to the school of Nandikeśvara and the Abhinayadarpaṇamu used by dancers today as a manual is attributed to a Nandikeśvara. There is also a quotation attributed to Nandikeśvara in the text of Brhaddeśi of Maṭaṅga with regard to the topic of murchhanas. There is a work on music by a Nandibharata and another work named Bharatārṇava, which is set in the form of a dialog where Nandi teaches a king named Sumati. There are also treatises on tāla attributed to Nandikeśvara.

Finally we have the last group – the two mortals that Tyāgarāja speaks of: Someśvara and Śārngadeva.

**Śārngadeva** is the author of the Saṅgītaratnākāra, a text which is similar to the Nāṭyaśāstra in being a very-well-cited work in both North and South India. Śārngadeva too invokes his predecessors beginning with Sadāśiva – perhaps the very model that inspired Tyāgarāja.

**Someśvara** – This is a name which is somewhat ambiguous. Śārngadeva too refers to Someśa. In terms of Tyāgarāja's usage, it could be a reference Someśvara - the Chalukyan king and the author of a work named mānasollāsa. The mānasollāsa or Abhilāṣārthacintāmaṇi is an encyclopaedia where musical topics also find a place.

According to Dr.V.Raghavan, there is also another Someśvara, the author of a work named Saṅgītaratnāvali. Thus it is unclear whether Tyāgarāja borrowed the name from the Ratnakara or perhaps due to the multicultural environment of Tanjavur, Tyāgarāja was familiar with the

mānasollāsa or if he was familiar with the author of Saṅgītaratnāvali.

The one name which I have not been able to find any musical reference is that of Caṇḍīśa. Caṇḍīśa is the ever-alert attendant of Śiva watching for transgressions and the acceptor of nirmālya in South Indian temples. As per the account of the Periyapurāṇam, he was named Vicāraśarman and was a vaidika by birth who tended cows. He was a devotee of Śiva and punished his own father for denigrating Śiva and thus was promoted to the place of an attendant. There seems to be no reference to music in any of these accounts in the Tamil or Sanskrit or other traditions.

It is an interesting and valuable exercise to reflect on the reflections of Tyāgarāja in terms of his approach to Saṅgītasāstra, for, he himself says the knowledge of Saṅgītasāstra leads to sārūpya and happiness. It also enables us to understand that 'tradition' and 'innovation' were not opposite sides of the coin and how societies understood knowledge and how change and innovation sustained tradition.

*Vidya Jayaraman lives in West Chester. Her interests include Indian Philosophy, Tamil/Sanskrit studies and Music.*

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## Saint Thyagaraja

Aditi Suresh

The origins of Carnatic music, the renowned style of Indian classical music of South India, can be traced back to the twelfth century. But it was not until centuries later that the musical tradition was greatly advocated and upheld, and a humble man born in the Thiruvurur district of Tamil Nadu played an eminent role in the sustenance of this music form. Today, he is widely known and praised as Saint Thyagaraja.

Before he was even born, it is said that the highly acclaimed composer made his mark on the world. His parents, Kakarla Ramabrahmam and Sitamma, foresaw his birth in a dream. After being welcomed into the world, Saint Thyagaraja was named after Lord Thyagaraja, the presiding deity at the Thiruvurur temple. Thyagaraja's grandfather, Giriraja Kavi, was a composer in the court of the King of Thanjavur, so high expectations were held for the young boy. But he would soon prove to be a musical prodigy and impress even his musically talented elders. Under the tutelage of Sri Sonti Venkata Ramanayya, Thyagaraja's dexterous gifts were kindled, and he started composing music at a very young age.

An ardent devotee of Lord Rama, Thyagaraja composed most of his music on the god, and news of this scholar spread rapidly. The king of

Thanjavur invited Thyagaraja to his court, but Thyagaraja declined, not wanting to be a spectacle but rather a humble disciple of the Lord. Taking on a life detached of materialistic possessions, Thyagaraja spread his name across Southern India, travelling everywhere singing the name of the Lord.

In his lifetime, Saint Thyagaraja was able to create over 700 brilliant compositions, and to this day, we sing them in his honor. Although we will never know the exact count of his songs due to the lack of records in that time period, students of Saint Thyagaraja managed to pass on his works from generation to generation. His most famous songs, the *Pancharatnam Kritis*, are sung in praise of him during the exalted Thyagaraja Aradhana held every year in Thiruvavur. Singers from all over come for the festival. Today, other Thyagaraja Aradhanas are held all over the world.

Saint Thyagaraja is a musical legend and was greatly influential in the development of Carnatic music. His feats made him an exceptional individual whom we can only aspire to be. There are a number of miraculous stories told of his lifetime, such as that he encountered Sage Narada or was the reincarnation of Sage Valmiki himself. By keeping Saint Thyagaraja alive through his music, we can preserve the sacred musical tradition for generations to come.

*Aditi Suresh is a 10th grader in the West Chester Area School District. She has been passionately learning Carnatic music for the past 11 years under the tutelage of Smt. Lata Suresh.*

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## **Disciples of Thyagaraja**

*Anshul Ramanathan*

Saint Thyagaraja, also referred to as Thyagabrahmam, revolutionized Carnatic music. Thyagaraja's fame and popularity brought him many disciples. He had 30 direct disciples, who contributed to preserving his music. Three branches of his Sishya parampara (line of disciples) - Umayalpuram, Tillaisthanam and Walajapet - are worth mentioning. If it weren't for his disciples, Thyagaraja would probably not have been as renowned to this generation.

Walajapet Venkataramana Bhagavatar (1781-1874) was one of the most important disciples of Saint Thyagaraja. He and his son, Walajapet Krishnaswamy Bhagavatar belonged to the Walajapet school/sishya parampara. The single most significant contribution of the Walajapet father and son pair was the collection of Thyagaraja's available krithis. From these records, we come to know that Thyagaraja wrote three operas - Prahlada Bhakti Vijayam, Nauka Charitram and Sita Rama

Vijayam. Walajapet Venkataramana Bhagavatar was a scholar in Sanskrit and Telugu, and he composed slokas and kritis praising his guru.

- Sri Guru Stotra-ashtakam in Sanskrit
- Sri Guru Managalashtakam in Telugu
- Adi Guru Stotra panchangam in Telugu
- A Manipravalam poetry -in Sanskrit, Telugu and Sourashtra
- Gurucharanam bhajare - Shankarabharanam
- Guruvaru mahimala - Anandabhairavi

Thyagaraja left behind his puja idols, Rama Padukas and his tambura in the care of Venkataramana Bhagavatar, his most trusted disciple. The father and son have passed down Thyagaraja's legacy to their students.

The other line of disciples is the Tillaisthanam School, governed by Rama Iyengar. He is regarded the 'antharanga sishya' of Saint Thyagaraja. Rama Iyengar was the master of singing kalpanaswaras. Rama Iyengar started the religious functions of the Aradhana during his time. In 1908, the disciples of Thillaistham Narasimha Bhagavatar and his younger brother Panchu Bhagavatar started the five-day aradhana festival that included many concerts. Narasimha Bhagavatar also published a composite collection of Thyagaraja's songs in 1908. The religious part of the aradhana celebrations is continued even today.

The Umayalpuram School was represented by two brothers- Sundara and Krishna Bhagavatars. The Umayalpuram brothers continued the Aradhana in their native village. According to the Umayalpuram tradition, it is believed that Thyagaraja embarked on the great Tapas of reciting Rama Nama ninety-six crore times and it took him twenty-one years and fifteen days to finish this Japa. At the end, Thyagaraja had the dharshan of Sri Rama and he sang his first piece, Elanldayaradu in Atana. The brothers employed a "lecture-recital" format to bring the songs to Tamil audience. In 1905, the Umayalpuram brothers renovated the Samadhi of Thyagaraja with public donations and arranged for daily worship at the site.

Though there were two factions, Thillaisthanam and Umayalpuram, the Aradhana was carried out smoothly, with one faction doing the festival the first 5 days and the other faction hosting the festivals the next 5 days. Musicians participated in both aradhanas.

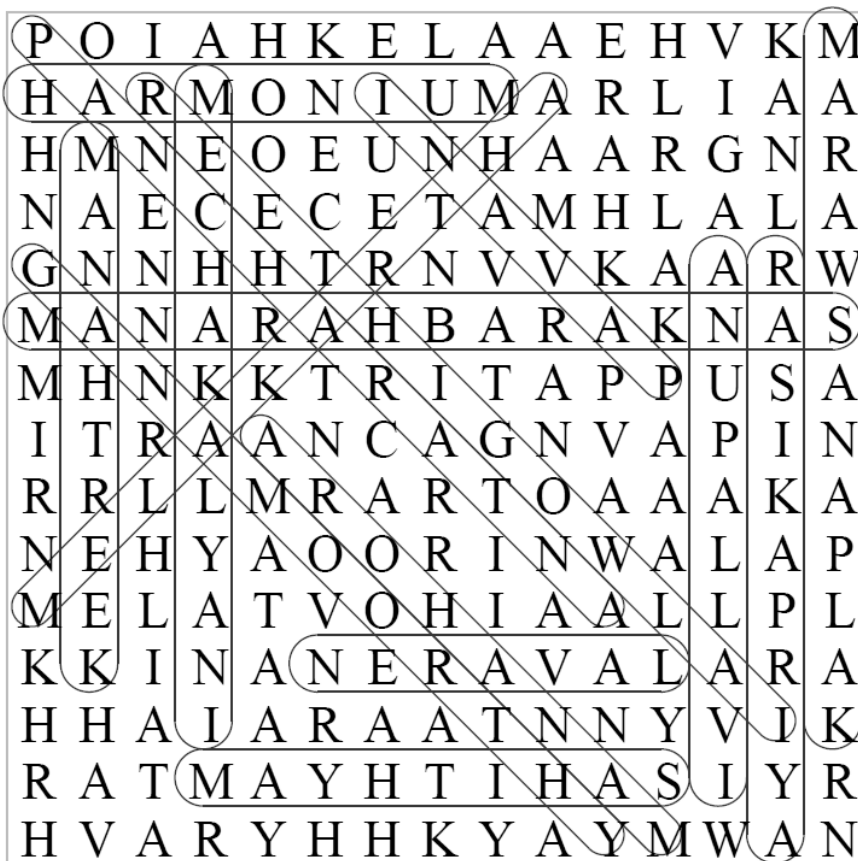
The disciples of Thyagaraja played huge roles in carrying his legacy forward. Without Walajapet Bhagavathar, we would not have the records of Thyagaraja's life. In addition, we would not know about his many krithis. They formed a school and taught their students many compositions by

Thygaraja. The Thillaistanam and Umayalpuram schools performed several aradhanas in honor of Thyagaraja and his wonderful achievements. These aradhanas are so popular they go on even to this day.

The brothers have had a huge impact in the musical society by creating a Thyagaraja Aradhana. It is because of these disciples that we are able to cherish Thyagaraja's compositions and are able to bequeath his great legacy.

*Anshul is a 9th grader studying at Council Rock High School North. He is learning carnatic music from Mrs. Uma Sivakumar.*

### Solution to Carnatic Word Search on Page 30



## Ragas immortalized by Tyagaraja

*Harsha Nagarajan*

As we all know, Tyagaraja has been undoubtedly the most influential composer in the annals of Carnatic music. His influence on music and musicians over the last 150 years has been considerable primarily due to his musical genius which are apparent through his (approximately) 700 compositions in about 210 rAgAs. Tyagaraja was a trend setter in the use of simple words for his compositions packed with immense amount of bhAva (emotion), which is probably why his compositions are compared to “drAksha rasa” – we can immediately feel the taste, the moment we put a drAksha (grape) in our mouth.

Among the 210 rAgAs, around 82 rAgAs hadn't existed before his times, which he himself classified them as “vinta rAgAs” (“vinta” is Telugu means rare or extraordinary) and most of these being janya rAgAs. Some of the popular vinta rAgAs include AndOLika, bahudAri, bindumAlini, hamsanAdam, kalyANavasanta, kApinArAyaNi, naLinakAnti, sAramati, supradIpam, saraswati, etc.

Tyagaraja also seamlessly invented many vakra (tortuous) rAgAs which are highly bhAva laden. His musical acumen comes to the limelight through his inventions of vakra sampUrNa rAgAs having entirely different characters, though born out of the same janaka (parent) rAga. A classic example for this would be mALavi (Aa: S R2 G3 M1 P M1 D2 N2 S, Av: S N2 D2 P M1 G3 M1 R2 S) and chenchu kAmbOji (Aa: S P M1 G3 M1 D2 N2 S, Av: S N2 D2 N2 P M1 G3 R2 S), hari kAmbOji being their janaka rAga. Also Tyagaraja was the first to break the rule of having at least 5 notes in the ArOhaNam of any janya rAga and came up with rAgAs like vivardhini (Aa: S R2 M1 P S) and navarasa kannada (Aa: S G3 M1 P S), both with just 4 notes in the ArOhaNam.

Apart from these short rAgAs, Tyagaraja also immortalized many other rAgAs through his multiple compositions in each rAga, because of which these rAgAs got promoted to a major rAga status. Some of them include varALi, mOhanam, darbAr, bilahari, dEvagAndhAri, mukhAri, etc.

Tyagaraja also pioneered in the mELakarta rAgAs through his prolific compositions in shankarAbharaNam (29 songs), tODi(28 songs), kalyANI (20 songs), kharaharapriya(13 songs) and so on. Let us look at some of these rAgAs.

**shankarAbharaNam:** Tyagaraja has gifted the world with about 29 songs, all different in melodic structure, each outlining a different aspect of the rAga and has coaxed the rAga to probably yield all kinds of rasAs. The very popular enduku peddhala, the philosophically advaitic



manasu svAdhInamai, the cauka kAla masterpiece Emi nEramu, the evergreen swararAga sudhA rasa, bhakti bhikshamiyyavE wherein the bard pleads to Rama to grant him devotion as alms and budhirAdu, wherein the saint moans the silly and stupid ways of the world, etc. He has also composed a number of divya-nAma klrtanAs in this rAga.

**tODi:** Among the composers, Tyagaraja perhaps has the most prolific collection of compositions in tODi. As though to illustrate that every swara in tODi can be considered a graha swara (an important note in the rAga from which AIapana can be begun), Tyagaraja has composed compositions beginning in swarAs ranging from mandara dhaivata (dAshaRathi) to tAra stAyi shaDja (koluvamaregada). Also, the brilliant and appropriate usage of the jAruS (glides) and gamakAs (oscillation) of the notes in his compositions have lead to the possibilities of various kAla pramANAs (speeds), ranging from chauka kAla krithi (kaddanu vAriki) to a brisk madhyama kAla krithi (kOTinadulu). The artistic device of sangathi (gradual improvization of a simple musical phrase) is another of Tyagaraja's original ideas which can be lucidly seen in the way he has sculpted the sangathIs in the pallavi of "chESinadella".

**kharaharapriya:** Tyagaraja and kharaharapriya are so synonymous that it wouldn't be an exaggeration to say that, today's existence of this absolutely magnificent rAga is purely due to this saint's compositions. The three canonical krithis, "chakkani rAja mArgamu", "rAma nI samAnamevaru" and "pakkAla nilabaDi" distill the magnificence of this rAga in all its splendor. Tyagaraja's kharaharapriya was so captivating that even the legendary Hindustani musician, Ustad Abdul Karim Khan (founder of kirAna gharAna) recorded "rAma nI samAnamevaru" in the early 90's.

Also, Tyagaraja was arguably the first to compose and show the melodic richness and possibilities of other mELakartAs like dhEruka (teliyalEru rAma), vakuLABharaNam (yE rAmuni nammitinO), rAmapriya (kOrinavara), cakravAkam (eTula brOthuvu & suguNamule), sUryakAntam (muddumOmu), jhankAradwani (phaNi pathi shAyi), klravANi (kaligiyuNTE), gowrimanOHari (gurulEka), sarasAngi (menujUchi), vAgadIshwari (paramAthmuDu), etc.

**bilahari:** Tyagaraja has composed as many as 10 krithIs in bilahari rAga though the rAga is relatively a minor rAga. He is the only composer to have attempted so many krithIs in this rAga. Amongst his compositions in bilahari, "nAjIvAdhAra" and "dorakuna iTuvaNTi" shine as resplendent gems. The beautiful usage of sanchAri alankArAs, jaNTa swarAs and dATu swara phrases can be observed in the sangathIs of dorakuna's pallavi.

Similarly, Tyagaraja has embellished many more rAgAs in his own

inimitable style, as well as introduced several of his own to the musical universe. While this article attempts to serve as a glimpse into this universe, the only true way to enjoy, appreciate and understand his work is to immerse oneself into his compositions. It would amount to janmasAphalyam if one could attain the state of truly understanding the genius of the sage of Tiruvaiyyaru.

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## **Saint Tyagaraja**

*Prashant Arunapuram*

Saint Tyagaraja is one of the most renowned musicians in all of India and is hailed by most as the best composer in Indian history. Tyagaraja was third son of Ramabrahmam and Seethamma, and he was born on May 4, 1767. The place of his birth is not clear, as some say he was born in Thiruvarur in the Tanjavur district in Tamil Nadu, while other reports say that he was born in Andhra Pradesh and later moved to Thiruvarur. He lived most of his life in Tiruvayar, Tamil Nadu. His father, Ramabrahmam, was a great devotee of Rama, and was very happy to see that Tyagaraja also followed his footsteps. He showed a similar devotion to Rama and was encouraged to sing devotional songs.

Tyagaraja's maternal grandfather was Giriraja Kavi, a renowned poet-composer for the Thanjavur king. Thus, Tyagaraja inherited his devotion to Rama from his father and his gift for poetry and music from his maternal grandfather. When he was 13 years old, Tyagaraja sang his first composition "Namo Namo Raghavayya" in Desikathodi, which immediately demonstrated his skills for composing, talent for music, and a strong devotion to lord Rama.

Tyagaraja began his formal music training under Sri Sonti Venkata Ramanayya, and it was immediately obvious how much of a scholar he

was. He practiced music purely for the devotion to God. After a few years, his teacher invited Tyagaraja to perform at his house. This is when he sang the famous first Pancharatna Kriti – Endaro Mahanubhavulu. Upon the recommendation of Sri Sonti Venkata Ramanayaa, Tyagaraja was invited to the royal court as a musician, but he rejected the invitation because he did not want any fame or wealth. This is when he composed the song, Nidhi Chala Sukhama where he compares pleasure from wealth to pleasure from service of god.

However, his rejection of royal invitation angered his brother, who believed that Tyagaraja singing at the royal court would earn them some money. He threw the statues of Rama that Tyagaraja worshipped in the river Kaveri. Tyagaraja was so upset that his Rama's idols were missing that he composed many sad kritis about Rama because he could not bear the separation. He made pilgrimages to many temples to stay in touch with his Lord, and he composed songs about the deities in those temples.

There are about 800 known compositions of Tyagaraja, but there may be more because many of the songs that he sang were not written down. His disciples followed wherever he went and wrote most of his compositions in palm leaves. However, it is believed that many compositions of his were either not recorded or destroyed. Throughout his songs, Tyagaraja incorporated over 200 ragas in his songs. He also sang songs in around 60 new ragas. Almost all of his compositions were written in his mother tongue, Telugu.

All of his songs combined bhakti as well as bhavam, giving deep meaning and spiritual emotion to his songs. In one of his songs “Ksheera Sagara Sayana,” Tyagaraja describes Lord Vishnu reclining on a snake in the ocean of milk. When Tyagaraja describes that, he purposely avoids the use of gamakam on the word “sayana”, as he did not want to disturb Him in his state of relaxation. However, “Ksheera Sagara” has many gamakams and variations, representing the gentle waves of the ocean.

In addition to his compositions, he also wrote some plays such as *Pralhada Bhakti Vijayam* and *Nauka Charitram*. These plays had multiple kritis in various ragas providing powerful commentary on ways of reaching the Supreme Lord through Bhakti or devotion.

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## The spread of Tyāgarāja's songs in Karnātaka

*Naresh Keerthi*

The compositions of Tyāgarāja have been a major unifying / binding factor for practitioners of Carnatic music all over South India in the last two centuries. His compositions, because of their sheer diversity and range in terms of melodic complexity, compositional variety, lyrical content and rhythmical intricacy had something to offer for everyone – from the neophyte singer in a bhajan group to a sophisticated court vidwAn. This, coupled with a well populated and well spread out genealogy of disciples (shishya paramparā) may have been responsible for the successful spread and establishment of the songs of Tyāgarāja in South Indian musical traditions.

Here is an attempt to investigate the spread of Tyāgarāja's songs in Karnataka (erstwhile Mysore state) and also extend the study to explore the lineages, repertoires and stylistic differences in the performance and practice of Tyāgarāja's songs in Mysore / Karnātaka, limiting the study to the period 1850-1950.

The major nodes considered are Mysore Sadāshiva Rao, Bidāram Krishnappa, Sangita Kalānidhi Vāsudevācārya and Sangita Kalānidhi Rāllapalli Anantakrishna Sarma (henceforth Sarma). A few other sources have also been considered based on available information and discography.

### **Sadāshiva Rao**

Very few biographical details are available about the talented singer-composer Sadāshiva Rao. The tyāgabrahmOpanishad, Subbarāma diksitar's vāggeyakāracaritamū and internal evidence from his songs suggests that he was a disciple of Wālājapet Venkataramana bhāgavatar [kRpa jUDa rā - kiraNāvaLi], and had opportunity to meet Tyāgarāja, during the latter's pilgrimage to kānci, when he made a detour to Wālājapet to visit the Sitārāma bhajana mandira built by Venkataramana bhāgavatar with the help of the local Cettiyaar tradesmen (vartakulu). Similarly, internal evidence suggests that Sadāshiva Rao came to Mysore in the time of Krishna Raja Wodeyar III (1794 –1868). His prime disciples were VINE SubbaNna and vINE SheSaNna; who disseminated his stock of compositions through their performances and through their students. Sadāshiva Rao was responsible in large part, for the establishment of a several songs into Mysore, in an enduring fashion; and a significant chunk of songs that he introduced were those of Tyāgarāja.

SheSaNna (1852-1926) has given a record of Mariyāda gādura in Sankarābharanam (a Wālājapet specialty, also notated by Subbarāma

Diksitar) and his collection of songs was inherited by Venkatagiriappa. Veena Venkatagiriappa published a book, which was meant to be the official 'textbook' for schools students who chose music as an optional. It is simply amazing to see the rich stock of songs represented here. Beside several varnas of musician from Tanjore and Mysore, (including some of the author!) the text included the mohana '*pedda varnam*' sariga dAni of KārvETinagaram gOvindasAmayya. The notation indicated that this is from an oral tradition slightly different from that notated in the Sangita Sampradāya Pradarshini (1904). Songs included in VenkaTagiriappa's book include Raghunandana in Suddha dEshi, Manasā etUIOrtunE with a yati-prāsa normalized version of the pallavi and kaTTu jEsināvO in aTāNa.

Sangita Kalānidhi Doreswami Ayyangār used to play a version of manasā mana sāmartyamemi in Vardhini, which is quite different from the prevalent, popular linear treatment of vardhini; which he inherited from his guru Venkatagiriappa.

### **Bidāram Krishnappa (1866–1931)**

We do not know the sources for Krishnappa's stock of songs, but he learnt many songs from the senior musician Karigiri Rao. He has given 78 rpm records of Kanugonu saukhyamu (nāyaki) and Emi nEramu (Sankarābharanam). He was known for his rendition of DhyānamE varamai in dhanyāsi, which enraptured a young Anantakrishna Sarma, and led him to seek Krishnappa's tutelage.

Among Krishnappa's students, Chikkarāma Rao (1891 – 1945) has given a record of nl dāsānudāsudanu (Yamuna kalyāNi,dEsAdi) and karunajUDavayya (sāraṅga). Chowdiah was fond of playing the Vivardhini piece, and has given a 78 rpm record each of callaga nATO (vEgavāhini)[ Columbia, GE 426] and nl dAsAnudAsudanu in Hamir KalyAni.

**Rāllapalli Anantakrishna Sarma (1893 – 1979)** – An ekasandhagrāhi, Sarma learnt from Bidāram Krishnappa and Karigiri Rāo at Mysore, but amassed an incredible repertoire of compositions of the trinity and pre-trinity composers, padams of ksetrayya, Govindasāmayya and sārāṅgapāNi, as well as the songs of pallavi doraswāmayya and Pallavi gopālayya. Sarma was a rich repository of hundreds of traditional songs – suvvi, lāli, hāрати, bhajans, pUja songs and marriage songs; and often used them as illustrations for rāgalaksaNa. He would demonstrate saindhavi and dwijAvanti using mangalams that he learnt in his childhood, rather than through later compositions. He is of course best known for his reconstruction of annamayya's sankirtanas in the rāgas specified by the composer.

I have had an opportunity to study the musical repertoire of R.A. Sarma in detail, through the kindness of my teacher Smt. R.A. Harini, who is a daughter and disciple of Sarma. Smt. Harini had the opportunity to closely observe Sarma's lessons and imbibed his style and repertoire beyond the songs that he personally taught her. It is amazing to notice the expanse of Sarma's Tyāgarāja repertoire. Beside uncommon pAthAntaras with exquisite sangatis, of several well known songs, the following near-extinct songs feature in the Sarma set.

It may have been because of his literary inclinations, or because of his vāggEya-hRdaya, a striking feature of the rāllapalli legacy of klrTanas is that the student was taught all caraNas. They were encouraged to learn by heart the first and last caranas in the very least. In smaller songs like sogasu jUda tarama (kannaDa gauLa) as well as the big masterpieces, dāriṇi telusukoNTi (suddha sAvEri) IOkāvana catura (bEgaDa) and dorakuna (bilahari) all caranas were taught. Dorakuna is found appended with a 4 Avarta long cittaSwara that is almost identical to the version notated in the Tillaisthānam tradition.

kaDatEra rāda, āragimpavE, Munnu rAvana bādha, endu dāgināDo and dācuko valenā, all in tODi; the last being in an unusual khaNDa chāpu setting. If we come to the Ghana rāga pancaka, their versions of the pancaratna songs are exemplary and closely match the Sangita sampradāya pradarshini as well as the tillaiSthānam notations. It was a practice in his family to refer to another set of songs as the *cinna pancaratnam* – ninnu vinā (tODi), brOcEvārevarE (srIraṇjani), sriraghuvara suguNālaya (bhairavi), srI raghuvara apramEya (kāmbhOji) and nI padapankajamula (bEgaDa). Enduku nirdaya (harikAmbhOji) is sometimes included in this list.

In the same ghana rāgas, Sarma's version of ninne bhajana in nāTa, nā moralanu in ārabhi and nOrEmi srI rāma in (jhāla)varāli are praised by old timers as being unique. Other rare songs in his kitty include siggumāli nIvāle in kEdAragaula, ninnu nera nammi in ārabhi, Misra chāpu; callagā nAtO in vEgavāhini\*, and lakSaNumugala and orulanāDukO in Suddha sAvEri, manavini vinumā in JayanāryaNi, mariyāda gādura in SankarābharaNam, kadalEvāDu in nārAyaNagauLa and Urake galguna in Sahana.

The version of rākā sasi vadana in takka is unique in this pATHa, with the rules of yati being followed in the pallavi; and with the kRTi notation and cittaSwara much more consonant with the laksaNa of Takka as given by Subbarāma dlkSitar in his sancari, as well as his notation for sundaramUrTiM. srI nArada is seen to have an archaic version of kānaDa, using a *rgmpdnr* sancara in the pallavi.

Unique versions (of Tyāgarāja's kritis) in the R.A.Sarma lineage include madhyalaya 1 kalai versions of rakSa bettarE (bhairavi) and bāIE bAlEndu bhUSaNi (rtigauLa), dācukO valena in khaNDa chāpu, and rākā sasi vadana in Takka. Vivādi Rāgas are conspicuous by their absence, excepting nāta and varāli.

Two anecdotes are worth mention. S.R. Ramaswami (1998) records an incident when in a chamber performance, Sarma sang ninuvinānā madendu (navarasa kannada) developing the kriti alone for 45 minutes, exclaiming that the sentiment of the lyric warranted that slow kālāpramāna. Another interesting incident is about the mukhAri song cintintsunnāDE yamudu in mukhari. Sarma heard a dāsayya (haridasa mendicant) singing this as he came for daily alms (unchavrtti). Much gladdened by the song, he invited the dāsayya into his house, gave him suitable alms and daksiNā; and requested him to sing the song again; which he instantly memorized.

### L.Raja Rao

Veena L.Rājā Rao (1909-1979) learnt his father Lakshmināranappa, who was a student of both Seshanna and Vāsudevācārya, as well as from Vāsudevācārya himself, therefore inheriting the collections of both streams. He also interacted with Tiger Varadāchār whenever he visited Mysore. I had opportunity to look at the index of his music notebooks; and have used only the index for this study. Hopefully a more detailed analysis based on the musical and lyrical content will be undertaken.

Rājārao's notebooks offer a treasure of compositions ranging from the trinity, to PaTnam Subrahmanyayyar, Kuppayyar and his son tyAgayyar, older composers like pallavi gOpAlayya, dorasAmayya KuppasAmayya, lakshmikanta Maharaju, KsEtrayya as well as songs of the Mysore composers – Seshanna, Vāsudevācārya, muthayya Bhagavatar, Sadashiva Rao and the lalitā trishati kRitis of Chikka Rāma Rao. Needless to say, there are several songs of the haridāsas tuned by Rājārao, as well as his own songs.

The following rare songs are found - prārabdhamiTluNDaga (swarāvaLi), sākSilEdanucu (bangāLa), sandEhamunu dlrpavayya (rāmapriyā), māTādavEmi (nllāmbari), centanE sadā and kali narulaku (both in kuntalavarāli), Callagā nATO (vEgavāhini), evaraini lEdA (siddhasEnā), sriraghuvara suguNālaya (bhairavi), E pāpamu and kaTTu jEsināVO (both in aTāNa), raghunandana (suddha dEsi), paritāpamu (manOhari) and elāvatarametukontivO (mukhAri), endu bāyarā daya (dhanyāsi), virāja turagarāja and talli taNDrulu (balahamsa), vārdhi niku, āragimpavE in tODi. vErevvarE gati in suraTi, dharmātma nannipuDu (kEdāragauLa), kadalEvāDu in nārāyaNagauLa, sari vEDuka

(tivravāhini) sundari ninu (ārabhi), and vinanāsakoniyunnānu (pratāpavarāLi).

**Unique features of this stream** - EvaritO nE delpudu rāma is found in gaurimanOhari, and not mānavati.. Several songs in the vivadi-svara and other rare mEla rAgas are represented – māraJanani, jhankāradhwani, kokilapriyā. It is interesting that vāDerā daivamu is found listed in Shubhapantuvarāli while raghuvara nannu marava and cUDarE celulAra are given as kāmavardhini and nine nEra namminānu is listed as varāLi. teliyalEru is listed as a tODi piece.

## Conclusions

There are many more interesting aspects to the Mysore / KarnātaKa legacy of Tyāgarāja, and this study is far from comprehensive. It is merely a first step in that direction. There are so many unexplored veins of investigation.

tiTTe Krishnayyāngār and his inheritance of Tyāgarāja's krtis, the new batches of songs that came after students of music went to Annāmalai university to get the Sangita BhusaNam degree - Melkote Celvapillai Ayyāngār, M.A. Narasimhāchar, the Chintalapalli musicians who inherited the Annāmalai stock as well the songs they learnt from Pallavi Seshayyar. Srikāntam Nāgendra Shāstri, a descendant of this lineage has in his stock several rare songs including varada navanItAsha (panjaram) and etulaina bhakti (sAma) and a very large number of hitherto unseen songs with the mudra of Tyāgarāja - in rAgas citrāmbari, dharmavati, naThabhairavi and so on.

H.Yogānarasimham, a disciple of Vāsudevācārya is known to have taught his students OrulanāDUKO in Suddha sAVeri – only he used the version of the rAga as per vEnkaTamakhin – as a janya of kanakAmbari, and not harikAmbhOji. The list is endless. While it is fascinating that there existed such a rich corpus of musical compositions in Karnataka, it is also a bit sad that the songs that are extant now, as seen from concerts, radio performances and pedagogical practice in Karnataka do not reflect the same width and depth.

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*the discovery Of new dish does more for human happiness than  
the discovery of a new star – Anthelme Brillat-Savarin*



## Music Compositions

*Rishi Raman*

Compositions interest me. The benefits of learning compositions include understanding the works of great composers like Beethoven or Tyagaraja. I like to compose Western Music pieces and this is the process I go through.

I usually play around on my piano till I get an idea and I experiment with it. This is the most fun part of making a composition as typing it up on the computer is boring and takes a long time. I listen to a lot of music, especially Beethoven most of the time and usually while listening to him I think I wish I had gotten this idea before him. I am sure many contemporary composers feel that way when listening to Tyagaraja's compositions.

Once I have played at the piano, I usually see if there is some time for me to go upstairs and start writing my idea down. I try to notate the idea as best as I can, because it is often hard to notate the ideas. Then I come back the next time again and do a bit more.

As this goes on, I think of new ideas to make the form of the piece good and allowed according to the type of piece - etude, sonatina etc. - but sometimes I deviate from what I initially chose. I don't type the title in till I know where the piece is going. For example, if I am thinking of doing a sonatina, then I need 2 main ideas or themes because a sonatina requires an ABA\*. There are 2 different letters so you need 2 different ideas or themes. The asterisk tells that both A sections are not the same note for note; that would be boring. This is like the Carnatic composer choosing the form - varnam or kriti and composing the sections like pallavi/anupallavi/ charanam with or without repetition of music/Sahitya.

Now that I have finished the A section and the B section I think about what difference should I make to the second A section. I cannot completely change the A section so I use a new idea and now I have finished the basic structure of the piece. Often times I send the composition to state and local competitions so I take my composition to my piano teacher who gives me suggestions and ideas that I usually incorporate into the composition. The composition undergoes a lot of change and reaches the final stages here. Once the composition has gone to the competition, the feedback that I receive is very thorough and helps me a lot in my next composition and how to make it not look confusing.

Like Carnatic Music, Western Music has some subtle details that often make the composition sound more interesting. An example is in the sahitya - many compositions have rhyming syllables which are not obvious and makes you search for them. Likewise in Western Music,

you've a recurring motive (a musical idea) that you might not notice. An example of this is Beethoven's 5th symphony. In here, the first 2 measures have the obvious rhythm, but the next couple measures have a slightly varied rhythm, but the inherent motive is still there! In the song, the same motive is used over 30 times. If you listen carefully in the second movement, you will be able to recognize roughly the same motive.

Sri R.K. ShriramKumar's lec-dem gave me insight into the compositional techniques used by the great Vaggeyakara, Muthuswami Dikshithar. It also gave me a lot of ideas like palindromic musical patterns. I wish I get to attend a similar presentation on Thyagaraja krithis!

*Rishi Raman is a fourth grader at KD Markley Elementary School and lives in Malvern. He learns music from Sandhya Anand and is interested in piano as well*

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## **Stories of Saint Thyagaraja**

*Priya Badri*

There are many unspoken stories of Saint Thyagaraja and this is one of many. During one of his journeys to the court of a kingdom, Thyagaraja had an encounter with bandits who wanted to rob him of his money. He sang beautiful songs of Lord Ram as he was carried along the hillside road. From the skies, Lord Ram looked upon Thyagaraja very affectionately while listening to his songs.

At the top of the hill, there was a gang of bandits ready to ambush his group of travelers. They had readied large round boulders that were to be rolled down upon Saint Thyagaraja. He was not aware of the situation that he was being put in so he continued his beautiful songs with a voice of love and devotion.

Lord Ram however had seen the group and was ready to protect his devotee. The bandits began to push the boulders down the hill and they would hit the large group just in time. Lord Ram along with his brother, Lakshman began shooting arrows at the boulders. As soon as the arrows hit them, they began to roll back up at the bandits instead. When the bandits realized that it was a divine power that kept them from harming Thyagaraja, they pleaded with the Lord to spare them and the Lord let them go.

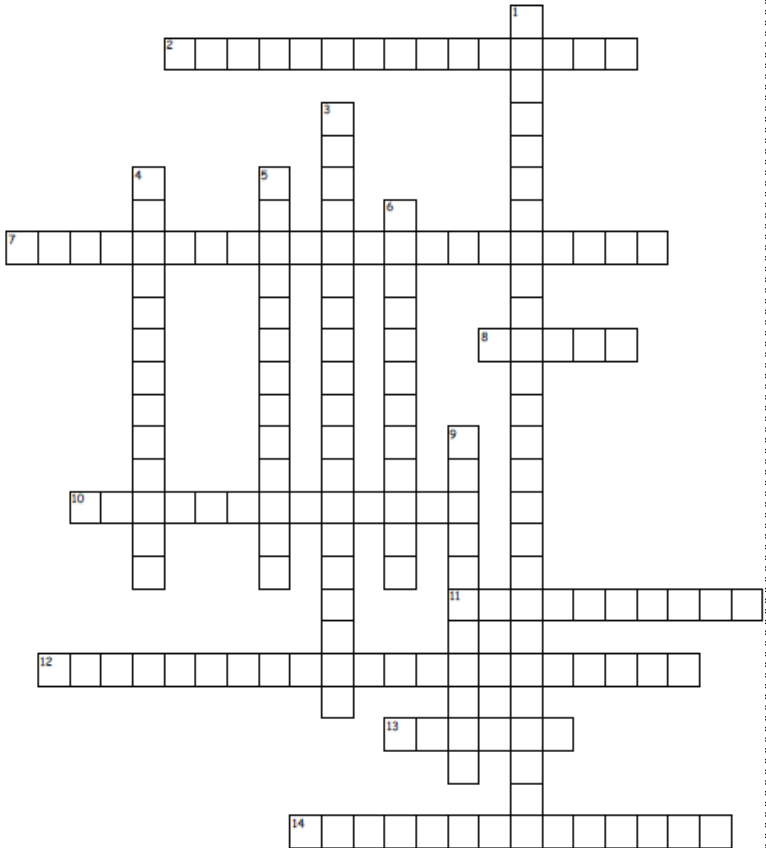
Saint Thyagaraja was able to pass through the valleys unharmed and singing the glories of Sri Ram.

*Priya Badri is a 9th grader and has been learning Carnatic Music from Lata Suresh for about 8 years.*

## Carnatic Crossword

Anika & Sangeethaa

(Solution on Page 31)



### Across

- 2 Raga believed to produce Rain  
 7 29th Melakartha  
 8 A Glide from one note to the another  
 10 Ragas that have Anya Swaras (2 Words)  
 11 A beat  
 12 Saint Thyagaraja's Guru  
 13 Clay pot instrument with narrow mouth  
 14 Kamavardhini in Muthuswamy Dikshitar's school

### Down

- 1 Other name for Adi Talam  
 3 The shortest thalam  
 4 Father of Carnatic Music  
 5 Extended Solo played by the percussionist in a concert  
 6 7 notes scale  
 9 Tha Ka Tha Ki Ta

Anika is a 4th grader in Candlebrook Elementary School.  
 Sangeethaa is a 5th grader in Skyview Upper Elementary School. They are learning Carnatic music from Smt. Uma Sivakumar.



Unscramble each of the clue words on Page 28. (*Solution on Page 31*)

Unscramble the letters that appear in the circled boxes for the final message.

1. Youngest of the elite Carnatic Trinity
2. Invented the raga Sumanapriya
3. Composer of Puliur Venba
4. Born in Ettayapuram
5. One of the Tamil Trinity of Carnatic Music
6. Composer of Muruga Muruga kriti in Saveri Ragam
7. Composer of Nandanar Charitram
8. Official songmaster of the Tirumala Venkateswara Temple
9. Father of Carnatic Music
10. Oldest of the Carnatic Trinity
11. Maharaja of Travancore
12. His mudra was Gopaladasa.
13. Composer of Kamakshi Navavarnam
14. Tamil Thyagaraja

**MASTER CLUE:** On Pushya Bahula Panchami day, Musicians pay tribute to this great composer.

*Shreyas Rajagopal is a 5<sup>th</sup> grader in Mary C. Howse Elementary School. Hariharan Elavarasan is an 8<sup>th</sup> grader in Tredyffrin Eastown Middle School. They are both learning music from Mrs. Uma Sivakumar.*



## Carnatic Word Search

Keerthana Rajmohan & Sadhana Ramesh

(Solution on Page 15)

P O I A H K E L A A E H V K M  
H A R M O N I U M A R L I A A  
H M N E O E U N H A A R G N R  
N A E C E C E T A M H L A L A  
G N N H H T R N V V K A A R W  
M A N A R A H B A R A K N A S  
M H N K K T R I T A P P U S A  
I T R A A N C A G N V A P I N  
R R L L M R A R T O A A A K A  
N E H Y A O O R I N W A L A P  
M E L A T V O H I A A L L P L  
K K I N A N E R A V A L A R A  
H H A I A R A A T N N Y V I K  
R A T M A Y H T I H A S I Y R  
H V A R Y H H K Y A Y M W A N

SAHITHYAM

AROHANAM

ANUPALLAVI

SANKARABHARANAM

REETHIGOWLAI

GANAMOORTHY

RASIKAPRIYA

PANCHARATNA

HARMONIUM

MELAKARTHA

KALPANASWARAM

PAVANI

KEERTHANAM

MECHAKALYANI

NERAVAL

Keerthana Rajamohan is a 3rd grader at Brooke Elementary School.  
Sadhana Ramesh is an 8th grader at Renaissance Academy. They  
both learn Carnatic Music from Smt. Uma Sivakumar.

**Answers to Carnatic Composers  
JUMBLE on Page 28**

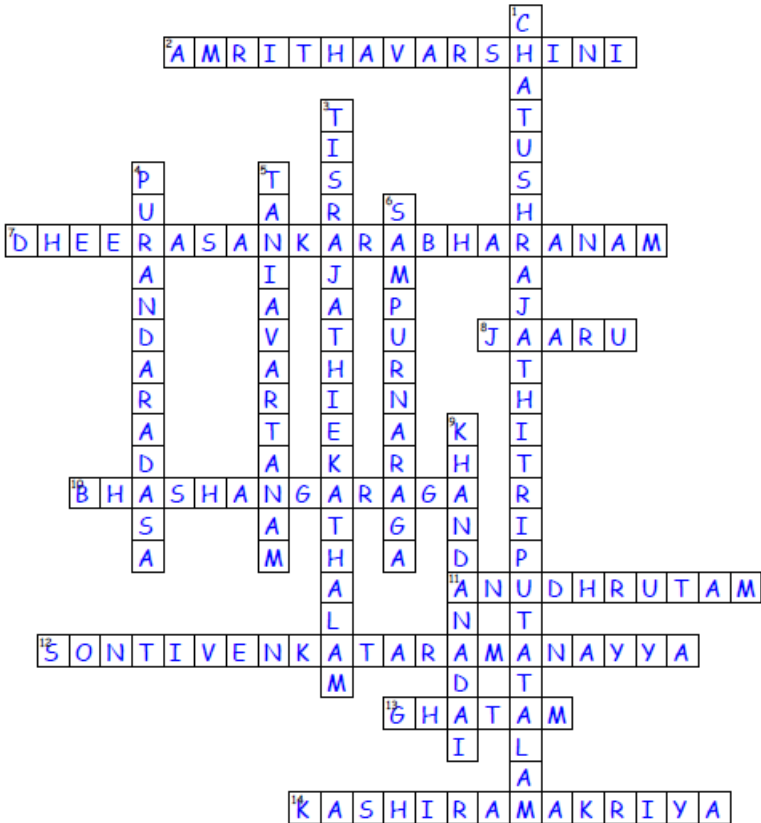
1. Muthuswami Dikshitar
2. Harikesanallur Muthiah  
Bhagavathar
3. Marimutha Pillai
4. Bharathiyar
5. Muthu Thandavar
6. Periyasamy Thooran
7. Gopalakrishna Bharathi
8. Annamacharya
9. Purandara Dasa
10. Syama Sastri
11. Swati Tirunal
12. Veenai Kuppaiyer
13. Oottukadu Venkata Kavi
14. Papanasam Sivan

**Master Answer:** Saint Thyagaraja

**Answers to Quiz on Page 7**

1. Bangala
2. Kuntalavarali
3. Ravichandrika
4. Kaikavasi
5. Nagasvaravali
6. Malayamarutam
7. Hamsanadam

**Answers to Carnatic Crossword  
on Page 27**



# Spring 2013 Event Schedule



## Sruti

The India Music  
& Dance Society,  
Philadelphia

[www.sruti.org](http://www.sruti.org)

### Nrityagram—Odissi Style Indian Classical Dance

**Saturday, April 13, 2013 • 6:30 PM**

Science Center Auditorium,  
Montgomery County Community College, Blue Bell PA



### Kunnakudi M. Balamuralikrishna— Carnatic Vocal Concert

*Accompanied by Sri B.U.Ganesh Prasad on the Violin  
and Tanjore Sri K. Murugaboopathi on the Mridangam*

**Saturday, April 27, 2013 • 4:30 PM**

West Wike Theatre, Agnes Irwin School, Rosemont, PA

### Malladi Brothers—Carnatic Vocal Concert

*Malladi Sreeramprasad & Malladi Ravikumar will be  
accompanied by R.K.Shriramkumar on the Violin and  
Tumkur B.Ravishankar on the Mridangam*

**Saturday, May 11, 2013 • 4:30 PM**

Hindu Temple of Delaware, Hockessin, DE



### Mandolin U. Shrinivas & U. Rajesh—Carnatic Instrumental Concert

*Accompanied by Madirimangalam Swaminathan on  
the Mridangam and Trichy K. Murali on the Ghatam*

**Saturday, June 01, 2013 • 4:30 PM**

Great Valley High School, Malvern, PA

Details and Season Passes are available at : [www.sruti.org](http://www.sruti.org)  
Event Tickets can be purchased at <http://sruti.tix.com>  
E-Mail [srutiphila@gmail.com](mailto:srutiphila@gmail.com) for questions or to join mailing list.

Phone: 267-797-7006 • [www.sruti.org](http://www.sruti.org)

