

Supplement 1

Additional discussion and Activities for CD Track 13, ālāpāna

Ālāpānas have a characteristic shape, generally following a *low > high > low* pattern, regardless of what rāga they are set in. Brinda's *ālāpāna* in this performance lasts about five and a half minutes. Through the first four minutes she slowly and steadily rises through the central octave. She begins by singing notes very close to the central octave tonic pitch *sa*, especially emphasizing *ri*, the second degree of the scale – for the first ninety seconds or so of the *ālāpāna*, Brinda ends almost all her phrases on *sa* or *ri*.

As the *ālāpāna* proceeds, Brinda begins to move higher (Activities 1 and 2) – in the second minute she begins to use *ma*, the fourth degree of the scale, as a focus; in the third minute, she rises to *pa*; and in the fourth minute to the upper octave *sa*. Throughout the gradual ascent of the first four minutes, note how after she moves upward a bit into new musical territory, she swoops downward to weave the territory she has already traversed into the developing fabric. At every temporary melodic stopping place in her ascent, she weaves in the previously covered material, building a growing picture of the rāga.

In the early part of the fifth minute, Brinda reaches *ri* above the upper octave *sa* which, except for a few quick higher flourishes, is the apex of her upward development of the rāga. By the end of the fifth minute she returns down to the area around central octave *sa*. In the last thirty seconds, she dips down into the lower octave before returning to central *sa* to end her *ālāpāna*.

Follow the melodic motion of Brinda's *ālāpāna* in Activities 1 and 2. Write down on a piece of paper what functions you hear each *svara* performing in the rāga, using the list of functional notes introduced in Chapter Two as a basis for this exercise.

Activity 1 Overview of melodic motion in T. Brinda's Kīravāṇi rāga *ālāpāna* (CD Track 13)

1 st minute	2 nd minute	3 rd minute	4 th minute	5 th minute	6 th minute
upward	upward	upward	upward	crest and downward	downward and conclude
<i>sa > ri</i>	<i>ri > ma</i>	<i>ma > pa</i>	<i>pa > ni > sa</i>	<i>ri > sa > ri</i>	<i>sa > pa > sa</i>
<i>ri</i>				--	
<i>sa</i>			--	--	
<i>ni</i>			--		

<i>dha</i>											
<i>pa</i>											
<i>ma</i>											
<i>ga</i>											
<i>ri</i>											
<i>sa</i>											
<i>ni</i>											
<i>dha</i>											
<i>pa</i>											

Activity 2 Details of melodic motion in *ālāpāna* (CD Track 13)

1 st minute	2 nd minute	3 rd minute	4 th minute	5 th minute	6 th minute
0:00 first phrase begins on central octave <i>ri</i>	up to 1:30 phrases end on <i>ri</i>	up to 2:15 phrases end on <i>ma</i>	3:15 phrase circles around <i>ni</i>	4:05 phrase ends on high <i>ri</i>	5:15 rests on central octave <i>sa</i>
Throughout Almost all phrases end on <i>sa</i> or <i>ri</i>	1:50 phrase ends on <i>ma</i>	from 2:30 on, phrases hold on <i>pa</i>	3:35 phrase holds upper octave <i>sa</i>	by 4:30 returning downward	5:25 reaches lower octave <i>pa</i>
				4:55 phrases end on <i>ri</i>	5:40 ends on <i>sa</i>

Further exercise in constructing an ālāpāna

Activity 3.3. After you have listened to the vocal and flute *ālāpānas* – perhaps several times – pause the CD for a moment and see if you hear some of the melodic phrases “playing back” in your mind. For an Indian listener, *ālāpāna* gets the melodic material of a *rāga* out on the table; it reminds listeners of songs they know in a *rāga*, and perhaps above all reminds listeners of their favorite phrases in that *rāga*. *Rāga* phrases in this instance operate something like good blues phrases – combinations of notes that musicians and listeners find particularly expressive. Listeners often can be heard humming along softly by the end of a well-done *ālāpāna* – perhaps

you noticed some of the audience members doing exactly this towards the end of Brinda's *ālāpana* in CD Track 13. As an exercise, try humming your own *ālāpana* phrases in Kīravāṇi. If you find yourself completely stumped, refer back to the Kīravāṇi phrases noted in Activity 2.11 in the book (and recorded on CD Track 11) for ideas to begin your own brief *ālāpana*.