

# Tyāgarāja – Pancharatnam

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## Abstract

*Like the precious stones Ruby, Diamond, Sapphire, Emerald, , Amethyst, this Pancharatna Kritis of Tyāgarāja are excellent in Rāgabhāva , Sahityabhāva, and Devotion. They feciliate Mass Singing. These Pancharatna’s are constructed in 5 Gana Ragas which are in praise of Lord Rama with divine Music and Literary excellence. Tyāgarāja stands foremost with this marvelous contribution. His Life is an epitome of the excellence of nobility and virtue and these Pancharatna’s conveys all fully .These Pancharatna’s are the most wonderful representative of Tyāgarāja’s contribution as a composer. Rendering these Pancharatna’s in large numbers enhances atmospheric peace and Tranquility among people.*

**Keywords:** GanaRāgās, Tristhāyi, Gamakās, Yathis, Thānam, Mudrā

## Introduction

Pancha + Ratna = Pancharatna .Pancha is five. Ratnai’s are attractive rare and highly valuable stones. They are Rubies, Diamonds, Sapphires, Emeralds, and Amethysts. Like the above Stones, the pancharatna Kritis of Tyāgarāja are highly valuable, Unique which excel in Ragabhāva, Sahityabhāva, and Bhaktibhāva..Tyāgarāja composed thousands of Devotional Compositions most of them in praise of Lord Rama and these pancharatna kritis are special to mention here. These Pancharatna’s are the most representative of Tyāgarāja’s contributions as a composer. In this compositions he brilliantly summoned up his Musical Genialness in a archetypal form. These compositions are not simple , melodic pieces composed at random , but they are constructed with melody, rhythm, devotion, and the words which are fitted in every aspect of Carnatic Music.



## Pancharatna Kritis and Tyāgarāja

These Pancharatna’s are constructed in praise of Lord Rama. They are all set to Adi Tala. These Kritis are Musical Gems remarkable for their soulful music, Divine Lyrics, and complex musical structures. Each composition is appreciable for the beauty of expression and literary excellence. Tyāgarāja stands foremost with this marvelous contribution. His compositions are prodigious, the range of Ragas are vast, the mode of appeal to Lord Rama is absorbing, poignant and soul stirring with philosophical content. The Diction is Superlative yet Simple. The Delivery and flow are easy Yet Captivating. His compositions are outpouring of Love towards Lord Rama.

His life is an epitome of the excellence of nobility and virtue. These Pancharatna's conveys all fully. These Pancharatna's confirms Tyāgarāja was a scholar, well versed in Sanskrit, and Telugu, an extraordinary Lyricist and a matchless composer. Tyāgarāja looked upon Music only as a means and a path to become one with God.

### Structure of Pancharatnā's

These Ganarāga Pancharatna's are not thematically united like Panchalinga Sthala Kritis, Kōvur Pancharatna, Lalgudi Pancharatna, Kamalāmba Navāvāna and so on. These Pancharatna's are set to Music in 5 Gana rāgas Nāttai, Gowlai, Aārabi, Varāli and Srirāga. They are

1. Jagadānandakārakā - Nāttai
2. Duduku gala - Gowlai
3. Sādhinchane - Aārabi
4. Kana Kana Ruchira - Varāli
5. Eandarō Mahānu bhāvulu - Sri rāga.

These five songs vary in Length. Nāttai and Gowlai Pancharatna's has 10 charanās, while Aārabi and Srirāgapancharatna's has 9 Charanās and the Varāli has 8 Charanās. The Nāttai piece is in Sanskrit and the rest are in Telugu. Out of five Varāli piece is relatively unknown and infact it is omitted altogether in Subharāma Dikshitar's Sangita Sampradāya Pradarshini. Only in subsequent works it is mentioned. All pancharatna's are excellent individually, have striking differences. There are also variations in the order of Charanās as per some lineages of Tyāgarāja's disciples.

### Mudrā

The Composer's name that is the Svayanāma Mudrā of Tyāgarāja appears three times in Nāttai - Jagadānandakāraka seen in 4th Charanā, 7th Charanā and in the last 10th Charanā. In Sri rāga the mudrā appears two times that is in Eandarō Mahānu bhāvulu 9th and 10th Charanā has Mudrās as Tyāgarāja. In the other Three Gowlai, Aarabi, and varāli Mudrās appears once in the last Charanā.

### Order of Kritis

1. Jagadānandakāraka- This Nāttai piece follows the Thodaya mangalam pattern in which the first song starts with Jaya and wholly in Sanskrit.

Instead of Jānaki Ramana this has Jānaki Prāna nāyakā. The opening line stresses the upanishadic truth that Lord is the source of all Joy(Aananda) and the rest of the Kriti is a beautiful nāmāvali, if when counted it shows 108 nāmāvali of Lord Rama.

2. Duduku gala: In this Gowlai piece Tyāgarāja passes into a mood of introspection and self reproach. This kriti proceeds to catalog signs of commissions and omissions.
3. Sādhinchane: This Aārabi piece is a bold Ninde Stuti. It is composed in playful tone rich with metaphor and Simile without a surfeit of adjectives.
4. Kanakana Ruchira: This Varāli piece is considered to be the most lingering and beautiful. Tyāgarāja proceeds with the divine beauty of Lord which grows more and more as one look at Him.
5. Eandarō Mahānu bhāvulu: This Srirāga piece is a salutation to a galaxy of receptors. It praises all the Saints and Musicians down the ages. Tyāgarāja clearly delineates and lists.

### Gana Rāgas and Tyāgarāja

The Five Kritis are set in Gana Rāgas Nāttai, Gowlai, Aārabi, Varāli, and Sri. As these Kritis are set in Ganarāgas all the Charana Swarās in Five Kritis shows the pattern of Thānam. Each Charanaswarā phrases are within 4 to 5 swarās which will create an effect of Thānam These rāgas are known for Thānam and also have subtle sruti and prayogās of Carnatic Music. The Rāga Nāttai contain shatsruti Rishabam and Shatsruti Daivatham and the Rāga Gowlai has Ekasruti Rishabam which are unique srutis. The Rāga Aārabi contain alpapravyoga of Gandharam and Nishādham, the Rāga Varāli has a particular sharp pratimadyamam known as Varāli madyamam and lastly the Rāga Sri is considered to be an auspicious Rāga. Tyāgarāja has avoided the distinctive Shatsruti Daivatham note completely in first Nāttai pancharatna kriti without losing its swarūpa or Character of the rāga. Similarly Gāndhāram is an accidental note of beauty in Gowla but Tyāgarāja avoids this too except in one instance without losing its Character. Finally he avoids the accidental Daivatham in Sri rāga a note that is

present in some of Characteristic phrases of this Raga.

### Music Analysisation

#### Analzyation through Sāhitya of Pancharatna

In Jagadānadakāraka Tyāgarāja speaks about “Sathkavi “a noble poet, in second charanā. In seventh Charanā he praises Ohmkāra manthrā. In the Gowlai piece he speaks about Music, Layam, in the 6thcharanā. In the Aārabi Kriti he explains “Sangita Sampradhaya kudu “(one who completely devoted to Music) and the World as a Stage of Performance. In the Srirāga Kriti he praises Lord as “Sāma gāna lōlā”. He Salutes the Musicians who know the oneness of Swarā, Rāga and Layā in 4th charanā by saying “Swarā – Layādi – rāgamulu teliyuvā”. In the 7th Charanā he salutes great Musicians like Nārada and Thumburu. In the 8th Charanā he salutes musicians of “Guna bhajana” (Nāma sankirthanam) and “ānanda kirttanamu sēyuva” (joyfully sings kirthanas with true bhakti) In the 9th Charanā he salutes those who sings “Bhāgavata Rāmāyana Geetādi” and “Sruti shāstra purāna” with “bhāva rāga layādi saukhya”.

#### Philosophical Aspects in Pancharatna

In Nāttai Kriti the first Charanā says “Amarathā rakanichaya kumudahita paripūrnā” The moon in the constellation of the Celestials is the complete one. Like that Lord is blemish less devoid of sin, perfect and complete one. In the Seventh Charanā Tyāgarāja Says “Omkārapanjara – kira” He resides in the Heart of the persons who always chant Ohmkāra. Like a parrot residing in the cage of ohmkāra In the Sixth Charanā Tyāgarāja describes “Sajjana mānasābti sudhākara” Lord Rama is like a bright, pleasant moon which is viewed above the ocean. Here the ocean is compared to the mind of a noble soul and the moon is the Lord. In the second Charanā “Animisha vairivārita Samīrana”. He praises Lord as wind which disperses the Asura Clouds. In the same meaning in Kanakana ruchira he explains Lord as a Gale that scatters the enemies. “Vimukhāmbudhara pavana” In Srirāga Kriti he praises great ones who are able to control their monkey like senses. He compared the minds of senses to monkeys which jumps all over “Mānasa vana chara vara sanchāramu” in Second

Charanā. In the third Charanā he compares the hearts of great one like a lotus which will flourish only by the Sun which is Lord Rama.

#### Melodic Analysisation Through Svarās

##### Tristhāyi

All the Pancharatna’s shows Tristhāyisancharāsall over, particularly all the first CharanaSwarās starts in Manthrasthāyi which gives a meditative effect.

##### Thānam

As all the five Pancharatna’s are in Ganarāgas, all the Charana Swaras are in the pattern of Thanam. They are constructed within 3 to 4 swarā combinations. These combinations are in Sarva lagu pattern which gives additional beauty to the Kritis. Except Kana Kana Ruchira piece and pallavi and anupallavi of Endarō mahānubhāvulu all the other kriti’s portions are in madyamakālā which gives a perfect rhythmic effect when singing in groups. It also makes the audience to render and appreciate with tāla.

##### Graham

The Kana Kana ruchira and Endarō Māhanubhāvulu starts in anāgata grahā and the others starts in Sama Grahā.

#### Jantai Prayogās

In the Nāttai	there are many PP – SS, SS – PP, Swaraprayogās from madyastāyi to thārashāyi or thārashāyi to madyasthāyi
In Gowla	RR SS seen in all the Charanās
In the third Charanā	RR PP MM RR SS, MM RR SS
In the Sixth Charanā	RRPP RRMM SSRR
In Aārabi	MGRR, SRSS, seen all over
In third charanā	RR MM PP
In eight charanā	DD PP MGRR SS
In Sri -	
In First Charanā	SNN SNN P, GRR GRR GRRS
In second charanā	PPMMR, PPMR
In Fifth charanā	PMMPRRGR, GRR GRR S
In ninth charanā	GRRGRRR, GRRGRRR, SS PR RR

### Dhāttuprayogās

In Nāttai	
In second Charanā	RS , PM NP SN
In Third Charanā	NP SN RS MR
In Ninth Charanā	PM NP MG MR MG PM PS RS MR PS
In Gowlai	
In sixth Charanā	RR PP RR MM PMM RSS NPP
In Aārabi	
In Fourth Charanā	SR DS PD MP
In Sixth Charanā	DDP SSD RSS
In seventh Charanā	DP SD RS MG
In Eight Charanā	SDRSMG
In Varāli	
In second Charanā	RN SD NP
In Fourth Charanā	SP DM DP
In Sixth Charanā	DN PD MP
In Sriraga	
In seventh Charanā	PN MP RG RM RP MN PS MP RM

### Gamakās

Most of the Gamakās seen are Arōhana, Avarōhana, Dhālu, Sphurita, Kampita, Aahata, Pratyāhata, Tripuncha, and AndolaGamakā.

<b>Arohana Gamakās : (Ascending Order)</b>	
In Eighth Charanā	
1) Fifth Charanā	PNS, RMPNS
2) Eight Charanā	RM SRM NSRGM
3) Ninth Charanā	RM, SRM
In Endarō	
In Eighth Charanā	MPN, RMPN, SRMPN

<b>Avarohana Gamakās :(Descending Order)</b>	
In Jagadānandakāraka	
1) Fifth Charanā	PNS, RMPNS
2) Eight Charanā	RM SRM NSRGM
3) Ninth Charanā	RM, SRM
In Endarō	
In Eighth Charanā	MPN, RMPN, SRMPN

**Dhalu Gamakā:** It is also called Jārugamakā. Jagadānandakāraka - First, Second, Third,

Fifth Seventh, and Tenth Charanās has madyasthāyipanachamam to Tārastāyisatja phrases - S/P P/S PP/SS  
In Seventh Charanā - S/S  
In Sri rāga kriti also this type is seen  
Fourth Charanā - P/S  
Ninth Charanā - SS/PP/RR Descending Jāru.  
Sixth Charanā - SS\ P  
In Duduku gala the Eight Charanā - this type is seen

### Sphurita Gamakās: (Double Notes)

In Nāttai Kriti  
First Charanā - SSRS MMRS MM; PMM PMM,  
In tenth Charanā - PPNP PNPP, PP MM.  
In Dudu kugala  
In Third Charanā - RR PPMM RR SS  
In Sixth Charanā - RRPP, RRMM, SSRR.  
In Aārabi Kriti -  
In Second Charanā - PP MGRR MGRR,  
In Eight Charanā - SSDD, RRSS, MGRR, SRS,  
S PDPP, P  
In SriRaga Kriti  
In Ninth Charanā - SS PP RR,  
First and Fourth Charanās - SNN P, P GRR - SS.

### Kampita Gamakās; (Manipulation of the Note)

In Kanakana ruchira - the Gandharam and Madyamam are in Kampita Gamakam.  
In Aārabi - the Rishabham shows Kampita Gamakam.

### Ahata Gamakās

In Nāttai Kriti  
Seventh Charanā - SRNS PN MP  
In Gowlai Kriti  
Sixth Charanā - RR PP RR M SS RR  
In Aārabi Kriti  
First Charanā - DS,SR  
Second Charana - DS SR RM  
Fourth Charana - SRD, SP, DM, P  
In Varāli Kriti  
In Sixth Charanā - DN PD MP  
In SriRaga Kriti  
Seventh Charanā - PN MP RG, M,P, R,M, P,N

### Pratyāgata Gamakās:

In Nāttai Kriti

In Second Charana - RS PM NP SN  
 In Third Charana - NP SNRS MR  
 In Tenth Charana - NP PM M  
 In Gowlai Kriti  
 In Sixth Charanā - PMM RSS NPP  
 In Aārabi Kriti  
 In First Charanā - SDDP  
 In Sixth Charanā - DDP, SSD, RSS, GRR,  
 In Seventh Charanā - DP SD, RS MG ,  
 In Eighth Charanā - SSD RRSS , GR, SDRSMG  
 In Varāli Kriti  
 In Second Charanā - PM DP ND SN RS  
 In SriRaga Kriti  
 In Eighth Charanā - GRRS, SNNP  
 In Fourth Charanā - GRRSN

Tripuncha Gamakās; (Triple )

In Nāttai Kriti -  
 In Seventh Charanā - SSS  
 In Gowlai – Anupallavi - RRR  
 In Seventh Charanā - SSS, SSS  
 In Ninth Charanā - SSS SSSSSS  
 In Tenth Charanā - PPP  
 In Aārabi Kriti –  
 In fourth Charanā - SSS – SSS  
 In Second Charanā - RRR  
 In Sixth Charanā - SSS PPP  
 In Eighth Charanā - PPP RRR SSS RRR  
 In SriRaga Kriti  
 In Fifth Charanā - RRR  
 In Eighth Charanā - RRRRRR

Andola Gamakā: (A Swinging Movement)

In Varāli Kriti  
 In Third Charanā - NSR S, S, MPD P, P  
 In SriRāga Kriti  
 In First and Fourth Charanās - SNN P, P GRR S, S  
 In ninth Charanā - SNP RR SNP P, P

**Yathis In Pancharatnās:** As yathis are the decorative aspects of a Kriti. Pancharatna Kritis are rich in Yathi patterns.

**Srothovaha Yathi:**

In Nāttai Kriti  
 In First Charanā - SNP RSNP  
 In Fifth Charanā - PMR ,NPMR, SNPMR

In Sixth Charanā - RS ,MRS,PMRS, NP,SNP, RSNP, MRSNP  
 In Eighth Charanā - MRS, PMRS, NPMRS  
 In Tenth Charanā - M, PM, NPM, SNPM  
 In Gowlai Kriti  
 In Sixth Charanā - NPM, SNPM  
 In Seventh Charanā - SNP, RSNP,  
 In Eighth Charanā - RM,SRM, NSR GM  
 In Aārabi Kriti  
 In Second Charanā - P, MGRR, MGRR  
 In Third Charanā - D, PD,PPD  
 In Seventh Charanā - MGR, PMGR  
 In Varāli Kriti  
 In First Charanā - P, PMP, DPMP  
 Second Charanā - DN, PDN  
 In Seventh Charanā - PM, GDPM, GNDPM  
 In SriRaga Kriti –  
 In Fourth Charanā - SNP, RSNP, GRSNP, NP, SNP,RSNP, GRSNP  
 In Eighth Charanā - MPN, RMPN, SRMPN  
 In Ninth Charanā - P, RSR, PNP, RSR

**Gopucha Yathi**

In Gowlai Kriti  
 In Third Charanā - RR PP MM RR SS R P M R S  
 In Ninth Charanā - SRMM, SRM, RM  
 In Tenth Charanā - R,S, R, S, R, SR  
 In Aārabi Kriti  
 In Second Charanā - P, MGRR, MGRR  
 In Seventh Charanā - PMGRR, MGRR  
 In Varāli Kriti  
 In Second Charanā - NDP, DP  
 In Fourth Charanā - DN, PDN  
 In Seventh Charanā - GRS, RS  
 In SriRaga Kriti  
 In Third Charanā - PPMRR, PPPP, PMR

**Damaruga Yathi**

In Varāli Kriti  
 In fourth Charanā - MGRS GRS MGRS  
 In Gowlai Kriti  
 In Second Charanā - RSRMM SRM RSRMM  
 In Fourth Charanā - RSRMP RMP RSRMP

### Mridanga Yathi

In Gowlai Kṛiti  
In Fifth Charanā - MPN RMPN MPN  
In Aārabi Kṛiti  
In Sixth Charanā - MPD; P MPDDP MPDP  
In SriRaga Kṛiti  
In Seventh Charanā - RMPN MPN RMPN

### Sama Yathi :

In Nāttai Kṛiti:  
In fourth Charanā - P,NP,NPM M,PM,P MG  
G,MG,M RS N,S G,MP,

### Conclusion

The Pancharatnas of Tyāgarāja are the most wonderful Representative of Tyāgarāja's contribution as a composer. They facilitate Mass singing.. Continuous rendering of Pancharatna in chorus ushers to an atmosphere of Peace, Tranquility and devotional rapture. They show the Depth of Indian Culture to the World at Large. They also convey the messages to the Society regarding Dos and Don'ts. They are popular throughout the World regardless of Barriers Of Caste , Creed ,Language, Religion and Race.

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