

# The Unique and Rare - Raga Jingla of Anadhudanu Ganu Composition by Saint Tyagaraja

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## Abstract

Music is an integral part of Indian culture. Carnatic music is the main musical tradition of south India. Carnatic music Indian music has many aspects such as sruti, swara, raga etc. In no other musical system, we find such a complicated and highly developed system of raga. Raga is the pivotal concept of Carnatic music and the backbone of Indian music. The term raga means a melodic and intricate combinations of swara phrase which is appealing and pleasing to all. In this ragas Apoorva ragas are unique in nature. Apoorva is a word which means uncommon, excellence and exceptional. The concept of an Apoorva ragas centers on its limited repertoire restricted usage.

This paper is intended to analyze the structure and distinguishing characteristics of the rare and Apoorva raga Jingla and the composition Anadhudanu ganu composed by saint Tyagaraja.

## Keywords

Music, Raga, Unique, Tyagaraja, Carnatic music, Composition, Characteristics, Kriti.

## 1. Introduction

The history of Indian music can be studied under three major periods like Ancient, Medieval and Modern. During the ancient period music was sacred and religious in nature. In the medieval period foreign invasions influenced the system of music its form and structure solely changed. The modern period practical applications became more dominant and raga alapana, swara and tala prastharas, new musical forms have developed this period.

### 1.1. The golden age of Carnatic music

Since ancient time music occupied a most important place in our culture heritage. The different periods of South Indian musical history has distinct characteristics. The period between the end of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> century is a unique period in the history of Indian music particularly in South India. The great composers of this period were Tyagaraja, Syamasastri, Muttuswami Deekshitar. Among the musical trinity Tyagaraja has an unique place in the history of Carnatic music. The three great composers period is known as "the golden age of Carnatic music".

### 1.2. Research objectives and significance

This research aims to critically evaluate the musicological and structural analysis.

#### a. Raga lakshana

The characteristic phrases of the Apoorva raga based on Tyagaraja's sole composition in that raga.

## **b. Melodic potential and scope**

To analyze why Tyagaraja chose to limit his composition to just one kriti in these raga.

## **c. Historical and Cultural Context**

Understanding the contributions of the Tyagaraja, requires familiarity with the historical and cultural background of Carnatic music. To understand Tyagaraja's motivation for composing in such a rare raga, particularly the sahityam in the kriti .

## **2. The Role of Raga in Carnatic Music**

Carnatic music is based on raga system. Raga is the pivotal concept of Carnatic music. Literally the term raga means a melodic and intricate combination of swara phrase which is appealing and pleasing to all. Matanga's Brihaddesi grandha believed to be the first treatise to deal with the term raga. He describes

'yo sou Dhvani viseshasthu swara varan vibhushitaha Rangaku jana chittanam sa cha raga mudahrut'.

According to him raga as a specific sequence of svaras and varnams that uniquely pleases the mind of people.

### **2.1. Raga classification in Carnatic music**

Ragas can be classified into Melakarta ragas and Janya ragas. Melakarta ragas or Sampoorna ragas taking symmetrical tetrachords give scope for elaborate alapana. Example Kalyani, Kharaharapriya, Todi etc. Janya ragas which is said to be born or derived from a melakarta raga.

## **3. Saint Tyagaraja**

Tyagaraja is one of the greatest name in the history of Carnatic music. Saint Tyagaraja the crown jewel of Carnatic music. He was a composer of Carnatic music. Tyagaraja an eighteenth century South Indian saint is cherished worldwide for his soul stirring devotional compositions in Carnatic music. Tyagaraja was a deeply spiritual devotee of lord Rama. Tyagaraja had created new ragas through his compositions. These new ragas are called Apoorva ragas.

## **4. Apoorva Raga**

Apoorva means there is no vogue. Apoorva is a word which means uncommon, excellence, remarkably good, exceptional etc. These ragas are not commonly heard ragas. These. Apoorva ragas are extraordinary ragas which we came to know for the first time through the compositions of saint Tyagaraja. These Apoorva ragas are not mentioned in early literature. Saint Tyagaraja he himself created these new ragas are called Apoorva ragas. Saint Tyagaraja has given life to new ragas through his compositions.

### **4.1. The structure and lakshana of Apoorva raga Jingla**

The raga Jingla derived from the 20<sup>th</sup> melakarta Natabhairavi. A vakra Sampoorna raga where in arohana alone is vakra.

Arohana: S R G M P D N D P S

Avarohana: S N D P M G R S.

Swaras figuring in this raga beside sa and pa are chaturstiri rishabha, sadharana Gandhara, suddha Madhyama, suddha daivata and Kakali nishada.

## 4.2. Specialities of raga Jingla

This raga come to know for the first time through the composition of saint Tyagaraja. In this raga Tyagaraja composed only one kriti. After Tyagaraja no one did not compose these raga. In this raga kriti Anadhudanu ganu , Tyagaraja composed only one line of sahityam in the Pallavi. In this raga especially we can sing only the composition not much more manodharma sangeetam.

## 4.3. Sahityam of the Kriti

Pallavi : Anadhudanu ganu – rama ne

Anupallavi: Anadhudavu ni vani nigamagnula

Sanatanula mata vinnanau ne ||

Charanam: Niradaravu juci ee kali

naradhamula neduru

Purana purusha puraripu suta nagaraja Sayana

Tyagaraja nuta ne ||

## 4.4. Meaning of the kriti

Sri tyagaraja swami asserts that the Lord is there to protect him and therefore, he is not a destitute. I have heard the assertion of those who are well versed in Veda and also Sanatana that you have no protector. Seeing me without a support, the base men of this kali age said so, but I am not destitute. Tyagaraja calling Rama 'Anadhudavu' (one without a protector),he points to the vedantic concept of the paramatma who is the true 'anatha 'because there is no power superior

## 5. Unique Features and Specialities of This Kriti and Ragam

The name of the raga Jingla first time introduced to Carnatic music through Tyagaraja's composition. Saint Tyagaraja he himself created this raga and name. Except Tyagaraja other composers are not composed krities in this raga. In this raga Jingla only one composition is available and also eka kriti raga. The compositions anadhudanuganu starts with 'PA SA;A NA' like this kriti starts with pa,sa both are Prakruti swaras. The kriti palaavi having only one line of sahityam. The kriti starts the word 'Anadhudu'- this is a rare word used by Tyagaraja in this composition and in all his compositions of Tyagaraja he did not used this word 'Anadhudanu' only this one composition start this word, that is one more speciality of thia kriti. This kriti is part of Tyagarajas legacy of Nadopasana. Tyagaraja uses a paradoxical play on words – while the word uses "Anadha" as as insult to his poverty, he uses it as a tribute to Rama's supremacy.

## 6. Conclusion

Music world is always indebted to Tyagaraja for his greatest contribution through his creative outputs which transforms any musicians from this world to the world of great bliss. Tyagaraja's Apoorva ragas aim to preserve their original form, understand their place in the evolution of carnatic music, and appreciate the unique genius of the composer in breathing life into otherwise obscure melodic forms. Tyagaraja's legacy celebrating a spirit that forever pushes the boundaries of melody, inviting future generations to explore the uncharted territories of sound. Tyagaraja's use of Apoorva ragas is a

testament to his musical mastery and his profound contribution, which elevated the art form into a comprehensive vehicle for both aesthetic and spiritual expression.

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