

263. Cakkaṇi Rājamārgamu

• Kharaharapriya •

Ādi - Catusra Tripuṭa  
32 Mātrās / Āvarttam, 2 Kaḷai

Rāga Lakṣaṇam

22nd Mēḷa Rāgam, Vēda (Bhū) Cakra

Rāga Svaram: S R G m P D N

Ārōhaṇam: S R G m P D N • Avarōhaṇam: Ś N D P m G R S

Sampūrṇa - Sampūrṇa, Upāṅga

All variable notes in this rāga gain in stature only with the aid of gamakas like Odukkal or reaching out to the adjacent note with a little tugging. This rāga is a classic testimony to the evolution of the Sāma Vēda recitation from three notes to seven (Saptaka) concordant notes some three thousand years ago. It has also fathered countless number of other scales through the device known as 'Modal Shift of the Tonic' whereby the order of the saptaka applied intact from each of the seven notes yielded other totally new scales with different characteristics. This is a marvel in the history of the evolution of Indian Music and in turn the World Music as well. Śiva's affinity to Sāman Chant may have had something to do with the christening of the Rāga as Khara 'Hara' Priya.

|                   |   |       |   |      |
|-------------------|---|-------|---|------|
| <i>Pallavi</i>    | cakkaṇi rājamārgamuluṇḍaga<br>sandula dūraṇēlē ō maṇasā   | cakka | प चक्कनि राजमार्गमुलुण्डग<br>सन्दुल दूरनेले ओ मनसा  | चक्क |
| <i>Aṇupallavi</i> | cikkaṇi pālu mīgaḍa yuṇḍaga<br>cī yaṇu gaṅgā sāgaramēlē   | cakka | अ चिक्कनि पालु मीगड युण्डग<br>ची यनु गङ्गा सागरमेले   | चक्क |
| <i>Caraṇam</i>    | kaṇṭiki sundara taramagu rupamē<br>mukkaṇṭi nōṭa celagē nāmamē tyāgarā<br>jiṇṭaṇē bāga nelakoṇṇādi daivamē<br>yiṭuvaṇṭi śrī sākēta rāmuṇi bhaktyaṇē | cakka | च कण्टिकि सुन्दर तरमगु रुपमे<br>मुक्कण्टि नोट चेलगे नाममे त्यागरा<br>जिण्टेने बाग नेलकोन्नादि दैवमे<br>यिटुवाण्टि श्री साकेत रामुनि भक्तयने | चक्क |







*Caraṇam* ; , P, D  $\tilde{N}$  D - P m  $\tilde{G}$  R  $\tilde{G}$  m  $\tilde{G}$   $\tilde{G}$  | R; R -  $\overset{w}{G}$  m P;  $\overset{w}{D}$  |  $\overset{p}{P}$   $\overset{\wedge}{m}$ ; P  $\overset{p}{D}$   $\overset{\wedge}{N}$  D -  $\overset{p}{m}$   $\overset{\wedge}{P}$  m m  $\overset{\wedge}{G}$ , ||  
 kaṇ ṭi ki . sun . . . . da | ra da ra magu . | ru . pa . . . . mē ||  
 $\overset{\wedge}{G}$  R S  $\overset{p}{R}$  , R  $\overset{w}{G}$  m P, -  $\overset{\wedge}{D}$ ,  $\overset{\wedge}{N}$  D  $\overset{\wedge}{P}$  m  $\overset{\wedge}{G}$ ,  $\tilde{R}$  S  $\overset{w}{G}$  R,  $\overset{w}{N}$  | S;  $\overset{p}{m}$ ,  $\overset{\wedge}{P}$  m -  $\overset{w}{G}$  m P, | R  $\tilde{G}$  m P -  
 mu . k kaṇ . ṭi nō- ṭa ce . . la gē . . . | . nā . . . ma mē | tyā . ga .  
 D  $\tilde{N}$   $\overset{\wedge}{D}$ ,  $\overset{\wedge}{N}$  D  $\overset{\wedge}{D}$ , ||  $\overset{p}{P}$ ;  
 rā . . . . || .

*Svara format for balance Caraṇam is as per Anupallavi.*