Supplement 2

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

Listening guide, kriti: "If it was to happen / Kaligiyunṭe"

Composer: Tyagaraja (1767-1847)

Rāga: Kiravāpi

Tāla: ādi (eight beat cycle)

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

<table>
<thead>
<tr>
<th>Timing:</th>
<th>Tāla cycle:</th>
<th>Section</th>
<th>Text and performance notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:02</td>
<td>1</td>
<td>First line</td>
<td>kaligiyunṭe gada gajgunu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- mridaṅgam starts playing on 5th beat</td>
</tr>
<tr>
<td>0:12</td>
<td>2</td>
<td></td>
<td>kaligiyunṭe gada gajgunu</td>
</tr>
<tr>
<td>0:23</td>
<td>3</td>
<td></td>
<td>kaligiyunṭe gada gajgunu</td>
</tr>
<tr>
<td>0:34</td>
<td>4</td>
<td></td>
<td>kaligiyunṭe gada gajgunu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>with slight melodic variation on gajgunu</td>
</tr>
<tr>
<td>0:45</td>
<td>5</td>
<td></td>
<td>kaligiyunṭe gada gajgunu</td>
</tr>
<tr>
<td>0:56</td>
<td>6</td>
<td></td>
<td>kaligiyunṭe gada gajgunu</td>
</tr>
<tr>
<td>1:07</td>
<td>7</td>
<td>Second line</td>
<td>kāṁita phala dōyaka</td>
</tr>
<tr>
<td>1:18</td>
<td>8</td>
<td></td>
<td>kāṁita phala dōyaka</td>
</tr>
<tr>
<td>1:29</td>
<td>9</td>
<td></td>
<td>kāṁita phala dōyaka</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>with melodic variation to high sa</td>
</tr>
<tr>
<td>1:40</td>
<td>10</td>
<td>First line</td>
<td>kāṁita phala dōyaka</td>
</tr>
<tr>
<td>1:50</td>
<td>11</td>
<td></td>
<td>kaligiyunṭe gada</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- voice holds ri at end of gada</td>
</tr>
<tr>
<td>2:01</td>
<td>12</td>
<td></td>
<td>- voice finishes on sa</td>
</tr>
<tr>
<td>2:07</td>
<td></td>
<td></td>
<td>- drum mōra starts 3/4 after 5th beat</td>
</tr>
</tbody>
</table>

Amupallavi

<table>
<thead>
<tr>
<th>Timing:</th>
<th>Tāla cycle:</th>
<th>Section</th>
<th>Text and performance notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:12</td>
<td>13</td>
<td>First line</td>
<td>kalini ing itam erugaka ninn(u) ṭ情境</td>
</tr>
<tr>
<td>2:23</td>
<td>14</td>
<td></td>
<td>kalini ing itam erugaka ninn(u) ṭ情境</td>
</tr>
</tbody>
</table>
2:33  15  kalini ing itam erugaka ninn(u) ādūkonṭī
calumu sēyaka nā talanu cakkani vrāṭa
with variation on ing itam
mūdaḥgam accompaniment intensifies
2:44  16  kalini ing itam erugaka ninn(u) ādūkonṭī
calumu sēyaka nā talanu cakkani vrāṭa
with variation on nā
3:06  18  calumu sēyaka nā talanu cakkani vrāṭa
3:17  19  calumu sēyaka nā talanu cakkani vrāṭa
Pallavi  (reprise)
3:27  20  First line  kaligiyuntē gadā galgunu
3:38  21  Second line  kāmīta phala dāyaka
3:49  22  First line  kaligiyuntē gadā
3:57  23  - voice holds ri at end of gadā
4:04  23  - voice finishes on sa
4:07  23  - mōra begins on 7th beat
Carepam
4:10  24  First line  bhūgavata aṅgēsarul(u) agu nārada
4:21  25  bhūgavata aṅgēsarul(u) agu nārada
4:31  26  bhūgavata aṅgēsarul(u) agu nārada
4:42  27  Second line  prabhūda parāśara rām adāsulu
4:52  28  prabhūda parāśara rām adāsulu
5:03  29  Third line  bōguga śrīrag hu rāmuni pādamulan
5:13  30  bōguga śrīrag hu rāmuni pādamulan
5:24  31  Fourth line  bhakti jēsina rīti tyāgarājunik(u) ippudu
5:34  32  bhakti jēsina rīti tyāgarājunik(u) ippudu
Pallavi  (reprise)
5:45  33  First line  kaligiyuntē gadā galgunu
5:56  34  Second line  kāmīta phala dāyaka
Where the text line begins in the tāḷa cycle: the eduppu or idam

In a kriti, the lines of text may or may not begin on the samām, the first beat of the cycle. The place where a line of text begins within the tāḷa cycle is called its eduppu (from the verb “to take up”) or idam (“the place”). Both Unnai Nambinēn (CD Track 3) and Kaligiyunē (CD Track 14) are set in the same eight-beat ādi tāḷa (though Kaligiyunē moves at about half the rate of speed as in Unnai Nambinēn). In Unnai Nambinēn the clap on the first beat of the tāḷa cycle coincides exactly with the beginning of the pāllavān text line. In Kaligiyunē 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 kritis in ādi tāḷa; musicians call it the mukkāḷ idam, literally “the three-quarters place.” Moving through the performance of Kaligiyunē, it will become apparent how the idam is a crucial point in the tāḷa cycle, both as a place where text lines begin and where improvised lines finish.

Try Activity 1 to learn how idam works. As an aid in locating the starting place for the lines of text in the composition Kaligiyunē, recite the rhythmic solkaṭtu syllables ta ki ta beginning on the first beat of the tāḷa, 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 kalig... when you say the first syllable ‘ka’, you are at the mukkāḷ idam (marked with an asterisk):

Activity 1  Starting place for first line of pāllavān text, “If it was to happen / Kaligiyunē”

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ta</td>
<td>ki</td>
<td>ta</td>
<td>ka</td>
<td>li</td>
</tr>
</tbody>
</table>

\[\text{solkaṭtu} \rightarrow \text{[text---]} \leftarrow \]

(Note: the idam, 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 Kaligiyunte – sometimes the composer of a kriti 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 Kaligiyunte, it becomes clear during the improvisations after the kriti that the musicians are using the fifth beat as an arudi. Listeners new to Karṇāṭak music sometimes confuse the arudi for the sāmam (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 pālāvī six times, beginning at 1:07 Brinda moves to the second line, “kāmita phala dāyaka”. The melody steadily rises, to the svara sa 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 kaligiyunte gaṇāl, 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 kriti.

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 anmōra 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: [tna kadi na], and a gap of two pulses of rest: [am , ]. 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 ṭādi tāla. Activity 2 is a several-stage exercise in showing how drummers compose and use mōras. To begin with, recite the solkattu 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]
```

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 solkattu syllables corresponding to Ranganathan’s actual strokes on the mridangam are placed on the line above the underlying conceptual structure. Try this activity with a friend, one reciting the solkattu 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 solkattu of actual drum strokes added

```
1 2 3 4 - 5 6 - 7 8 9 10 - 11 12 - 13 14 15 16
tatakita tam , - tatakita tam , - tatakita tam , - tatakita tam ,
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 mukkāḷ īṭam (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 solkattu:

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

```
5   .   .   6   .   .   7   .   .   .   8   .   .   .   1
tatakitatotmata, tam ,  tatakitatotmata, tam ,  tatakitatotmata, tam
ta ka di na tam , ta ka di na tam , ta ka di na tam
```

For his mōra to conclude exactly at the mūkkālīdham 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 solkattu. Then listen to the pāllavi section of the kriti in CD Track 14, and try reciting the solkattu together with Ranganathan’s mūkkālīdham beginning at 2:07. Notice how Ranganathan’s mōra gives a sense of closure to the pāllavi and provides a smooth transition to anupallavi. Upon its conclusion at the mūkkālīdham Brinda begins singing the first line of the anupallavi.

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

```
5   .   .   6   .   .   7   .   .   .   8   .   .   .   1   .   .   *
tatakitatotmata, tam ,  tatakitatotmata, tam ,  tatakitatotmata, 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 2c** Pretend you are the drummer accompanying Ms. Brinda on the kriti Kaligiyuṇṭe. You have just completed the 4+2+4+2+4 pulse mōra to end the pāllavi, 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 pāṭis which were introduced in Activity 2.1 in the book, and using either the solkattu 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 iḍam? 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 iḍam(s) you have chosen.