

Apoorva Ragas of Saint Thyagaraja

Dr.T.Girija Seshamamba
Academic Consultant, Teaching Faculty
Dept of Performing Arts
Sri Venkateswara University, Tirupati.

Abstract: Thyagaraja is one of the greatest name in the history of Carnatic Music. Thyagaraja has composed brilliant kritis in number of ragas. Thyagaraja had created new ragas through his compositions. These new ragas are called apoorva (Rare) ragas. Apoorva means there is no vogue. Thyagaraja has created 80 apoorva ragas not handled by any other composers.

Introduction: Carnatic music is based on raga system. The musical compositions are concrete forms of the abstract raga. Raga is pivotal concept of our carnatic music. The term raga means a melodic and intricate combinations of swara phrase which is appealing and pleasing to all.

Apoorva Raga: Apoorva is a word which means uncommon, excellence and exceptional. Many of the apoorva ragas came to known for the first time through Thyagaraja's compositions. These apoorva ragas are janya and also include melakarta ragas in which Thyagaraja composed brilliantly for the first time and showed their melodic possibilities. In these 80 apoorva ragas only one composition is available in one raga.

Few apoorva ragas:

Raga	Kriti
Amrita Vahini	Sree Rama Padama
Andolika	Raga sudha rasa
Bindumalini	Enta muddo
Chayanata	Idi samayamura
Jingla	Anathudanu ganu
Jayanta sena	Vinatasuta

In some apoorva ragas there are 2 compositions:

Raga	Kriti
Chandra Jyoti	1)Bagaayenayya 2)Sasivadana
Jayamanohari	1) Nee bhakti Bhaya sudha 2) Sree ramya chittalankara
Kalyana Vasantam	1) Nadaloludai 2) Kanulu takanee



In some apoorva ragas there are 3 compositions

Raga	Kriti
Bangala	1) Giri raja suta tanaya 2) Munupe teliyaka 3) sakshi ledanuchu
Janaranjani	1) Vidajaladura 2) Smarane sukhamu 3) Nadaadina mata
Suddha Bangal	1) Rama Bhakti 2) Toli ne jesina 3) Tappakne vachuna

Thyagaraja created distinctive elements in this apoorva raga compositions.

1) Swaraksharas: This is one of the “Kriti Alankarikas”. Thyagaraja swami used the swaraksharas in this composition ‘Sree Rana Padama’ – Raga: Amrita Vahini. In this kriti the word “padama” appears both in swara and sahitya. This is called “suddha swara”. This is one of the rare prayogas used by Thyagaraja.

2) Chitta swaram: The raga ‘Chenchu Kamboji’ the kriti – vara raga layagnulu Thyagaaja created the beautiful chitta swaram “sa pa ma ga ma da ni sa”.

3) Nishadyanta Raga: The raga is Chitta ranjani. in the kriti “Nada tanumanisham” the arohana ‘ni sa ri ga ma pa da ni’ – avarohana ‘nti da pa ma ga ri sa ni’. In this scope the raga is mandrasthayi nishadam to tarasthayi nishadam. Tara thayi shdjamam not occurs in this raga.

4) Vivadi ragas: In carnatic music shat srti rishabha, suddha gandhaara, shat srti daivta, suddha nishada are four vivadi swaras. Among these if any raga takes one swara is called vivadi raga.

Raga	Kriti
Gambhira vani	Sadamadin dalatu gadara
Sruti ranjani	Ee dari sancharintu
Sreemni	Eemandune
Chayanata	Idi samayamura

5) Pratimadhyama ragas:

Raga	Kriti
Mandari	Paraloka Bhayamu
Saraswati	Anuragamu leni

6) Melakarta Ragas:

Raga	Kriti
Ganamurti	Ganamurte



7) Siva keertanas:

It is known that Thyagaraja composed his compositions in the praise of Lord Sri Rama. Some of compositions are composed on Lord Siva also.

Raga	Kriti
Gambhira vani	Sada madin dalatu gadara
Chittaranjani	Nadatanu manisham

8) Sapta swara vivarana: Sapta swara vivarana in some apoorva raga compositions. In the kriti Nada tanu manisham sankaram charanam contains 'sarigamapadani vara sapta swara'. The importance of sapta swara mentioned in this kriti.

In the raga jaganmohini the kriti 'Shobillu saptaswara' he mentioned the importance of sapta swara.

9) Social events in the compositions: In the vivardhini raga the kriti 'vinave o manasa, vivarambuga ne telipeda'. In this kriti thyagaraja swami explained the pshycology of human and also explained the way of attainment of sree rama sannidhya.

In the pratapa varali raga the kriti vinanasa goni yunnanura. In this kriti charnam 'Seeta ramani tho vomana guntaladi gelchuta' - denotes one of the game vomanagunta. Also in the charnam 2nd line 'chetanokarikokaru choochi aa bhavamerigi' denotes sringara bhava, It is one of the distinctive nature of kritis.

Conclusion: As explained above Thyagaraja swami mentioned many rare contributions to the Music World.

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- Reference:** 1) Sangeeta Maharshulu – Vaggeyakarulu – Narumanchi Subba Rao
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3) Apoorva Ragas of saint Thyagaraja's compositions – Ph.D., thesis of Dr.Girija Seshamamba

