

Supplement 2

Additional discussion, Listening Guide, and Activities for CD Track 14, kriti

Listening guide, kriti: “If it was to happen / Kaligiyuntē”

Composer: Tyagaraja (1767-1847)\

Rāga: Kiravāṇi

Tāla: ādi (eight beat cycle)

T. Brinda, vocalist; T. Viswanathan, flute; T. Ranganathan, mridaṅgam

Timing:	Tāla cycle:	Section	Text and performance notes:
		<u>Pallavi</u>	
0:02	1	First line	<i>kaligiyuntē gadā galgunu</i> - mridaṅgam starts playing on 5 th beat
0:12	2		<i>kaligiyuntē gadā galgunu</i>
0:23	3		<i>kaligiyuntē gadā galgunu</i>
0:34	4		<i>kaligiyuntē gadā galgunu</i> with slight melodic variation on <i>galgunu</i>
0:45	5		<i>kaligiyuntē gadā galgunu</i>
0:56	6		<i>kaligiyuntē gadā galgunu</i>
1:07	7	Second line	<i>kāmita phala dāyaka</i>
1:18	8		<i>kāmita phala dāyaka</i>
1:29	9		<i>kāmita phala dāyaka</i> with melodic variation to high <i>sa</i>
1:40	10		<i>kāmita phala dāyaka</i>
1:50	11	First line	<i>kaligiyuntē gadā</i> - voice holds <i>ri</i> at end of <i>gadā</i>
2:01	12		- voice finishes on <i>sa</i>
2:07			- drum <i>mōra</i> starts 3/4 after 5 th beat
		<u>Anupallavi</u>	
2:12	13	First line	<i>kalini ingitam erugaka ninn(u) āḍukonṭi</i>
2:23	14		<i>kalini ingitam erugaka ninn(u) āḍukonṭi</i>

2:33	15		<i>kalini ingitam erugaka ninn(u) āḍukonṭi</i> with variation on <i>ingitam</i> <i>mridaṅgam</i> accompaniment intensifies
2:44	16		<i>kalini ingitam erugaka ninn(u) āḍukonṭi</i>
2:55	17	Second line	<i>calamu sēyaka nā talanu cakkani vrāta</i>
3:06	18		<i>calamu sēyaka nā talanu cakkani vrāta</i> with variation on <i>nā</i>
3:17	19		<i>calamu sēyaka nā talanu cakkani vrāta</i>
		<u>Pallavi</u>	<u>(reprise)</u>
3:27	20	First line	<i>kaligiyunṭē gadā gaḷgunu</i>
3:38	21	Second line	<i>kāmita phala dāyaka</i>
3:49	22	First line	<i>kaligiyunṭē gadā</i>
3:57			- voice holds <i>ri</i> at end of <i>gadā</i>
4:04	23		- voice finishes on <i>sa</i>
4:07			- <i>mōra</i> begins on 7 th beat
		<u>Caranam</u>	
4:10	24	First line	<i>bhāgavata agrēsaru(u) agu nārada</i>
4:21	25		<i>bhāgavata agrēsaru(u) agu nārada</i> - flutist begins to cough
4:31	26		<i>bhāgavata agrēsaru(u) agu nārada</i>
4:42	27	Second line	<i>prahlāda parāsara rām adāsulu</i>
4:52	28		<i>prahlāda parāsara rām adāsulu</i>
5:03	29	Third line	<i>bāguga śrī raghu rāmuni pādamulan</i> - set to melody of first line of <i>anupallavi</i>
5:13	30		<i>bāguga śrī raghu rāmuni pādamulan</i> - repeated with melodic variation on <i>śrī raghu</i>
5:24	31	Fourth line	<i>bhakti jēsina rīti tyāgarājunik(u) ippudu</i> - set to melody of second line of <i>anupallavi</i>
5:34	32		<i>bhakti jēsina rīti tyāgarājunik(u) ippudu</i> - repeated with melodic variation on <i>ri</i>
		<u>Pallavi</u>	<u>(reprise)</u>
5:45	33	First line	<i>kaligiyunṭē gadā gaḷgunu</i>
5:56	34	Second line	<i>kāmita phala dāyaka</i>

6:06	35	First line	<i>kaligiyuntē gadā</i>
6:13			- voice holds <i>ri</i> at end of <i>gadā</i>
6:17	36		- voice finishes on <i>sa</i>
			- <i>mridaṅgam</i> fills with <i>sarva laghu</i> (no <i>mōra</i>)
	(37)		<i>niraval</i> improvisation (CD Track 15) begins

Where the text line begins in the tāla cycle: the *eḍuppu* or *iḍam*

In a *kriṣ*, the lines of text may or may not begin on the *samam*, the first beat of the cycle. The place where a line of text begins within the tāla cycle is called its *eḍuppu* (from the verb “to take up”) or *iḍam* (“the place”). Both *Unnai Nambinēn* (CD Track 3) and *Kaligiyuntē* (CD Track 14) are set in the same eight-beat *ādi tāla* (though *Kaligiyuntē* moves at about half the rate of speed as in *Unnai Nambinēn*). In *Unnai Nambinēn* the clap on the first beat of the tāla cycle coincides exactly with the beginning of the *pallavi* text line. In *Kaligiyuntē* the situation is different, presenting a new challenge to the listener; here, the text lines begin 3/4 of a beat after the first beat of the cycle. This particular starting place is common for many *kriṣ*s in *ādi tāla*; musicians call it the *mukkāl iḍam*, literally “the three-quarters place.” Moving through the performance of *Kaligiyuntē*, it will become apparent how the *iḍam* is a crucial point in the tāla cycle, both as a place where text lines begin and where improvised lines finish.

Try Activity 1 to learn how *iḍam* works. As an aid in locating the starting place for the lines of text in the composition *Kaligiyuntē*, recite the rhythmic *solkaṭṭu* syllables *ta ki ṭa* beginning on the first beat of the tāla, at a rate of four syllables per beat. This will place you exactly at the point where the vocal line begins. After the three-pulse phrase, immediately start reciting the text line *kaligi...* when you say the first syllable ‘ka’, you are at the *mukkāl iḍam* (marked with an asterisk):

Activity 1 Starting place for first line of *pallavi* text, “If it was to happen / *Kaligiyuntē*”

1 . . * 2 . . . 3 . . . 4 . . . 5
 ta ki ta ka li gi yun , te , , , , ga , da

[*solkaṭṭu*---> [text---- ←

(note: the *iḍam*, starting place, is marked with an asterisk “*”)

An additional resolution point in a tāla: the arudi

In relatively long and slow tālas – especially if the starting point for the text lines is not right on the first beat, as in *Kaligiyuntē* – sometimes the composer of a *kṛitī* sets the text so that a strong rhythmic resolution point will occur at or near the middle of the cycle. Musicians may also emphasize this place, called the *arudi*, as a target finishing-off point for their melodic or rhythmic improvisations. In *Kaligiyuntē*, it becomes clear during the improvisations after the *kṛitī* that the musicians are using the fifth beat as an *arudi*. Listeners new to Karṇāṭak music sometimes confuse the *arudi* for the *samam* (first beat) of the tāla, because resolution of rhythmic tension may take place at both points.

The mōra: rhythmic calculation in Karṇāṭak music

After singing the first line of the *pallavi* six times, beginning at 1:07 Brinda moves to the second line, “*kāmita phala dāyaka*”. The melody steadily rises, to the *svara pa* the first and second time she sings the second line, then to the upper octave *sa* the third and fourth time (the cycles beginning 1:29 and 1:40). After singing the second line four times she returns to sing part of the first line one more time. At this point (the cycle beginning at 1:50) she sings *kaligiyuntē gadā*, holding the pitch *ri* through the rest of the tāla cycle. In the next cycle beginning 2:01, Brinda’s voice comes to rest on the pitch *sa*, then Ranganathan begins a short *mōra*, a thrice-stated rhythmic cadential pattern which provides a satisfying conclusion to this section of the *kṛitī*.

In Indian rhythmic thinking, stating a pattern three times gives a sense of completion to just about anything musical – a piece, a section of a piece, or an idea in a drummer’s solo. *Mōra* is one type of *kaṇakku*, arithmetic or calculation, the “study of generative principles that have something in common with mathematical formulas.” When a *mōra* begins, the smooth steady progress through the tāla is usually disrupted, and the novice listener can easily become lost: “A listener may know that one of these designs is unfolding by noticing that the tāla has suddenly become hard to follow. Some sort of rhythmic shape emerges, but its relationship with the beat seems tense. When it resolves, informed listeners, including the other performers, may nod their approval or briefly applaud” (citations from Nelson 2000:154).

A *mōra* consists of two types of material, a rhythmic phrase stated three times and a gap separating the statements: *phrase-gap-phrase-gap-phrase*. The *mōra* that T. Ranganathan plays from 2:07 – 2:12 on CD Track 14 is based on an underlying conceptual phrase of four pulses: [*ta ka di na*], and a gap of two pulses of rest: [*tam* ,]. The total length of this *mōra* is therefore 4 +

2 + 4 + 2 + 4, 16 pulses. It is performed at the rate of four pulses per beat of tāla, so the *mōra* takes exactly four beats (one half cycle) of *ādi* tāla. Activity 2 is a several-stage exercise in showing how drummers compose and use *mōras*. To begin with, recite the *solkaṭṭu* voicing the underlying structure of the *mōra*:

Activity 2a Underlying conceptual structure of T. Ranganathan's 4+2+4+2+4 pulse *mōra*:

1	2	3	4	-	5	6	-	7	8	9	10	-	11	12	-	13	14	15	16		
[ta	ka	di	na]	-	[tam	,	]	-	[ta	ka	di	na]	-	[tam	,	]	-	[ta	ka	di	na]
[phrase			]	-	[gap		]	-	[phrase			]	-	[gap		]	-	[phrase]

When Ranganathan performs this *mōra* on CD Track 14, the surface structure of his drum strokes moves at second speed, i.e. double the density, relative to the conceptual structure. In Activity 2b the *solkaṭṭu* syllables corresponding to Ranganathan's actual strokes on the *mridaṅgam* are placed on the line above the underlying conceptual structure. Try this activity with a friend, one reciting the *solkaṭṭu* of the actual drum strokes and another the conceptual underlying structure. Periodically reverse roles until each can perform their part without getting distracted by the other. Notice what the two patterns have in common even though their surface structures are different.

Activity 2b T. Ranganathan's *mōra* with *solkaṭṭu* of actual drum strokes added

1	2	3	4	-	5	6	-	7	8	9	10	-	11	12	-	13	14	15	16			
tata	ki	tata	tom	tata	, -	tam	,	-	tata	ki	tata	tom	tata	, -	tam	,	-	tata	ki	tata	tom	tata
ta	ka	di	na	-	tam	,	-	ta	ka	di	na	-	tam	,	-	ta	ka	di	na			
[phrase			]		[gap		]		[phrase			]		[gap		]		[phrase]	

It is now time to place the *mōra* within the structure of the tāla. Once a drummer sets the number of pulses for a particular *mōra*, he or she must calculate backwards from the desired ending point in the tāla to know where to begin. Before placing the *mōra* to end at the *mukkāi idam* (as Ranganathan does in CD Track 14, and as illustrated in Activity 2d), let us take a simpler ending place, right at the beginning of the cycle of tāla. Because the *mōra* is one half cycle of tāla in length, begin reciting on the fifth beat, as shown in Activity 2c, and the recitation

will end right at the beginning of the next cycle. Again, try reciting the lower, conceptual level before the upper, denser level of *solkaṭṭu*:

Activity 2c T. Ranganathan's *mōra* calculated to end at the beginning of *ādi tāḷa*

5 6 7 8 1
 tatakitatomtata, tam , tatakitatomtata, tam , tatakitatomtata, tam
 ta ka di na tam , ta ka di na tam , ta ka di na tam

For his *mōra* to conclude exactly at the *mukkāl idam* Ranganathan begins it one half-cycle of *tāḷa* earlier, 3/4 of a beat after beat five. Practice Activity 2d with another person keeping *tāḷa* for you, first reciting the conceptual level and then the denser level of *solkaṭṭu*. Then listen to the *pallavi* section of the *kṛiti* in CD Track 14, and try reciting the *solkaṭṭu* together with Ranganathan's *mī idamgam* beginning at 2:07. Notice how Ranganathan's *mōra* gives a sense of closure to the *pallavi* and provides a smooth transition to *anupallavi*. Upon its conclusion at the *mukkāl idam* Brinda begins singing the first line of the *anupallavi*.

Activity 2d T. Ranganathan's *mōra* placed to end at the *idam* of Kāligiyuṅṭē in *ādi tāḷa* (2:07-2:12, CD Track 14)

5 6 7 8 1 . . . *
 tatakitatomtata, tam , tatakitatomtata, tam , tatakitatomtata, tam
 ta ka di na tam , ta ka di na tam , ta ka di na tam

(note: the *idam* is marked with an asterisk “*”)

CALL OUT to editors: activities 3.4 c and d need dot below some of the ‘ta’-s

A further exercise in constructing a mōra

Activity 2e: Pretend you are the drummer accompanying Ms. Brinda on the *kṛiti Kāligiyuṅṭē*. You have just completed the 4+2+4+2+4 pulse *mōra* to end the *pallavi*, and a few minutes later you realize it is time to signal the completion of the next section of the piece. Rather than playing the same *mōra* again, you naturally want to try something a little bit different. Experiment with changing the length of the phrase, choosing from among the five *jāṭis* which were introduced in Activity 2.1 in the book, and using either the *solkaṭṭu* syllables given there or inventing your own. Also try experimenting with different *idams*, ending places. Then figure out where you

must begin reciting the *mōra* in order to end at the correct place. If, for example, instead of a 4+2+4+2+4 *mōra*, one containing 5+2+5+2+5 pulses is chosen, how many total pulses result, and therefore where does the *mōra* need to begin in order to end at the *idam*? Experiment with other elements, such as changing the length of the gap, or, try composing two *mōras* which have the same number of total pulses but different phrases or gaps. Compose and practice reciting at least three new *mōras* that successfully conclude at the *idam(s)* you have chosen.