

# Transliteration–Telugu

Transliteration as per Modified Harvard-Kyoto (HK) Convention  
(including Telugu letters – Short e, Short o) -

a A i I u U  
R RR IR IRR  
e E ai o O au M (H or :)

(e – short | E – Long | o – short | O – Long)

k kh g gh n/G  
c ch j jh n/J (jn – as in jnAna)  
T Th D Dh N  
t th d dh n  
p ph b bh m  
y r l L v  
S sh s h

## vara rAga-cencukAmbhOji

In the kRti ‘vara rAga layajnulu tAmanucu’ – rAga cencu kAmbhOji SrI tyAgarAja deprecates those who pride themselves to be maestros of sangIta.

P vara rAga layajnulu tAm(a)nucu  
‘vadarEr(a)yya

A <sup>2</sup>svara jAti <sup>3</sup>mUrchana bhEdamul  
svAntam(a)ndu <sup>4</sup>teliyaka(y)uNDina (vara)

C <sup>5</sup>dEh(O)dbhavambagu <sup>6</sup>nAdamul  
divyamau praNav(A)kAram(a)nE  
<sup>7</sup>dAhamb(e)rugani mAnavul  
tyAgarAja nuta(y)EcEru rAma (vara)

Gist

O Lord SrI rAma praised by this tyAgarAja!

People go about prattling that they are masters of sacred rAga and laya.

Even though people might not have experienced the differentiations of svara, jAti and mUrchana within themselves, they go about prattling that they are masters of rAga and laya.

Those who do not know that all nAda emanating from the body are the forms of energy (or thirst) called the divine OMkAra, are indeed deceiving that they are masters of rAga and laya.

Word-by-word Meaning

P O Lord (ayya)! People go about prattling (vadarEru) (vadarErayya) that (anucu) they (tAmu) (tAmanucu) are masters (jnulu) of sacred (vara) rAga and laya (layajnulu).

A Even though people might not have experienced (teliyaka uNDina) (literally know) (teliyakayuNDina) the differentiations (bhEdamul) of svara, jAti and mUrchana within (andu) themselves (svAntamu) (svAntamandu),

O Lord SrI rAma! they go about prattling that they are masters of rAga and laya.

C O Lord rAma praised (nuta) by this tyAgarAja!

those (mAnavul) who do not know (erugani) that all nAda (nAdamul) emanating (udbhavambagu) from the body (dEha) (dEhOdbhavambagu) are the forms (AkAra) of energy (or thirst) (dAhambu) (literally heat) (dAhamberugani) called (anE) the divine (divyamau) OMkAra (prANava) (prANavAkAramanE),

are indeed deceiving (EcEru) (literally tormenting) (nutayEcEru) that they are masters of rAga and laya.

Notes –

Variations –

<sup>1</sup> – vadarErayya – vadarErayya SrI rAma.

<sup>3</sup> – mUrchana – mUrchana.

<sup>4</sup> – teliyakayuNDina – teliyakayuNDi.

References –

<sup>2</sup> – svara jAti – It is not clear whether these words should be taken together or separately. The definition of 'jAti' as given in –

<http://www.karnatik.com/glossj.shtml>

"refers to the number of beats in the laghu (a division of the laghu). It can be tishra (3), catusra (4), khaNDa (5), mishra (7), or sankeerna (9). These varieties of laghu make the sapta taalAs into 35"

<sup>3</sup> – mUrchana – The definition of the term as given in –

<http://www.karnatik.com/glossm.shtml>

"a gamaka that involves using the proper shaking required in the raaga that is being performed"

The dictionary meaning is 'cadence', 'modulation', 'melody', 'the regulated rise or fall of sounds through the grAma of the musical scales'. According to 'karnAtaka sangIta Sastra' by SrI AS Panchapakesa Iyer - there are three types of grAma (svara clusters) – Sadjasvara, madhyamasvara, gAndhArasvara – the last being used only for chanting sAma vEda.

"The scales that emerge when each successive note of the scale is made the tonic note and a new set of notes defined from that point. The word is deriving from the root moorcha, meaning unconsciousness. The change of the Shadja in emphasising a note gives the mind an opportunity to take another pathway, which changes the feel of the first Raga that was being performed. This new pathway ends in a new Raga, with redefined relationships among the notes. When Ragas are derived from Moorchanas, the technique is called Moorchana Paddhati." Source - <http://www.carnatica.net/onlinedictionary/dicm.htm>

<sup>6</sup> – nAda – The normal rendering of the word as 'sound' is not very apt.

"The etymological meaning of 'nada' is 'flow of consciousness' rather than 'sound' as being crudely rendered into English. Nada, thus is not taken as a mere

'material' sound object, but regarded as the emanation of one's own consciousness. Source –  
<http://www.voices.no/mainissues/mi40005000186.html>

For a detailed write-up on 'nAda', please visit –  
<http://www.bhagavadgitausa.com.cnhost.com/SOUND.htm>

Comments -

General - The subject matter of this kRti is 'Music'. As I am not proficient in music, I may not be able to explain certain terms or I may even be wrong in assuming certain things. Therefore, readers may please excuse me if there are errors. The definitions and meanings of jargons used in the kRti have been quoted from various sources.

<sup>5</sup> –dEhOdbhavambagu nAdamul – 'nAda emanating from the body' - In lalitA sahasra nAma, mother is called 'parA', 'paSyanti', 'madhyamA', 'vaikharI rUpA'.

"parA – The transcendent Word - above the other lower stages of speech known as paSyanti (speech in the inaudible stage), madhyamA (speech in the middle stage of its expression) and vaikharI (uttered audible speech)". (Translation by Swami Tapasyananda)

For a discourse of Kanchi Paramacharya Chandrasekharendra Saraswati on 'parA', 'paSyanti', 'madhyamA', 'vaikhari' – please visit website –  
<http://www.geocities.com/profvk/gohitvip/DPDS26-30.html> (Page 30)

According the above discourse, 'madhyamA' stage is also called 'anAhata nAda'. kabIr sings 'anahat ki Sabd bhajE nirantar' (anAhata Sabdha is sounding ceaselessly).

OM or praNava comes in 'vaikhari' stage and is known as 'ahata nAda'; sapta svara are derivations or undulations of the ahata nAda – OM – please see kRti 'mOkshamu galadA' – quoted below.

<sup>7</sup> – dAhambu – The saMskRta word 'dAha' means 'fire', 'heat' etc. However, in telugu, the word specifically denotes thirst (for water etc). In the kRti 'mOkshamu galadA', SrI tyAgarAja states –

prANAnala samyOgamu valla  
praNava nAdamu sapta svaramulai paraga

"Due to fusion of vital force with fire (energy), the sound of OM has elaborated into sapta svara."

If we go by the statement in the kRti 'mOkshamu galadA', dAhambu will mean 'fire' or 'heat'. However, if we take the meaning of telugu word 'thirst', it will mean that the sounds (sapta svara) emanating from the body are indeed the thirst – a natural phenomenon to express oneself.

In the above quoted discourse, Paramacharya states about 'artha prapancam' (universe of matter) and 'Sabdha prapancam' (universe of sound) – corresponding to modern science's 'matter' and 'energy'. Accordingly, the word 'dAha' has been translated as 'energy' and not as 'fire' or 'heat'.

### Devanagari

ప. వర రాగ లయజ్ఞులు తా(మ)నుచు వదరే(ర)య్య  
అ. స్వర జాతి మూఁతన భేదముల్  
    స్వాంత(మ)ందు తెలియక(యు)ణ్డిన (వర)  
చ. దే(హో)ద్భవమ్బగు నాదముల్  
    దివ్యమౌ ప్రణ(వా)కార(మ)నే  
    దాహ(మ్బె)రుగని మానవుల్  
    త్యాగరాజ నుత(యే)చేరు రామ (వర)

### English with Special Characters

pa. vara rāga layajñulu tā(ma)nucu vadarē(ra)yya  
a. svara jāti mūrchana bhēdamul  
    svānta(ma)ndu teliyaka(yu)ṇḍina (vara)  
ca. dē(hō)dbhavambagu nādamul  
    divyamau praṇa(vā)kāra(ma)nē  
    dāha(mbe)rugani mānavul  
    tyāgarāja nuta(yē)cēru rāma (vara)

### Telugu

ప. వర రాగ లయజ్ఞులు తా(మ)నుచు వదరే(ర)య్య  
అ. స్వర జాతి మూర్చన భేదముల్  
    స్వాంత(మ)న్దు తెలియక(యు)ణ్డిన (వర)  
చ. దే(హో)ద్భవమ్బగు నాదముల్  
    దివ్యమౌ ప్రణ(వా)కార(మ)నే  
    దాహ(మ్బె)రుగని మానవుల్  
    త్యాగరాజ నుత(యే)చేరు రామ (వర)

### Tamil

ప. వర రాగ<sup>3</sup> లయక్<sup>3</sup>నులు తా(మ)నుచు వదరే(ర)య్య  
అ. స్వర జాతి మూర్శ<sup>2</sup>న పే<sup>4</sup>త<sup>3</sup>ముల్  
    స్వాంత<sup>3</sup>(మ)న్దు<sup>3</sup> తెలియక(య)ణ్డి<sup>3</sup>న (వర)  
చ. దే<sup>3</sup>(హో)ద్భవమ్బ<sup>3</sup>గు నాద<sup>3</sup>ముల్  
    దివ్యమౌ ప్రణ(వా)కార(మ)నే  
    దాహ(మ్బె)రుగని మానవుల్  
    త్యాగరాజ నుత(యే)చేరు రామ (వర)

த்யாக்ராஜ நுத(யே)சேரு ராம (வர)

உயர் ராக, லய, விற்பன்னர் தாமெனப்  
பிதற்றுவரய்யா!

ஸ்வர ஜாதி மூர்ச்சன வேறுபாடுகளினை  
தமதுள்ளத்தில் உணராவிடினும்  
உயர் ராக, லய, விற்பன்னர் தாமெனப்  
பிதற்றுவரய்யா!

உடலில் தோன்றும் நாதங்கள்  
திவ்வியமான பிரணவ வடிவெனும்  
தாகம் - (இதனை) அறியாத மனிதர்கள்  
தியாகராசனால் போற்றப் பெற்ற இராமா!  
உயர் ராக, லய, விற்பன்னர் தாமென  
ஏமாற்றுவர்!

பிரணவம் - ஓங்காரம்

'ராக, லய, ஸ்வர ஜாதி மூர்ச்சன' என்ற சொற்கள் தமிழில் மொழிபெயர்க்கப்படவில்லை

## Kannada

ಪ. ವರ ರಾಗ ಲಯಜ್ಞುಲು ತಾ(ಮ)ನುಚು ವದರೇ(ರ)ಯ್ಯ

ಅ. ಸ್ವರ ಜಾತಿ ಮೂರ್ದನ ಭೇದಮುಲ್  
ಸ್ವಾನ(ಮ)ನ್ದ ತೆಲಿಯಕ(ಯು)ಣ್ಣಿನ (ವರ)

ಚ. ದೇ(ಹೋ)ದ್ಭವಪ್ಪಗು ನಾದಮುಲ್  
ದಿವ್ಯಮೌ ಪ್ರಣ(ವಾ)ಕಾರ(ಮ)ನೇ  
ದಾಹ(ಮೈ)ರುಗನಿ ಮಾನವುಲ್  
ತ್ಯಾಗರಾಜ ಸುತ(ಯೇ)ಚೇರು ರಾಮ (ವರ)

## Malayalam

ಪ. ವರ ರಾಗ ಲಯಜ್ಞುಲು ತಾ(ಮ)ನುಚು ವದರೇ(ರ)ಯ್ಯ  
ಅ. ಸ್ವರ ಜಾತಿ ಮೂರ್ದನ ಭೇದಮುಲ್  
ಸ್ವಾನ(ಮ)ನ್ದ ತೆಲಿಯಕ(ಯು)ಣ್ಣಿನ (ವರ)  
ಚ. ದೇ(ಹೋ)ದ್ಭವಪ್ಪಗು ನಾದಮುಲ್  
ದಿವ್ಯಮೌ ಪ್ರಣ(ವಾ)ಕಾರ(ಮ)ನೇ  
ದಾಹ(ಮೈ)ರುಗನಿ ಮಾನವುಲ್  
ತ್ಯಾಗರಾಜ ಸುತ(ಯೇ)ಚೇರು ರಾಮ (ವರ)

## Assamese

প. বর বীণ লয়জ্ঞুলু তা(ম)নুচু বদরৈ(ব)য়্য

ଅ. ସ୍ଵର ଜାତି ମୂର୍ତ୍ତନ ଭେଦମୁଲ୍  
    ସ୍ଵାନ୍ତ(ମ)ନ୍ଦୁ ତେଲିୟକ(ୟୁ)ଞ୍ଜିନ (ରବ)  
ଚ. ଦେ(ହୋ)ନ୍ଦ୍ରବସ୍ତୁ ନାଦମୁଲ୍  
    ଦିବ୍ୟମୌ ପ୍ରଣ(ରା)କାର(ମ)ନେ  
    ଦାହ(ସ୍ଵେ)ରୁଗନି ମାନବୁଲ୍  
    ଆଗରାଜ ନୁତ(ୟେ)ଚେରୁ ବାମ (ରବ)

### **Bengali**

ପ. ବର ରାଗ ଲୟଞ୍ଜୁଳୁ ତା(ମ)ନୁଚୁ ବଦରେ(ର)ୟ  
ଅ. ସ୍ଵର ଜାତି ମୂର୍ତ୍ତନ ଭେଦମୁଲ୍  
    ସ୍ଵାନ୍ତ(ମ)ନ୍ଦୁ ତେଲିୟକ(ୟୁ)ଞ୍ଜିନ (ବର)  
ଚ. ଦେ(ହୋ)ନ୍ଦ୍ରବସ୍ତୁ ନାଦମୁଲ୍  
    ଦିବ୍ୟମୌ ପ୍ରଣ(ବା)କାର(ମ)ନେ  
    ଦାହ(ସ୍ଵେ)ରୁଗନି ମାନବୁଲ୍  
    ଆଗରାଜ ନୁତ(ୟେ)ଚେରୁ ରାମ (ବର)

### **Gujarati**

୫. ବର ରାଗ ଲୟଞ୍ଜୁଳୁ ତା(ମ)ନୁଚୁ ବଦରେ(ର)ୟ  
ଅ. ସ୍ଵର ଜାତି ମୂର୍ତ୍ତନ ଭେଦମୁଲ୍  
    ସ୍ଵାନ୍ତ(ମ)ନ୍ଦୁ ତେଲିୟକ(ୟୁ)ଞ୍ଜିନ (ବର)  
୫. ଦେ(ହୋ)ନ୍ଦ୍ରବସ୍ତୁ ନାଦମୁଲ୍  
    ଦିବ୍ୟମୌ ପ୍ରଣ(ବା)କାର(ମ)ନେ  
    ଦାହ(ସ୍ଵେ)ରୁଗନି ମାନବୁଲ୍  
    ଆଗରାଜ ନୁତ(ୟେ)ଚେରୁ ରାମ (ବର)

### **Oriya**

ପ. ଶ୍ରୀ ରାଗ ଲୟଞ୍ଜୁଳୁ ତା(ମ)ନୁଚୁ ବଦରେ(ର)ୟ  
ଅ. ସ୍ଵର ଜାତି ମୂର୍ତ୍ତନ ଭେଦମୁଲ୍  
    ସ୍ଵାନ୍ତ(ମ)ନ୍ଦୁ ତେଲିୟକ(ୟୁ)ଞ୍ଜିନ (ଶ୍ରୀ)

ੳ. ਫੇ(ਫ਼ੇ)ਭਭ੍ਰੁ ਨਾਫ੍ਰੁ  
ਫਿਭ੍ਰੁ ਧੁਭ(ਭ)ਭਾਭ(ਭ)ਭੇ  
ਫਾਫ੍ਰੁ(ਫ੍ਰੁ)ਭ੍ਰੁਭਿ ਭਾਭ੍ਰੁ  
ਭਾਭਾਭ ਨ੍ਰੁਭ(ਭ)ਭੇਭੁ ਭਾਭ (ਭ)

### **Punjabi**

ਧ. ਵਰ ਰਾਗ ਲਯਗਿਉਲੁ ਤਾ(ਮ)ਨੁਚੁ ਵਦਰੇ(ਰ)ਯਯ  
ਅ. ਸੂਰ ਜਾਤਿ ਮੂਰਛਨ ਭੇਦਮੁਲ  
ਸ੍ਰਾਨਤ(ਮ)ਨਦੁ ਤੇਲਿਯਕ(ਯੁ)ਲਿਡਨ (ਵਰ)  
ਚ. ਦੇ(ਹੋ)ਦਭਵਮਥਗੁ ਨਾਦਮੁਲ  
ਦਿਵਜਮੋ ਪ੍ਰਣ(ਵਾ)ਕਾਰ(ਮ)ਨੇ  
ਦਾਹ(ਮਥੇ)ਰੁਗਨਿ ਮਾਨਵੁਲ  
ਤਯਾਰਾਜ ਨੁਤ(ਯੇ)ਚੇਰੁ ਰਾਮ (ਵਰ)