

ANALYSIS OF THE TYAGARAJA'S COMPOSITION "CHAKKANI RAJAMARGAMULUNDAGA" IN THE RAGA 'KHARAHARAPRIYA'

Dr.V.V.S.ANNAPURNA AKELLA

ABSTRACT

One among the Musical Trinity Sadguru Sri Tyagaraja Contributed a lot to the World of Carnatic Music through his melodious compositions in various Ragas and various talas. He also composed kritis in various tempos like Slow tempo, Medium tempo and Fast tempo compositions. Among these Vilamba kala kritis (Slow tempo) are usually rendered in Musical concerts as major concert pieces. Vilamba kala kritis of Tyagaraja shows clearly the raga swarupa of that raga in which the kriti is composed. They are the major concert pieces. In this paper Vilamba kala kritis of Tyagaraja in the Raga Kharaharapriya are mentioned and the composition 'Chakkanirajamargamulundaga' in Raga Kharaharapriya is taken for detailed analysis. Both Musical analysis and Literary meaning of the composition are explained. What are the phrases that one can consider from this composition for Manodharmasangitam aspects like Raga alapana and Swarakalpana like grahaswaras, nyasaswaras, important jantaswara, Datuswaraprayogas, Range of the raga sanchara in the three sections of a composition, Prayogas that are frequently used by the Musicians in that Raga and how these important musical phrases are taken as sources for music students to improvise their Manodharma techniques are explained.

INTRODUCTION

In Music concerts main item of the concert has a great significance and these main items of the musical concerts are generally Vilamba kala kritis in major ragas like Todi, Kalyani, Sankarabharanam and Kambhoji etc. One among the Musical Trinity Sadguru Sri Tyagaraja Contributed a lot to the World of Carnatic Music through his melodious compositions in various Ragas and different talas. He also composed kritis in various tempos like slow tempo, Medium tempo and Fast tempo compositions. Among these, Vilamba kala kritis (Slow tempo) are usually rendered in Musical concerts as major concert pieces. Vilamba kala kritis of Tyagaraja shows clearly the raga swarupa of that raga in which the kriti is composed. They are the major concert pieces.

METHODOLOGY

In this paper Vilamba kala kritis of Tyagaraja in the Raga Kharaharapriya are mentioned and one composition in Raga Kharaharapriya 'Chakkanirajamargamu' is taken for detailed analysis. Literary meaning of the composition is first given and Musical analysis is carried out on the basis of Grahaswaras, Nyasa swaras, Range of a raga sanchara in a particular section of a composition, melodious phrases, prominent jantaswara and datuswaraprayogas, Raga ranjakaprayogas, Consonant phrases in the compositions that lends beauty to the composition and how these prayogas can be taken up in Manodharmasangita aspects like Raga alapana and Swarakalpana are discussed in detail.



RAGA KHARAHARAPRIYA

Mūrcana

Ārōhaṇa : s r g m p d n ś

Avarōhaṇa : ś n d p m g r s

Kharaharapriya is 22ndMēḷakartarāga; 4thrāga in Iṅ (vēda) Cakra (Vēda - bhū). This is Mūrcanākārakamēḷa. Besides Shadja and Pañcama , the notes taken arecatuśrutiRishabha , SādhāraṇaGāndhāra, ŚuddhaMadhyama, CatuśrutiDaivata and KaisikiNishāda.Sampūrṇarāga, sarvasvaragamakavarikaraktirāga; ri, ga, dha and ni are the rāgachhāyāsvarās and nyāsasvarās , ri and pa are resting notes. The pratyāhatagamaka lends colour and svarūpa to this rāga.[1]

The slow rendering of the phrases : N d P m G R and N d p d n ś N d P m G r will found to be ranjakaprayōgās; fairly distributed ; can be sung at all times . This is amēḷarāga with a large number of janyarāgās. Compositions in this rāga commence on the notes sa , ri, pa and ni. This is a Tristhāyirāga . This is a gāna rasa pradhānarāga . According to SangītaCūḍāmaṇi , Rāga Kharaharapriya is defined as follows [2].

चतुःश्रुत्यृषभा साधारणगान्धारभूषणा ।
चतुःश्रुतिधैवतयुक्सकैशिकनिषादिनी ॥४०॥
तथैवेतरशुद्धा च पूर्णारोहावरोहिका ।
षड्जन्यासग्रहांशा चाप्यनलस्वरविक्रमा ॥४१॥

पराक्रमैकफलदः सर्वशत्रुविनाशनः ।
गायकानां प्रियो ह्युक्तो नाम्ना खरहरप्रियः ।
द्वाविंशतितमो मेलः प्रोक्तो गीतिविचक्षणैः ॥४२॥

With catuśrutirishabha ,sādhāraṇagāndhāra, catuśrutidaivata, kaisikinishāda and other śuddhā (svarās), complete in ascent and descent, with shadja as nyāsa, amśa and graha, with agni (bīja – akshara), granting power, vanquishing all foes, dear to musicians, Kharaharapriya is said to be 22ndmēḷa by experts on Music.

We owe this rāga to Ty āgarāja. He is the only composer to have composed many beautiful kritis in this rāga. He brought the rāga to prominence through his kritis . Śrīrāga, a janya of this mēḷa , figures as the 22ndmēḷa in the asampūrṇamēḷapaddhati.

Note: There is appropriateness in the rāga name , Harapriya (i.e., pleasing to, or liked by Hara or Siva) – Khara being the Katapayādi prefix . This rāga approximates to the ancient sāmagāna scale, the primordial scale of Indian music and the scale in which Siva delights in.

Some prominent compositions in this rāgaKharaharapriya are listed below.



Sri Venkateswara University Tirupati

International Conference

" Modern Cultural Influences On Performing Arts And Fine Arts "

Pranav Journal Of Finearts

Volume :1 Issue : 2 December 2022

Special Issue

- ‘Cakkanirājamārgamu’
- ‘Rāmanīyeda’
- ‘Nadacinadaci’

In this paper the composition ‘ChakkaniRajamargamulundaga’ is taken for detailed analysis.

ANALYSIS OF THE KRITI ‘CAKKANI RĀJA MĀRGAMULUNḌAGA’

Tyāgarāja composed a beautiful piece ‘Cakkanirājamārgamulundaga’ in Rāga Kharaharapriya and ĀdiTāḷa. This is a mānasasambhōdanakriti in the form of an ‘upadēsam’ to one’s mind . This kriti tells us about the royal path to attain salvation.

In the pallavi part of the kriti ‘CakkanirājamārgamulundagaSanduladūranēle’ , Tyāgarāja is saying that O mind why you are entering through the by lanes (sandula) when there are nice royal paths (Cakkanirājamārgamulundaga). The composer advised one’s mind that when the spacious royal path is available why should you take to by lanes?

In the anupallavi part of this kriti , in the line ‘Cikkanipālumīgaḍayundaga’ , the composer expressed that when there are condensed (cikkani) milk and cream, why this detestable (chīyanu) toddy (Gangāsāgaramēlē)? Tyāgarāja is saying that when nutritious creamy milk is available will anyone think of detestable toddy? [3]

In the caraṇa part of this kriti , in the line ‘Kantīkisundara taramagurūpamē’ Tyāgarāja described Lord ŚrīRāma’s beauty through this line . Lord ŚrīRāma is the most beautiful form (Sundarataramagu) which is a feast to the eyes. In the second line ‘Mukkantiṇōṭacelagēnāmamē’ , the composer is saying that Lord Śiva called as Mukkanti (Three eyed diety) is eternally chanting the name of ŚrīRāma in his mouth . In the third line ‘Tyāgarājīntānēnelakonnādidāivame’ , it means that Lord ŚrīRāma is the Supreme deity (Ādidāivame) firmly established (nelakonna) in the house of Tyāgarāja. [4]

In the concluding line of this caraṇa which is ‘Ituvantiśīrīsākētarāmuni bhaktiyanē’ , the divine composer is saying that O mind why enter by lanes when there is a nice royal path called devotion to reach Lord ŚrīRāma of Ayōdhya . Thus Tyāgarāja conveyed his message to mankind that one must select the nice royal paths like devotion to attain salvation.

MUSICAL ANALYSIS

Tyāgarāja composed this kriti in 22nd mēḷakartarāga Kharaharapriya . This composition is set in Āditāḷa. Tyāgarāja is the only composer who brought the rāga Kharaharapriya to prominence through his kritis. The notation for the composition is given below.





Āro: SR*G*M'PD'N'S		Avarō:ŠN'D2PM'G'R'S 16x4	
P.1.,...,*R,,G,R,,S,,...N,, NDD, , ... - ca kkani rā ja	N,, S, R,, RSN,S,, S, S,, , ...* mā rgamu lup ḍaga		
2. *R,,G, R,S, N,SN S,RS, R,G,R,S, N,N,D,- ca kkani rā ja	N,, S, R, R,G, R,,GM, G,R,, , ...* mā rga mu lup ḍaga		
3. *R,G,M, P,, P,,DM, M,,PR, R,G,R,S, N,N,D,- ca kka ni rā ja	N,, S, R, R,G, R,,GM, G, R,, , ...* mā rgamu lup ḍa ga		
4. *R,G,M, P,, PDN,D,P, M,G,R,S, SRN,D,- ca kka ni rā ja	N,, S, R, R,G, R,,G M,G, R,, , ...* mā rgamu lup ḍa ga		
5. *R,G,M, P,, PDNSNDPM GMPDPMGR PMGRSR- ca kkani rā ja	RSN, S, R,, R,G, RGM,PM MR G,GRR, , ...,* mā rgamu lup ḍa ga		
1. *R,G, M, P,, R,G,M,P, D,N,-ND,N Š, N,- san du la dū ra	D,NŠN, D,- MP,, , ,,P,DM M,PR R,G, RGMGRS* nē lē ō ma na sa		
2. *R,G,M, P,, R,G,M,P, D,N,-ND,N Š, N,- san du la dū ra	D,NŠN, D,- PDND D,N, DPM, M,PR R,G, RGMGRS* nē lē ō ma na sa		
3. *R,G,M, P,, R,G,M,P,D,N,-DNŠ,ŠŠ Š, N,- san du la dū ra	D,NŠN,D,- PDNŠ R,GRŠNDPM GMPD PMGR DPMGRS* nē lē ō ma na sa		
6. *G,R, PM, DP,Š,, NDPM G,, R,S, N,N,D,- ca kka ni rā ja	N,, S, R,, R,G, RGM,PM MR G, GRR, .. , ...,* mā rga mu lup ḍa ga		
R,,G, R,, S,, ... N,, NDD, ... ca kka ni rā ja	N,, S, R, RSN, S,, .. S, S,, , ... mā rga mu lup ḍaga		
7. *P,Š,Š, Š,, Š,, ... ŠNŠN NDD, ... ca kka ni rā ja	P,D, N, D, DPM, P,, .. P, P,, , ...* mā rga mu lup ḍa ga		
8. *P,Š,Š, Š,, ŠRGR ŠRGR Š,ŠN DNŠ D,ND,- ca kka ni rā ja	P,D, N, D, PDND MPD,P, P, P,, DPM,* mā rga mu lup ḍaga		
9. *D,P,, ND D,M, M,PM M,PR R,G,R,S, SRN,D,- ca kka ni rā ja	N,, S, R,, R,G, RGM,PM MR G, GRR, , ...* mā rga mu lup ḍa ga		
10. *P,GR GR G,, RGMG RGMG R,G, GRR, , .. Š,- ca kkani rā ja	N,, Š, R,, R,GR Š,RS Š,N, DNŠN SNDP* mā rga mu lup ḍa ga		
11. *PRŠ,, ND P,, Š,Š, NDPM-GMPD PMGR PMGRS- ca kka ni rā ja	RSN, S, R,, R,G, RGM,PM MR G, GRR, , ...,* mā rgamu lup ḍa ga		
R,G, M,P, - R,G,M,P, D,N,-DNŠ,ŠŠ Š, N,- san du la dū ra	D,NŠ N,D,-PDNŠ R,GRŠNDPM GMPD PMGR , PMGRS. nē lē ō ma na sa		
*R,, G, R,, S,, ... S,, S,, SN,, NDD, ... ca kka ni rā ja	D,SN/G, R, RSN, S, S,, .. S, S,, mā rga mu lup ḍa ga		
A.1.,...,*D,, N, D,, P,, ... PDPD PMM,,...,* 2. ci kkani pā lu	D,, N, D,P, M,PM P,DP D,N,D,P, PMM, ...* ci kkani pā lu		
3. *N,D,, N, D,, *P,D,N,Š, R,G,RSN, DPMP,M- ci kkani pā lu	P,, D, N,P, D,N, DNŠ, .. ŠN Š,, , ...* mī ga ḍa yuṇ ḍa ga		
1. *R,, G, R,, Š,, Š,, R ŠND, DNŠ, NŠR,- chī yanu gan gā	*Š,, N,D, P,DP M,PM G,, GRR, , ...* sā gara mē lē		

2. *G, R,, G, R,, ŠRGR NŠRS ŠND, DNŠ, NŠR,- chī yanu gan gā	Š,, N,D, .. PDNŠNDPM GMPDPMGR PMGRS,* sā gara mē lē		
12. *G,R, PM, DP, Š, NŠRŠNDPM P, MPDPMGR , PMGRS- ca kka ni rā ja	RSN, S,R, ... mā rgamu...		
C.1. *P,, ... D, N,D,P,M, MG,PM, G,R,, , ... - kaṇ ṭi ki sun dara	R,G, M, P,, R,G,M,P, D,N, NDD, P, NDPM* ta ra magu rū pa mē		
2. *P,, D, N,D,N,P, NDDPPM G, GRR, , ... - kaṇ ṭi ki sun ḍa ra	R, G,M, P,M, G,,M,NDPM G, GRR, , MGRS* ta rama gu rū pa mē mu-		
R,G,M, P,M, M,G,G,R, R,G,M,PMGR S, ... - kkaṇṭi nō ṭa ce la gē	R,G,M, P,, R,G,M,P, D,N,NDD, P, ... nā ma mē tyā ga rā-		
same music as A.			
jīntāṇē nelakon nādi dai- vamē yītu vaṇṭiśrī sākēta rāmuni bhaktiyanē (cakkani)			

.Another popular version of :C, ...,*P,,D,N,D,P,G,R, RG,PM, G,|R, ...
kaṇ ṭi ki su n dara...



The musical construction of the pallavi part of this kriti consists of eleven sangatis . The pallavi part of this kriti has madhyasthāyirishabham as grahasvaram . If we consider the 2nd, 3rd and 4thsangatis of the pallavi , the concluding note (nyāsasvara) of these sangatis is the same note which is used at the commencement of these sangatis (grahasvara, that is madhyasthāyirishabham). In the 2ndsangati, there is a beautiful alignment of svarās (N,SN S,RSR,G,RS). The beauty of the third sangati is enhanced by the good dāṭusv araprayōgās .
; ; ; R, G, M,P,,, P,DM M,PR R,G,R,S,|

Ca .kkanira

In the 5thsangati of the pallavi the sañcāra of the rāga reached tārasthāyi shadjam . If we observe the musical construction of ‘sanduladuranēlē omanasa’, in the 1st and 2ndsangatis, the note ‘ma’ is a śuddhasvarāksharam and it is given below.

M,PR R,G, RGMGRS

Ma . . na .sa

In the third sangati for the sāhitya part ‘Sanduladūranēlē omanasa’ there is a good quadruple arrangement of svarās and it is given below.

PDNS | RĠRŚ NDPM GMPD PMGR | DPMGRS

ō ma . . na . . sa

The sixth sangati is full of fine dāṭuprayōgās which clearly explores the rāgabhāva of Kharaharapriya.

G,R, PM, DP Ś,, NDPM G,,, R,S, | N,N,D,

Ca kkanira ja . .

The 7thsangati starts with a good dāṭusvaraprayōga (P,Ś,Ś, Ś,,) which connects madhyasthāyipañcama to tārasthāyishadja . This sangati shows slight variation to the previous sangatis in this kriti. The 10thsangati starts with a dāṭuprayōga (P,ĠR ĠR Ġ,,), the rāgasañcāra reached tārasthāyimadhyama in this sangati . The sañcāra of the rāga in the pallavi starts from madhyasthāyirishabha and it extends up to tārasthāyimadhyama and it goes down towardsmandrasthāyidaivatam.

The anupallavi of this kriti commenced at madhyasthāyidaivatam . The first sangati of the anupallavi shows clearly the rāgasvarūpaof Kharaharapriya . In the first sangati , if we consider the notation for the phrase ‘Cikkanipālu’, the note ‘Pa’ is a śuddhasvarāksharam.

,, ,, D,,,N, D,,,P,,, ,,,PDPD PMM,|

Ci kkani pa lu . .

In the second sangati of the anupallavi there is again a good symmetric alignment of svarās (M,PM P,DP D,N,D,P). If we observe the musical construction for ‘chī yanugangāsāgaramēlē’ in both 1st and 2ndsangatis, the note ‘Sa’ is a śuddhasvarāksharam and it is given below.

Ś,,, ,, N, D,,,

Sāga ra

In the conclusion of Anupallavi , there is a good quadruple arrangement of svarās (PDNS NDPM GMPD PMGR) which enhances the beauty of the composition . The sancāra of the rāga in the



anupallavi starts at madhyasthāyidaivatam and it extends up to tārasthayigāndhāram and it goes down towards madhyasthāyī shadjam.

In the caraṇam part of this kriti ‘Kaṇṭiki sundaratarāmagu’ starts at madhyasthāyipaṅcama (P,, ,, D, N,D,P,M, MG, PM,G,R, ,,), this musical construction itself clearly shows the rāgabhāva . If the first sangati is considered, in the following musical construction

R,G,M,P,, R,G,M,P,D,N,NDD,P,NDPM

Taramagurū pa. .me. . . .

The note ‘Ma’ is śuddhasvarāksharam and the note ‘Ri’ is a sūcitasvarāksharam . This sangati concludes with a beautiful dāṭuprayōga (P,NDPM) . The second sangati of the caraṇa is full of beautiful jaṅṭasvaraprayōgās (NDDPPM G,GRR,). In the same sangati if we consider the sāhitya part ‘rūpame’, there is a good dāṭusvaraprayōga (M,NDPM G,GRR,) which lends beauty to the sangati.

The musical construction of ‘JiṅṭanēnelakonnādaivamēṬṭuvantīśākētarāmunibhaktiyanē’ is same as that of anupallavi. This kriti ‘Cakkani rājamārgamu’ in Kharaharapriya rāga is a major concert piece and the rāgasvarūpa of Kharaharapriya is well brought out in this kriti and it is a good guideline for both carnatic music learners and performers.

CONCLUSIONS

- In this raga Kharaharapriya Devine composer Tyagaraja composed the Vilamba kalakritis (Cakkani raja margamu), (Nadacinadacijucerayodhya) and (Rama niyeda).
- In ‘Cakkani raja margamu’, Tyagaraja advised one’s mind that when the spacious royal paths are available why should you enter the bylanes.
- There are good datusvaraprayogas like (G,R, PM, DP Ś ,,), (P,ĠŔ ĠŔ Ġ ,,), and (M,NDPM G,GRR,), (RŊ,S,,R P,M,) and (DNŔŚ ND PNDM P,,D,) found in these compositions.
- (RGM,M,, P,, ,,,) (R, G, M,P,, P,DM M,PR R,G,R,S,),(P,, ,, D, N,D,P,M, MG, PM,G,R,,) and (R,G,M,P,, R,G,M,P,D,N,NDD) are some raga ranjakaprayogas occurred in these compositions.
- (RGMP) and (DNŔŔ) are good samvadisvaraprayogas
- The notes Ma, Pa and Sa are used as suddhasvaraksharas and the notes Ri, Ga, Ma, Ni, and Sa are used as a sūcitasvaraksharas.

From the above observations, it is concluded that these compositions are good guidelines for Carnatic music learners and performers. By practising the above mentioned Jaṅṭasvaraprayōgās , Dāṭusvaraprayōgās, Samvādiprayōgās, carnatic music students can improve their Manōdharmasangīta. Vilambakālakritis of Tyāgarāja are major concert pieces in which the rāgasvarūpa is clearly established in all rich and colourful aspects . The rāgaranjakaprayōgās occurred in these kritis are the practice tools for singing rāgaālapana of these rāgās. If students practise the Vilambakālakritis, they can acquire command over the tāla and laya aspects. Thus ‘Vilambakālakritis of Tyāgarāja’ are a great valuable treasure to present and future generations.

REFERENCES



1. South Indian music Volume 3 (page no.357) by Prof. P.Sambamurthy published by the Indian Music Publishing house Royapettah, Chennai. Thirteenth edition 2005.
2. Raga lakshnasangraham by Hema Ramanathan (page no.721 and 722) (Internet Archive)
3. Compositions of Tyagaraja by sriT.K.Govinda Rao (page no. 197), Ganamandir publications 1995.
4. The spiritual Heritage of Tyagaraja by Sri C.Ramanujachari and Dr.V.Raghavan (Page no.118 and 119) Published by Sri Ramakrishna Math, Mylapore, Chennai ISBN 81-7120-268-3.
5. <http://thyagaraja-vaibhavam.blogspot.in>



Sri Venkateswara University Tirupati

International Conference

" Modern Cultural Influences On Performing Arts And Fine Arts "

Pranav Journal Of Finearts

Volume :1 Issue : 2 December 2022

Special Issue