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Karaikudi vina tradition: a comparative study

Thesis presented by

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for the degree of

Masters by Research

University College Cork

Department of Music

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2021

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Declaration

This is to certify that the work I am submitting is my own and has not been submitted for another degree, either at University College Cork or elsewhere. All external references and sources are clearly acknowledged and identified within the contents. I have read and understood the regulations of University College Cork concerning plagiarism and intellectual property.

Abstract

This research study aims to explore and bring to light the stylistic elements of the *Kāraikuḍi vīṇā* tradition, a *Karṇātak* vina tradition of South India, through a comparative performance study of the composition *Sarasīruhāsana Priyē* performed by four eminent vina players from this musical tradition: Karaikudi Sambasiva Iyer, Ranganayaki Rajagopalan, Rajeswari Padmanabhan, and Karaikudi Subramanian. In order to understand the individuality of two musical traditions that belong to the same musical system, Karnatak music, but to different traditions within that, a study of individual performances by Karaikudi Sambasiva Iyer and violinist Lalgudi Jayaraman from the *Lālguḍi* tradition, a violin tradition, form part of a second performance analysis. *Śaṅkari Nīve* is the chosen Karnatak composition for this analysis.

This study takes inspiration from my own position as a disciple in the Karaikudi tradition for the last five years, learning vina from Karaikudi Subramanian. My own situatedness relative to the music has proven particularly useful in exploring these ideas. Apart from the performance aspect, I approach the study by placing a lens on my own experiences and musical pathways through ethnomusicological work with focussed attention on the topic of 'insider- and outsidership' that has been the basis for substantial discussion in the field of ethnomusicology for many decades. Furthermore, I have used an autoethnographic approach as means to discover more about the nature of tradition and my own lived experience as a way of attaining insight. I have drawn on different scholars in order to formulate a specific approach, informed by current discussions and thinking. Lastly, biographical accounts, historical discourses, and musical transcription have also formed basis to answer my questions concerning the Karaikudi tradition.

Acknowledgments

This work would not have been possible without the guidance, nurturing, and unwavering support of my guru, Dr. Karaikudi Subramanian. I am deeply grateful to you for patiently being by my side at every stage of my research and for putting in all your efforts in making this happen. I owe my deepest thanks to my supervisor, Ms. Kelly Boyle, for your patience, guidance, and invaluable inputs. Thank you for tirelessly clarifying all my queries in the research process and for showing me what supervising really means. I am also extremely thankful to my advisor, Professor Jonathan Stock, who helped me through the initial stages of my research.

In the last five years, Brhaddhvani has become synonymous with home. However, I would like to acknowledge Brhaddhvani for giving me a place to stay during my fieldwork and for generously giving me access to the archives as well as providing me with valuable literatures. Furthermore, I thank Brhaddhvani for lending me their studio to record my parts for the performance analyses.

I have to thank Professor Trichy Sankaran for his wonderful contribution on the mrdangam and my deepest thanks to Mr. Dylan Bell for recording, editing, and mixing at his studio FreePlay Studios in Toronto. To mrdangam player, Sri Jayachandra Rao, thank you for your benevolence and for your contribution on the mrdangam as well. I have to thank Mr. Krishna Bhat, too, for lending his space at Vrundavana Studios in Bangalore and for his patience in editing and mixing the track.

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I am deeply grateful to Dr. Srikumar Subramanian for his assistance on Patantara which made the entire transcription process effortless.

I am forever indebted to my parents, Thevapalan and Sivarany, and my sister, Ahathithya, who tirelessly and lovingly have taken care of all my needs in order for me to follow my passion. Your love, trust, and support cannot go unnoticed. To my sister, Mathuriga, and my cousin, Arunshanth, I feel deeply grateful for your genuine support and for helping me out whenever it was necessary.

The final stages of my research were extra fun due to the study sessions with my dear friend, Nilagshana. Thank you for cheering me through the process and for lending your amazing photoshop skills to provide me with a musical map that form an integral part of my work. I also have to thank Ms. Gayathree Rao for volunteering to read different sections of my thesis and for providing me with valuable suggestions.

None of this would be happening, had it not been for Sri Arijit Mahalanabis who believed in my potential and encouraged me to pursue music as my fulltime study. I am forever grateful for your guidance that has made my dream come true.

Guide to pronunciation of non-English terms

A great number of Indian terms appear in this study which are mainly Sanskrit, Tamil, and Telugu words. To help the reader pronounce these terms, the words are marked with diacritics the first time they occur in each chapter. The terms can be transcribed in slightly different ways. I have used *The Oxford Illustrated Companion to South Indian Classical Music* (Pesch, 2009) as reference.

Names of persons, places, and commonly used terms (such as Sri Lanka, India, yoga, Sanskrit, Tamil, etc.) will be spelled without diacritics. All other terms will be transliterated with diacritics. Musical and non-musical terms that appear throughout the thesis will only be marked with diacritics the first time in each chapter, except for the tonal names and the two compositions that form part of my analysis *Sarasīruhāsana Priyē* and *Śaṅkari Nīve* which will be spelled with diacritics each time. In the performance analysis chapter, the lyrics will be spelled with diacritic at all times.

Table 1 provides a guide to pronunciation (Pesch, 2009: xxii).

Table 1 – Guide to pronunciation of Indian terms. (Source: Pesch, 2009: xxii)

a	b***u***t	**l̲**	[Tamil] as American ‘r’ (e.g. squi***rr***el); common Indian transliteration: ‘zh’ (e.g. ‘yazh’ = ***yāl̲***)
ā	f***a***ther	**ṅ**	lo***ng***
ai	k***i***te	**ñ**	***n***ew
au	c***o***w	**ṇ**	(nasal ‘n’ with the tip of the tongue turned far back)
bh	clu***bh***ouse	**n̲**	ea***rn***
c	***ch***ain	**o**	t***o***p; short in Tamil and Telugu; always long in Sanskrit (= ‘ō’; e.g. yoga)
ch	bea***ch***-holiday	**ō**	n***o***ble (the plain long ‘o’ in Tamil and Telugu)
ḍ	(cerebral ‘d’; i.e. dull and deep ‘d’ with the tongue kept back)	**ph**	u***ph***ill
ḍh	(ḍ + h; aspirated ‘ḍ’)	**r̥**	[Sanskrit] ***r***ing (rolled ‘r’; e.g. Kr̥ṣṇa’)
d	***d***isc	**r̲**	[Tamil] single r̲ like ‘r’ in ‘d***r***aw’; when double (‘r̲r̲’), like ‘***tr***’ in true or ‘***dr***’ in ***dr***aw
dh	win***d-h***ose	**s**	***s***it
e	m***e***dal; short in Tamil and Telugu; always long in Sanskrit (= ‘ē’; i.e. ***Veda***)	**ṣ**	par***ti***al
ē	r***ei***gn (the plain long ‘e’ in Tamil and Telugu)	**ś**	***sh***e
g	leg	**ṭ**	(cerebral ‘t’; i.e. dull and deep ‘t’ with the tongue kept back)
gh	do***g-h***ouse	**ṭh**	(ṭ + h; aspirated ‘ṭ’)
i	s***i***ng	**t**	***t***ill
ī	fl***ee***t	**th**	an***th***ill
j	***j***ump	**u**	p***u***t
jh	he***dgeh***og	**ū**	m***oo***d
kh	in***kh***orn	**v**	***v***ast
ḷ	wor***l***d	**y**	***y***oung

Chapter 1: Introduction

The crux of tradition as a concept is its relationship to the past and its transmission from generation to generation. Despite the ambiguity of the term, there appears to be a general consensus among musicians and musicologists that the essence of a musical tradition lies in its preservation, transmission, and mediation. The purpose of this study is to explore and gain insight into a particular *Karṇāṭak vīṇā* tradition of South India: the *Kāraikuḍi tradition*, a musically rich tradition with a family lineage extending to ten generations of vina players. Karaikudi is the town where the tradition rose to fame in the early 1900s through the vina brothers, Subbarama Iyer and Sambasiva Iyer, who both belong to the fifth generation in the Karaikudi lineage. The brothers were titled 'The Karaikudi brothers' and since then, this tradition has been known as the 'Karaikudi tradition'. Being a disciple of Karaikudi Subramanian, a ninth-generation vina player in the Karaikudi tradition and music educationist, inspired me to make my own observations and fieldwork on this musical tradition, the performers, and the stylistic elements that signify the vina tradition. My time learning in the Karaikudi tradition has driven me to expand my proficiency and to carry out an ethnomusicological examination of the musical tradition of which I have become a part.

This study proposes to investigate the stylistic elements in the Karaikudi tradition through a comparative performance analysis of the composition *Sarasīruhāsaṇa Priyē*. The analysis consists of four performances by four of the foremost exponents in the Karaikudi tradition: Karaikudi Sambasiva Iyer (1818 – 1958), Ranganayaki Rajagopalan (1932 – 2018), Rajeswari Padmanabhan (1938 – 2008) and Karaikudi Subramanian (b. 1944). Ranganayaki, Rajeswari (who also belongs to the ninth generation of vina players of the Karaikudi lineage), and Subramanian were all disciples of Sambasiva Iyer and underwent intense training in the *gurukulavāsa*[1] way, although the time span differs greatly. Ranganayaki did not belong to the family lineage, however, she spent most

[1] A residential education system where the student lives with the teacher.

years learning from her guru in the gurukulavasa way. Moreover, she was regarded as a notable disciple and representant of the Karaikudi tradition.

As well as getting a deeper understanding of the stylistic elements unique to this tradition, I intend to study to what extent the musical style has been preserved by Sambasiva Iyer's successors. Being part of the musical tradition myself, I have also included my own performance of the same composition in my exploration of my research questions, however, my performance does not form basis of my analysis, discussion, or conclusion. I will merely give a brief account of my performance with respect to the techniques that I have applied and my experience of learning the piece.

In order to understand the individuality of musical traditions that belong to the same musical system, Karnatak music, but to different and distinct traditions within that, I have chosen to study two performances of the composition *Śaṅkari Nīve*: one by Sambasiva Iyer from the Karaikudi tradition and one by Lalgudi Jayaraman (1930 – 2013) from the *Lālguḍi* tradition, a violin tradition. However, due to the limited scope of the current project, the second analysis is not as comprehensive as the first analysis of *Sarasīruhāsaṉa Priyē*. Since I am dealing with two different musical instruments, it would be challenging for me to compare the technical aspects of both traditions. Besides, given my limited knowledge of the violin, I am less well-placed to dive into a technical and analytical study of Lalgudi Jayaraman's performance than I am to examine performances on the vina, my own instrument.

The South Indian music traditions have been long documented by different scholars. T. Viswanathan and Matthew Allen's publication on *Music in South India* (2001) provides a detailed account of the musical environment of South India, its history, and contemporary practice. David Reck studied five performances of vina player Thirugokarnam Ramachandra Iyer[2] as part of his doctoral thesis *A Musician's Tool-Kit: A Study of Five Performances by Thirugokarnam*

[2] Thirugokarnam Ramachandra Iyer belonged to the same tradition as the Karaikudi family, although he is designated with the town name 'Thirugokarnam', the native place of the Karaikudi family. This will be explained later in the study.

Ramachandra Iyer (1983). In his doctoral thesis *South Indian Vina Tradition and Individual Style* (1985), Karaikudi Subramanian conducted a comparative performance study for which he transcribed and analysed a total of six performances by four Karnatak music exponents: one performance of Karaikudi Sambasiva Iyer, two performances of vina player Mysore Doraiswamy Iyengar from the Mysore tradition, two performances of flutist and vocalist T. Viswanathan from the Tanjore tradition, and one performance of himself. For his dissertation *Mṛdaṅgam mind: The tani āvartanam in Karṇāṭak music* (1991), David Nelson studied five drum solos, *taṉi āvartaṉas*, of five different *mṛdaṅgam* players, South Indian drummers, through transcriptions made directly from his video recordings of the solos. The approach I have taken in my study of the performances is similar to these, however, I have chosen to study the performances analytically and with focussed attention on the music. It would go beyond the scope of my study to engage in a detailed discussion of the works. The purpose of this study is to attain a better understanding of the individuality of the performers and, to some extent, the individuality of the instrument, vina. In order for me to get this understanding, a "comparative" analysis is required.

Methodology

When I joined the Masters by Research programme at University College Cork in 2019, I was on my third year of learning vina systematically in the Karaikudi tradition. In those three years, I was fully committed to my practice, imbibing the traditional repertoire without distractions. I would practice on an average of eight hours per day under the mentorship of my guru.

As Stephen Slawek has expressed with respect to his own experience of learning North Indian Classical music, his practical training in Indian music paved the way for him to take an ethnographic research study (quoted in Wong, 2008: 105). According to Slawek, the "performance-based research on Indian art music, with its formal student-teacher relationships, shapes the ethnographic project in profound ways, often unacknowledged" (ibid.). His statement parallels my own situation. My research topic emerged from my intensive training in the

gurukulavasa way and from experiencing the profound *guru-śiṣya*[3] relationship between my guru and myself. It is certainly my own practice that has prompted me to study the Karaikudi tradition as a researcher.

I stayed at Brhaddhvani[4] in Chennai, India for 12 months to conduct ethnographic fieldwork on the tradition. Apart from gathering and surveying existent literature (Wade, 1991; Beyer, 1993; Allen et al, 2001; Kippen, 2008), my own practice formed part of the method to a large extent. Furthermore, I realised that my background as a vina player gave me a certain authority to conduct autoethnographic fieldwork. Similar to what Deborah Wong expresses in *Shadows in the Field* (2008: 102), my musical journey took me "from performance to ethnography to autoethnography". As a practitioner of the Karaikudi tradition, I used ethnographic as well as autoethnographic methods to approach my subject. Heewon Chang notes (2008) that autoethnography as a method has become an important and powerful tool for anthropologists – and also ethnomusicologists – to undertake ethnographic fieldwork. In some respect, having an insider identity can bring out the essence of the musical culture in a more acute way compared to a "complete" outsider. Being closely affiliated with the subject being studied is an advantage in many respects as long as the fieldworker treats the data with "critical, analytical and interpretive eyes to detect cultural undertones of what is recalled, observed, and told" (Chang, 2009: 49). In my search to understand the central elements in the Karaikudi tradition, I made use of my own role as a member of this tradition. In this way, my approach has drawn on the belief expressed by Duckart that "self is a subject to look into and a lens to look through to gain an understanding of a societal culture" (ibid.).

The main component of this study is the comparative performance analysis. The comparative research as a methodological approach has long been encouraged in the ethnomusicological discipline. In *Moving away from Silence* (1993), Thomas Turino describes comparative study as "potentially positive" as it "broadens the boundaries of what we are able to think by giving us alternative

[3] Teacher-student relationship.
[4] A world music institute founded by Karaikudi Subramanian and S. Seetha in 1989.

ideologies, discourses, and experiences to think with" (Quoted in Witzleben, 1997: 229). In order to grasp the nuances of each performance, I undertook intensive practice by self-learning the six performances, followed by the transcription of the renditions for which I used the online platform Patantara.

The participant interviews and observations played another significant part in my fieldwork. I spoke to participants and members of both the Karaikudi tradition and the Lalgudi tradition. Venkatraman Narayanan, elder brother of Karaikudi Subramanian, provided me with information about their mother, Lakshmi Ammal, and her vocation as a full-time teacher back in the 1940s. My guru, Karaikudi Subramanian, whom I had a strong affiliation with even prior to this study, helped me understand his perception of tradition in a broader perspective, his role as a primary exponent of the Karaikudi tradition, as well as his reasons for modifications in the stylistic elements of the Karaikudi tradition. Swaminathan Subramanian, a close relative of the Karaikudi family, contributed with valuable information on the family history of not only the Karaikudi brothers, but other serious vina players in the tradition. Furthermore, his childhood observations on Karaikudi Sambasiva Iyer and Rajeswari Padmanabhan improved my insights into their musical lives. Lalgudi Krishnan, son and senior disciple of Lalgudi Jayaraman, expanded my understanding of the stylistic elements in the Lalgudi tradition by both verbally expressing his points as well as demonstrating for me important techniques of his tradition on the violin. My interview with vina player S. P. Ramh, a senior disciple of Lalgudi Jayaraman, gave me a close look on how Lalgudi Jayaraman as a violinist would impart the stylistic elements of the Lalgudi tradition to his vina students. His statements were relevant and instructive in helping me to reflect on my own process of learning Lalgudi Jayaraman's rendition of *Śaṅkari Nīve*.

Inevitably, the Covid-19 pandemic had an impact on the fieldwork process and its outcomes. Due to the lockdown and travel restrictions imposed in India, I had to call off my fieldtrip to Karaikudi and Pudukkottai, two notable places with respect to the Karaikudi players. I also had to move some of my interviews to the virtual space which meant that I could not interview many senior members

of the Karaikudi tradition because of their unfamiliarity with technology. Although their contributions would have added more layers to my work, I had to carry on with what was accessible. I was restricted to my room most of the time, self-learning and transcribing the compositions for my research.

The necessity to move some interviews to the online space made me realise the value of interviewing my research participants in person. I experienced that there was more scope in direct interviews and no limitation on what could be demonstrated. For example, due to the severity of the Covid-19 pandemic in India, I had to initially shift my direct interview with Lalgudi Krishnan to the online space. Fortunately, towards the end of my fieldtrip, the restrictions were eased which meant I could meet with Krishnan in person. Because of the live interaction, he could express his standpoints both verbally as well as practically on his instrument which turned out to be an essential component to enhance his viewpoints. I would have missed this aspect if I had met with him virtually which made me realise the dimensions in *spending* time in the field rather than being an "armchair" researcher.

To supplement the ethnographic fieldwork process undertaken both online and in person, I applied a reflexive method to my fieldwork by keeping regular field- and performance-logs.

Thesis structure

I commence my thesis with my musical background and my way towards conducting research in music (Chapter 2). To provide a better understanding of my musical journey, I have given a visual representation of my pathways that has led me to conduct autoethnographic fieldwork through a personal musical map (Figure 1). This is followed by my process of working in the field and my experience of going from being a practitioner of the Karaikudi tradition to conducting autoethnographic fieldwork on the same tradition. In order to understand the field that form basis of my study, I have included a map of South India (Figure 2) and a map of Tamil Nadu (Figure 3) prior to the fieldwork section.

The chapter is followed by a biographical account of the practitioners that form the basis of my performance study (Chapter 3). As mentioned in the beginning, tradition is subject to a wide range of definitions, although they share the same central points. Chapter 3 covers different perspectives on tradition, the attitudes towards tradition by the past and present-day musicians and musicologists. The translation of Karaikudi Sambasiva Iyer's presidential address (1952), which reflects his attitude towards tradition, can be found in Appendix 2.

Chapter 4 forms the performance analyses of the six performances. In order to understand the process of my analysis, the reader should go through Appendix 1 which provides a detailed account of the vina, its structure, and the fingering techniques with focussed attention on the Karaikudi style. This is followed by background information about Karnatak music and its present-day practice. In order to understand the core stylistic elements of the Lalgudi tradition, the reader should go through Appendix 3. Appendix 4 provides explanatory remarks on the performance analysis and Appendix 5 gives a step-by-step guide to using Patantara. In Appendix 6, the transcriptions of the six performances are included. I claim full responsibility for any mistakes or shortcomings in the performance study.

Finally, I present my observations from the analyses in Chapter 5. The key elements of the discussion are the changes within the tradition and the individual performers' stance on which principles constitute the basis of their own tradition. I summarise and conclude my observations in Chapter 6.

Chapter 2: Musical background and fieldwork

To get a better picture of my musical pathways, Figure 1 provides a visual representation of my journey in music through a "Musical map".



Figure 1 – Visual representation of my musical journey from 2016 and onwards. Map made by Nilagshana Maheswaran.

My "inner battles" to pursue music

Belonging to a family of non-musicians, music was not the obvious choice for me, especially not *Karṇāṭak* music. As a Sri Lankan Tamil, born and raised in Denmark, I grew up in an environment remote from my native roots. My father is an ardent music enthusiast who is mostly passionate about 1980s Indian film music, but who also enjoys listening to Karnatak music. However, he has never undergone any formal musical training. Although my mother is a pious woman, rooted in the Tamil culture, she does not associate herself with any form of music. Still, both my parents were keen on having me and my two siblings sign up for Karnatak music lessons under a local teacher in Denmark.

It is a general inclination for Tamil immigrant parents to enrol their children in at least one Indian fine art, because they believe it is important that their children are exposed to the Tamil culture from a very young age. One way to accomplish this is through dance, music, and literature. However, generally, they do not acknowledge arts as a serious choice of profession. My parents held the same attitude. They thought my twin sister, Mathuriga, and I would play music on the side while pursuing careers in one of the more conventional routes, such as natural or social sciences, and I believed in this, too. Over the years, however, I started to realise that music was my element, but due to the environment, I was not given a chance to nurture my musical aptitude. I, myself, did not fully recognise my musicality until much later in my teens. Still, there was something about music that spoke to me from a young age. I am reminded of a talk by the education reformer Ken Robinson:

> … The arts aren't just important because they improve math scores. They're important because they speak to parts of children's being which are otherwise untouched. (Robinson, 2013)

This was the case for me. No matter how hard I tried to ignore the idea of pursuing vina professionally, I was constantly drawn towards the instrument. Still, I went on to pursue an undergraduate degree in natural sciences, because I had no idea about how to build a vocation in music. I felt trapped between wanting to pursue music as my profession and not knowing how to nurture my passion.

I felt a dissatisfaction in my musical learning, but I could not pinpoint what was lacking. It was only later that I realised that I was stuck in a poor musical environment in Denmark where the quality of Karnatak music education was limited. There was a general lack of teaching expertise among the teachers. Most often, teachers, students, and their parents would feel satisfied as long as the student was given an opportunity to perform yearly once or twice which were reckoned to be musical progress. I speak for myself, too.

I started to become more aware of the lack of quality music education in Karnatak music in Denmark, but I felt helpless about the entire situation. At that time, I did not have the support to study music in India either. There was no one I could go to for guidance and mentorship. As Robinson notes in his talk for *Microsoft Research* (2011), it is always a "big factor" to have someone to encourage you and to find inspirational. In 2014, I had stopped my lessons from my local teacher. The year after, while pursuing an undergraduate degree in natural sciences, I started taking lessons online from S.V. Sahana, vina player and musicologist. My musical training was more serious than before, but I still did not feel any step closer to my dream of pursuing music professionally. Although I was finally affiliated with a skilful player from India, I did not see any possibilities of intensifying the training by getting direct lessons from her. Besides, I sensed that there was a lack in my playing due to improper training in the fundamentals. Then, I was not aware that it was possible to learn the basic exercises through the virtual medium, and I was not bold enough to consult my teacher. The online platform did not allow me to develop a personal relationship with her which left me reluctant to seek advice. I did not want to risk the single meaningful, musical relationship that helped me move up the ladder by "speaking out of turn". Therefore, I decided to go with the flow.

At that time, it was still not safe for me to discontinue my undergraduate studies to pursue music fulltime. I knew my only option to be guaranteed a job was to pursue a solid profession. I went to university merely for my own survival. Again, Robinson comes to my mind:

> … All of us live within frameworks of ideas and conceptions which guide our thinking and our behavior. And many of the ideas that guide us most are ones we do not know we have. They are values and assumptions that we simply take for granted. They become part of our mental view of things. They are not the things we reflect on. They are the things *with* which we reflect. Another word for that would be ideology. (Robinson, 2011).

This was me. Without being aware, I had accepted the implied stigma of arts education and convinced myself that university was the key to a secure life. I was "educated out of creativity" (Robinson, 2006).

Even though I slowly let go of the hope of becoming a musician, I spent more time on practicing vina than studying for a university degree. I rarely opened a book. I woke up early in the morning to practice and as soon as I came home from the university, I would resume where I had left. Despite the adverse circumstances which I was surrounded by, I strived to put aside at least six hours for practice daily.

"Gurukulavasa" experience

In 2016, my dream to pursue music professionally was stronger than ever when I was introduced to Karaikudi Subramanian. He had been invited to Denmark by *Geethalaya*, a dance company based in Herning, a city in central Denmark, to conduct a four-day workshop. During the workshop, I got an insight into his work at *Brhaddhvani – Research and Training Centre for Musics of the World*, a world music institute based in Chennai founded by him in 1989, and I learned about his teaching methodology *Correlated Objective Music Education and Training* (COMET). The entire workshop was a big eye-opening experience to me. His lectures filled me with optimism and a promise that my desires to learn music were valid. I was dumbfounded to learn about the emphasis given to a thorough foundation and the importance of the fundamental exercises in Karnatak music. These vital elements are neglected by most educators whom I had come across. I knew that I should not let go of this opportunity. This was the call which I had been waiting for my entire life.

After the workshop, I began taking online lessons from Subramanian in the fundamental exercises of Karnatak music, *saraḷi varisais, jaṇṭa varisais* and *alaṇkarās*, first the plain version followed by the *gamaka* version, the ornated form. But to cleanse my "impure learnt elements" which had soaked into my system after 14 years of habitual and imperfect practice, I first had to start from the very beginning of plucking and then move on to the fundamental exercises unique to the Karaikudi tradition. My conviction to pursue music as my lifetime study grew stronger. I could finally study vina at the heart of its birthplace in South India. Although it was fulfilling to be closer to my dream, it felt like being on an adventure, staying at an unfamiliar place surrounded by new people, except for my sister and my guru who I had known for six months at that time. On my first trip to India, I stayed at Brhaddhvani for three months, learning vina in the intensive *gurukulavāsa* way. I realised that being part of the Indian culture was a necessity to observe and absorb Karnatak music in its "live" state as expressed by Alan Merriam (1960: 109). According to James Kippen (2008: 152), learning the musical genre in the actual field is a crucial factor to understand the music at a deeper level which turned out to be true in my own situation as well. My three-month study at Brhaddhvani was the first time that I felt deeply soaked in Karnatak music, its culture and environment.

Alongside my periodic gurukulavasa in India, I would accompany my guru on his musical tours to America and England (see Figure 1). Every summer, he would visit Denmark to conduct workshops for the students there. During his residency, he would stay at my place. In other words, I was immersed in music in the fullest form possible, not only while at Brhaddhvani, but also at home in Denmark and while on tour internationally with my guru.

Finding my own identity

My frequent trips to India made me more disconnected from the environment and culture that I had been raised in. I could not relate to the Danish community that I was externally identified with, nor did I fit into the Indian culture which I had become more acquainted with over the years. As a second-generation immigrant, I have often dealt with the question of where I belong. I do not identify

myself as Danish or Tamil, nor do I consider myself an insider in either of the two cultures. Mark Slobin addresses this issue in *Micromusics of the West: A Comparative Approach* (1992):

> Once it was easy to say that a "culture" was the sum of the lived experience and stored knowledge of a discrete population that differed from neighboring groups. Now it seems that there is no one experience and knowledge that unifies everyone within a defined "cultural" boundary or if there is, it is not the total content of their lives. (Slobin, 1992: 2)

In *Autoethnography as Method* (2008), Heewon Chang raises the question about cultural locus which some anthropologists argue exists inside people's minds:

> … the culture-in-people's-minds perspective is advocated strongly among cognitive anthropologists who assert that culture consists of cognitive schemas or standards that shape and define people's social experiences and interactions with others. (Chang, 2008: 21)

Growing up outside of a musical community, I came to feel that I was somehow without a musical identity. Although my genetics and my inculturation were advantageous to bring me closer to Karnatak music, I did not consider myself as an insider to this tradition. I often questioned myself where I should go to feel a sense of belonging and ownership. Together with my musical expansion, my uncertainty for belonging would follow along. Such experiences as my own and questions of insider- and outsidership have been the basis for substantial discussion in the field of ethnomusicology for many decades. Marcia Herndon addresses this issue in *Insiders, Outsiders: Knowing Our Limits, Limiting Our Knowledge* (1993):

> … Exposure to music changes the ethnomusicologist, whatever his or her cultural background might be. Certainly, our fascination with the music of the "other" and the experience of doing field work also changes us, often in ways we cannot articulate. Doing the work of ethnomusicology, we both risk and dare becoming other than we were, perhaps even outsider to our own culture. (Herndon, 1993: 70)

Reflecting on my own identity, my musical upbringing has little connection to the culture in which I was raised. I started to feel more remote from the Danish

culture the more I got involved in Karnatak music. Although, it is complicated to express the changes in words, as Herndon precisely states, I often felt the change (and sometimes distance) when interacting with people who were an integral part of my life before my serious commitments to music. When Herndon narrates her experience conversing with a group of native Americans, I could see my own story come into dialogue (1993: 69):

> … All of us came, at once, to the realization that we could never go back to Indian country and be the same, because our study, our exposure to new ways of thinking, our degrees, had changed all of us forever. Nobody in that group, however, considered himself or herself to be a real outsider, either. (Herndon, 1993: 69)

The process of reflection on my own musical journey so far has led me to question the various factors, described above, that have shaped my experience and continue to influence me. My own experiences demonstrate that what makes an insider and outsider is often far more complex and complicated than we might think. Perceptions of what defines an insider or outsider can be challenged by complexities and realities of lived experience.

Mark Slobin identifies choice, affinity, and belonging as motivators and forces that shape our musical experiences (1992: 37). According to Slobin, we must make *choices* from the range of things we grow up with:

> Choices have to be made; everyone is exposed to too much to take it all at face value. After all, the root meaning for "eclectic" has to do with selection, choosiness. (Slobin, 1992: 37)

Slobin argues that our choices are not random but bound by *affinity* and "strong attractions" which leads to *belonging*. The intensity of belonging varies for each individual, depending on the situation (ibid.). From my own experience dealing with conflicts of identity and belonging, I have realised that these are notions which cannot be clearly defined. It is an organic and ongoing process which is deeply personal.

My role as a practitioner in the Karaikudi tradition

As my insight into Karnatak music expanded over the years, I started to feel closer to the tradition and its people. I no longer considered myself as a complete outsider. I also noticed gentle approvals from my guru and significant members of the Karnatak music tradition which became more apparent over the course of time. One such occasion, relevant in this context, happened in 2019 when my sister and I were presented with a vina from violinist Lalgudi Krishnan, a senior musician and direct member of the Lalgudi tradition (Figure 2 and 3). Besides the fact that the vina was presented by a prominent musician, this moment was also significant with respect to the vina being purchased many years back by Krishnan's guru and father, Lalgudi Jayaraman, one of the most eminent Indian violin maestros. As expressed by my guru (pers. comment, 2019): "This vina has been hallowed by Lalgudi Jayaraman".



Figure 2 – Lalgudi Krishnan presenting the vina to my sister and me (4th May 2019). From left to right: Myself, Lalgudi Krishnan and Mathuriga. The two forbearers of the Lalgudi tradition, Lalgudi Jayaraman and Lalgudi Gopala Iyer, are seen in the background. Photo courtesy: Lalgudi Krishnan.



Figure 3 – The vina presented by Lalgudi Krishnan. Photo by Thenuga Thevapalan.

Such instances and recognitions have had an impact on how I place myself as a practitioner of Karnatak music, and specifically my position in the Karaikudi tradition. Herndon often identified herself as a half-breed due to her Eastern Cherokee and German-English-Irish belongings. She identified her as neither an insider to Eastern Cherokee culture nor a total outsider (1993: 69): "I speak for myself; neither insider nor outsider, neither fully emic nor fully etic (Herndon, 1997: 77)". Similarly, Timothy Rice's experience conducting research on the Bulgarian bagpipe, *gaida*, resonates with Herndon's statement and provides further insight into the development of thought regarding the insider-outsider identities that preoccupy ethnomusicologists. Although a cultural insider took him "in the direction of an emic understanding of the tradition" in terms of theory and practice, his expertise in this tradition was neither that of an insider nor that of an outsider (Rice, 2008: 70). His understanding of the gaida tradition fit into neither emic nor etic, but he rather claimed it to be a mediation between the two (ibid: 71). According to him, there was a "significant gap between where he was as an outsider to the gaida tradition and where insider instrumentalists were" in spite of his musical expertise (2008: 70):

> They knew it, and worst of all I knew it, too. Bulgarians have a theory to explain this gap: How could I ever really understand their tradition when it wasn't "in my blood"? And some ethnomusicologists have a comparable theory; outsiders are forever doomed to partial understandings compared to insiders, never mind that most Bulgarians can't play the *gaida* either. (Rice, 2008: 70)

His last statement about the Bulgarians' musical incompetence, raises a relevant perspective of the insider/outsider outlook. Reflecting on my own situation, my competence as vina player in the Karaikudi tradition is more developed compared to other cultural members within the family. These cultural insiders have acquired their positionality in the Karaikudi tradition by birth, but they have chosen to either not expand their musical competence or stop after a certain point. Still, I am "doomed" to remain a partial insider in view of my background. Rice also raises the subject of how ethnomusicologists conducting research on their own musical tradition need to observe their traditions as an outsider in order to understand and explain their cultures from a critical perspective:

> Even an insider faced with a particular cultural work or performance may not interpret it in the same way as the insider who produced it and was "behind" it … All individuals operating within tradition continually reappropriate their cultural practices, give them new meanings, and in that process create a continually evolving sense of self, of identity, of community, and of "being in the world.". (Rice, 2008: 78)

This parallels Subramanian's perspective on his ethnomusicological research on his own tradition. He believes that "going beyond tradition is, in fact, inclusive of tradition, powered by tradition" (Subramanian, 2021). By "migrating back and forth" and moving away from "the narrowness of oneself", it allows the researcher to gain a better understanding of one's own tradition (ibid.). This was a prerequisite for Subramanian to study his own tradition:

> By acknowledging and exploring the musical traditions of world's cultures, the study of ethnomusicology provided the windows for 'insider-outsider' perspectives on a musical tradition. This was a 'brave new world' which began removing the cultural barriers, so to speak, in one's creativity. I could see how a person like me steeply planted in a tradition can go beyond while keeping up the spirit of it intact. This was a near impossible opportunity for a traditionalist like me from a family lineage underpinning. It removed the myth of pride in a tradition blindly … I had the opportunities to interact with various musicians and musical instruments with the pure objective of understanding the music cultures and their musical expressions. This broadened my mind and I began seeing the pitfalls as well as the strength in vina and my musicianship. (Subramanian, 2021)

In *Whose Ethnomusicology?* (1997), J. Lawrence Witzleben argues that every researcher is bound to encounter conflicts between insider and outsider perspectives, however, "their nature and scope are naturally quite different when working in a familiar culture and environment" (1997: 234). Due to my Tamil origin, I am prompted to consider myself as a partly "indigenous" researcher conducting fieldwork on my own culture's tradition despite my lack of involvement with customs and values imperative to the culture. Witzleben argues that notions such as "insider" and "outsider" are "multiplex and relative perspectives" and that most traditional musicians regard musical expertise as "the most important prerequisite to credibility" (1997: 223). I am aware that I can never become a total insider to the Karaikudi tradition, but musically speaking, I find myself fitting into a version of an insider. Herndon (1993: 67) puts forward seven types of insider/outsider possibilities[5]:

1. Scholars who are partial insiders, whether by birth, ethnicity, kinship, or early enculturation.
2. Scholars who are partial insiders, due to marriage, associations, or membership in a cognate group
3. Scholars who have access to information and/or musical performances because of the host's assumption that they are "invisible", for example, since they are women.
4. People who, by their own actions or accomplishments, are then excluded, or included, to a greater degree than before.
5. People who are perceived as being included, but who are peripheral or even marginal.
6. People who are perceived as being included, who do not perceive themselves to be included.
7. People who are partial insiders.

I would position myself in the fourth category. In view of my continuous study in the tradition (my own accomplishment), I have gradually been included as an insider. As Witzleben points out, becoming proficient in a musical tradition

[5] Directly quoted from Herndon, 1993: 67.

grants more authority in many cultural situations which has proven to be true in my case. Rice posits a similar view to Witzleben. His musical competence in gaida paved the way for him to interact with the Bulgarians at a deeper level:

> I could now enter into a dialogue with Bulgarians not just in their language but in their music and dance forms as well. Although I was no doubt an outsider ethnically, weren't they accepting me as something like an insider musically and therefore culturally? (Rice, 2008: 72)

I find resonances between his experience with the Bulgarians and my experience with the cultural insiders of the Karaikudi tradition. It was my competence on the vina that had eventually granted me acceptance into their tradition.

Herndon acknowledges that other factors play a role in how people position themselves in a cultural situation, such as gender, status, intentions, actions, context, timing, manners, and self-perception (1993: 68). In *What's the Difference?* (2008), Carol Babiracki's nuanced discussion on the performances in rural India is mainly centred on her gender identity. Although she acknowledges that other factors such as "age, status, race, language, education, physical appearance, political ideology, concepts of individual and group" contributed "interconnectedly" to her research, the gender role was most significant in her fieldwork experiences (ibid.: 202). In order to document the performances, Babiracki took up different "gender identities", such as the ungendered researcher, the female role in communal singing and dancing, and the male role in her Mundari performances on flute which, traditionally speaking, only men do (2008: 204). Inspired by Babiracki's "boldness" to take on the male role, the Mundari women followed in her steps to learn the flute, but only one woman continued to play after Babiracki had left and she would "seldom perform in public" (ibid.). The subject on restrictions pertaining to gender in the South Indian music society has long been documented by scholars like Indira Menon (*The Madras Quartet: Women in Karnatak Music*) (1999), Amanda Weidman (*Gender and the Politics of Voice*) (2003) and Harshita Mruthinti Kamath (*The Artifice of Brahmin Masculinity in South Indian Dance*) (2019). Despite women's expertise in music and dance, they had little prominence until the 20th century (Nayak, 2000: 172). In her book, Menon discusses how gender affected

the "lives of women musicians" and how they "rose out of the restrictions and prejudices of society" in the 20th century (ibid.). Although these women were admired on the concert stage, "their struggle to be accepted on the concert platform was seldom recognised" by the same admirers (ibid.). In earlier times, the Karaikudi tradition was also primarily male dominated. Although female musicians in the Karaikudi family have played a significant role in disseminating their musical tradition[6], Ranganayaki Rajagopalan and Rajeswari Padmanabhan were the first women from the tradition to enter the public platform in the 1950s. Moreover, at that time it was rare to accept female students outside of one's own family which Karaikudi Sambasiva Iyer did with respect to Ranganayaki[7]. Sambasiva Iyer adopted Karaikudi Subramanian, because he needed a male successor to carry forward the tradition which again underlines the male supremacy at that time. In my time learning from Subramanian, however, I have not encountered any barriers due to my gender. Subramanian belongs to the musical pioneers who broke the barriers of the past. It has been Subramanian's lifelong vision and mission to disseminate music to any sincere student, regardless of their caste, gender, and race as he believes in "music as a prerogative to any individual irrespective of any traditional lineage" (Subramanian, 2012). On few occasions in India, I have experienced how the gender played the principal role, but I have never been disregarded nor excluded from any musical pursuits because of my gender.

To wind up the discussion of insider/outsider thus far, I consider myself a practitioner who belongs to the *guru-śiṣya parampara*, the master-apprentice tradition, of the Karaikudi tradition. At a certain point, the vina and the Karaikudi tradition became intertwined to me. It became hard for me to think about the vina without drawing parallels to the Karaikudi tradition. In general, I now perceive music from the perspective of this tradition. Much as it feels conflicting to state, my musical identity and association with vina is now strongly bound to

[6] Lakshmi Ammal, niece of Karaikudi Sambasiva Iyer, was a highly reputed vina teacher in her hometown, Madurai. She was the first woman in the family, followed by her sisters, to teach students across race, gender, and caste (Subramanian, pers. comment, 2016).
[7] According to Subramanian, it was noteworthy that Sambasiva Iyer chose Ranganayaki, "a girl outside of his family tradition" which was "a kind of revolution" (pers. comment, 2021)

this tradition and my research has brought me even closer; getting further approvals from the members of the Karaikudi tradition as an outcome of my fieldwork has only intensified the relationship. As noted by Chang, by inside members' approval, "outsiders can acquire cultural traits and claim cultural affiliations with other cultural groups" (2008: 23). Although Subramanian had "adopted" me into his tradition long before I had even considered conducting research on this topic, my connection to the Karaikudi tradition is stronger now because of my position as both a practitioner and a researcher.

This leads to my next section on working in the field. Prior to this, I have included two figures that provide the map of South India (Figure 4) and Tamil Nadu (Figure 5).



Figure 4 – Map of India. (Source: D-maps)



Figure 5 – Map of Tamil Nadu. The Karaikudi town is part of the Sivaganga district. (Source: D-maps)

Working in the field

The major part of my research was spent in India to conduct fieldwork and to collect information about the Karaikudi tradition. As expressed by Timothy Rice, the field is the place where "insiders share views about music and musical practices" and the place where "the truth of our theory" is being tested (2008: 65). Due to my frequent trips to India, working in the field felt like I was working at home. In Jonathan Stock and Chou Chiener's collaborative chapter *Fieldwork at Home* in *Shadows in the Field* (2008), they describe two types of home fieldwork. Chiener returned to her home country, Taiwan, to study *nanguan* music while Stock's study of English folk music took place in Yorkshire, England, his home country. The authors identify that the term 'home' is open to more than one interpretation (2008: 136). In their joined study of the musical lives of a community of Bunun Aboriginals in south-eastern Taiwan, each of them experienced a sense of home in their individual ways. For example, Chiener's background in Taiwan allowed her to connect with the Bunun community through her knowledge of the food and the "music of previous decades" whereas Stock had an advantage because of their shared background in Protestantism (ibid.: 137). Witzleben's discourse on insider- and outsidership come into dialogue here: "Every researcher is an insider in some respect and an outsider in others" (1997: 223). Stock and Chiener's personal experiences of home with respect to the Bunun community demonstrates the complexity of the term. As they note: ""Home" is as constructed as the "field". It may be multiple, as we add new "homes" to older ones as our lives progress." (ibid.: 138).

On my first trip to India in 2016, it took time for me to adjust to the cultural environment: it was a complete contrast to the western settings and customs in which I had been raised. There were times where I was taken aback by the characters and the mindset of the people there. Although these matters seem insignificant, they are pivotal when working in the field and trying to establish a relationship with the culture, the fieldwork participants, and the people in general. Progressively, the place came to feel more like home to me, mainly due to my musical engagement. My previous visits had also taught me how to interact and conduct myself as a fieldworker. Apart from my familiarity with the place

and the people, our shared language brought me closer to the musical culture. Although the majority of the people in my circle are well versed in English, I noticed my knowledge of Tamil was advantageous when connecting culturally with the Karnatak music community.

My experiences from the earlier visits had prepared me on how to study the music as a "lived experience" (Titon, 2008: 43). As Jeff Todd Titon notes in *Knowing Fieldwork* (2008): "Fieldwork is no longer viewed principally as observing and collecting (although it surely involves that) but as experiences and understanding" (ibid.). Again, this path felt familiar due to my previous exposure in the culture and the music. During fieldwork, however, I was more aware of the experiences and noted down significant instances that would supplement my work whereas previously I would not give such moments further thoughts.

I was determined that my research should reflect my independent thoughts and observations on the stylistic study of the Karaikudi tradition. As a disciple in the tradition, I had already prepared myself for possible conflict of interests between myself and the members of the tradition. As Kippen notes, in Indian classical music, predominantly, a master values the loyalty of his disciple the most:

> It is the disciple's loyalty and obedience that is prized above all, and so even when it is deemed acceptable to ask general questions of an ustād [master], as I have suggested it was only after I had proved myself and earned his trust, it is still largely unacceptable to enter into a dialectic on the specifics of historical and social issues relating to music. (Kippen, 2008: 159)

Due to the insight that I gained during my gurukulavasa years, I was aware of the social order between the guru and the disciple when entering the field as a researcher. However, the respect and sense of loyalty that I feel towards my guru has grown naturally from being in his presence and by observing and absorbing his musicianship. My own experience as a disciple stands, in many ways, in contrast to Kippen's "oppressed" experience with his master. Kippen claims that even after earning his master's trust and loyalty, he was prevented from entering into discussions on music and its history which led to frustrations (ibid.: 159). His gurukulavasa narrations of learning *tablā*, a North Indian

percussion instrument, from Afaq Husain Khan in Lucknow (North India) and his relationship to his master reflect an older time which Sambasiva Iyer's presidential address (1952) also gives a sense of: "A guru is given a status equal to God and even more than that" [8]. It is likely that such attitudes are still current in the Hindustani music settings and among the practitioners whereas the Karnatak music community might have progressed in the course of time. Karnatak musician T. M. Krishna claims that opposed to the "young and vibrant" environment in Karnatak music, Hindustani musicians continue to be controlled by the musicians of the previous generations (Krishna, 2021). While I cannot speak as a representative of Hindustani music, Krishna's outlook on Karnatak music reflect my own experience as a disciple. Although Subramanian is deeply rooted in his tradition, his open-mindedness and holistic view of music[9] allowed me to ask him "bold" questions which would have been regarded as disrespectful in older times. However, I did not carry such relaxed relationships with the other participants during my fieldwork. Here, I was more cautious and would avoid questions that would provoke the fieldwork participants. As stated in the manual compiled by the Society for Ethnomusicology (1994), in order to conduct meaningful fieldwork, the researcher should first and foremost respect the participants in the research:

> Respect your informants' beliefs and traditions. You may object to attitude or behaviors on a personal level, but in your role as a researcher, do not pass judgment. (quoted in Barz et al., 2008: 40)

When entering a field distant from one's own culture, the researcher cannot expect to "transfer" his inherent thinking, customs, and standards to the participants in the field. As a researcher, Kippen is naturally bound to critically study his master's tradition and go beyond the tradition in order to "contextualize his learning and to tease out a more credible and nuanced cultural history" (Kippen, 2008: 160). At the same time, I believe it is important for the fieldworker to accept the other parties' orthodox attitude – even if it does not comply with

[8] See Appendix 2 to read the entire speech.
[9] This is also the core value of his teaching methodology COMET which will be elaborated further in Chapter 4.

one's own thinking – and learns to move forward in a "legalised" way, although it is likely to happen without the master's consent. For example, there were stages in Kippen's fieldwork where he had to "struggle silently with the moral dilemma" that he could not reveal everything about his work to his master (ibid.).

Practice as a research method

In *The Ethnomusicologist, Ethnographic Method, and the Transmission of Tradition* (2008), Kay Kauffman Shelemay points out that in the course of one's fieldwork, the researcher becomes part of the musical tradition while seeking to document the transmission process of the tradition being studied (2008: 171). According to her, the participation of the fieldworker is not in question, but it is the matter of how close one should get involved (ibid: 172). In my own case, I was already part of the musical tradition being studied, but as stated earlier the bond was strengthened throughout the research process, which made it easier to get closer involved in the field.

Shelemay is one among many ethnomusicologists who emphasises on the social responsibility of the fieldworker and the importance of musical performance and participation in the transmission process. Mantle Hood's work on bimusicality (1960) is notable in this context. Hood's points on bi-musicality[10] was seen as a defining factor of the early years of ethnomusicology. However, the concept has evolved considerably and has far more nuances in the 21st century manifestations (Shelemay, 2008: 179). Given that I had been exposed to Karnatak music since my childhood, I did not encounter conflicts of bi-musicality in the same manner as expressed by Hood. Yet, I went through a phase where I had to revisit my perception and understanding of "perfection" within Karnatak music. Prior to my training under Subramanian, I had a diverse outlook on Karnatak music. I would listen to any prominent Karnatak musicians irrespective of their musical style. My rigorous training in the Karaikudi tradition, however,

[10] Hood's maxim that the students should learn to play the music which they are studying, was predominantly addressed to Western scholars and musicians who had limited their exposure to non-Western music to "passive observation, working with informants and museum studies" at that time (1960: 55). Hood believed that it is important to make Western musicians apt to learn other traditions, specifically music traditions in the Oriental countries.

changed my entire outlook on music. Even though I was technically more confined because I was now following a particular style of playing, the training gave me a comprehensive insight into "real" musicality. I realised that my earlier loose attitude in music had, in fact, given me a narrow view of musicality and a lack of musical sensitivity. Furthermore, my training in the Karaikudi tradition has given me a completely different appreciation for the older performers. What I formerly considered unpleasant music would now evoke an appreciative sensation. Conducting fieldwork gave me an opportunity to dig deeper into the musical sounds. In that way, I did go through a phase similar to bi-musicality, but within the same musical system, Karnatak music.

Following the account of my experience working in the field, the next chapter provides a biographical account of the 'Karaikudi brothers' Subbarama Iyer and Sambasiva Iyer, Ranganayaki Rajagopalan, Rajeswari Padmanabhan, Karaikudi Subramanian and Lalgudi Jayaraman.

Chapter 3: Karaikudi vina tradition

The tradition

The *Kāraikuḍi vīṇā* tradition and style of playing is named after the town Karaikudi in the Sivaganga district (Figure 5) where the vina brothers Subbarama Iyer (1883-1936) and Sambasiva Iyer (1888-1958) became renowned artists. The duo came to be known as the "Karaikudi brothers". The brothers belong to the seventh generation of vina players. Below is given the lineage of the vina players in the Karaikudi tradition beginning from the third generation:

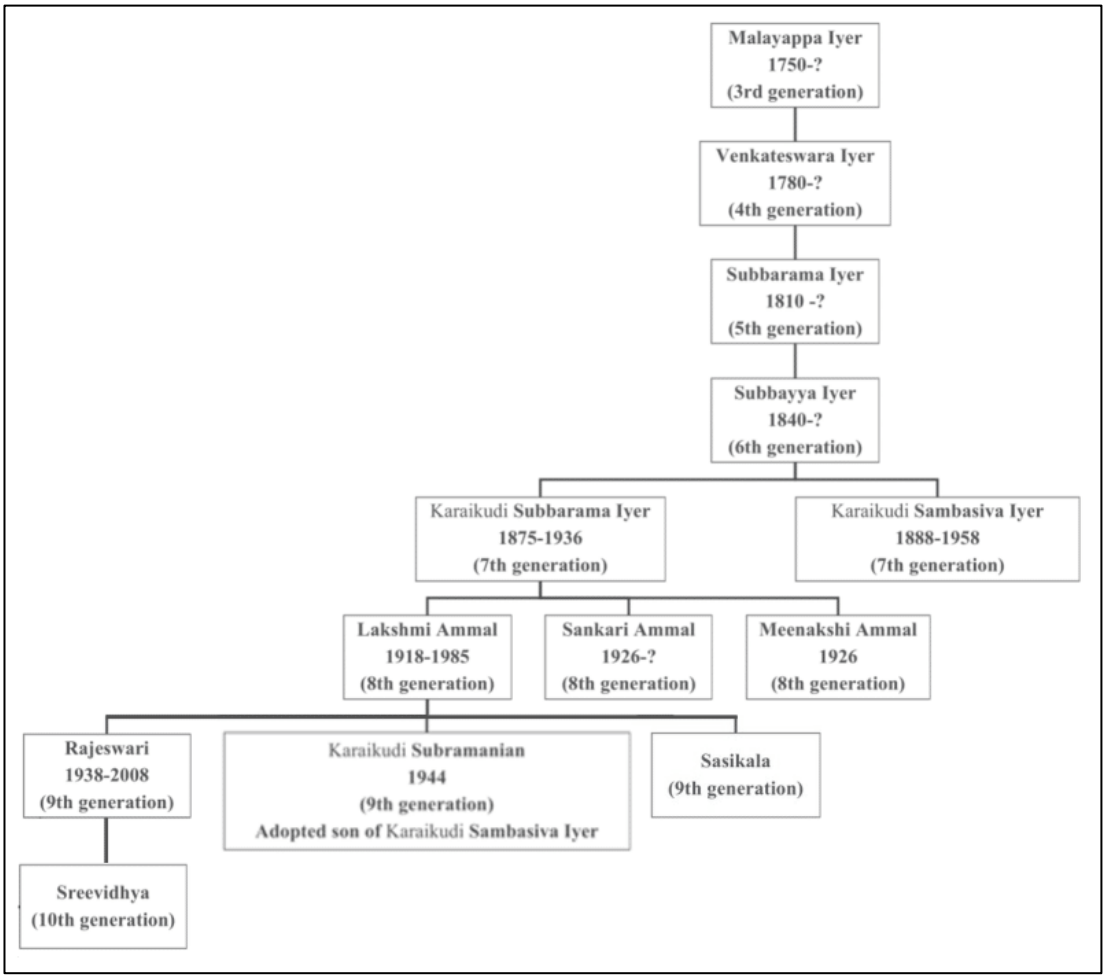


Figure 6 – The Karaikudi lineage. (Source: Subramanian, 1985)

The are no documentation of the first two generations. Only by oral records passed on by the family and through Thevasam rituals[11], is it known that there were two generations prior to Malayappa Iyer. Subbarama (5th generation) and Subbayya (6th generation) were court musician in Pudukkottai (Figure 5). Subbarama was first patronized by the king of Sivaganga and later by the king of Pudukkottai whereas Subbayya was the court musician in Pudukkottai during the reign of prince Ramachandra Tondaiman who reigned from 1839-1886. Apart from being the court musician, Subbarama was also the minister for Tondaiman (Iyengar, 1988). Both Subbarama and Subbayya were honoured with *kanakābhiṣēkam*, a gold shower, by Tondaiman (Subramanian, 1985: 15).

Karaikudi vina brothers



Figure 7 – Karaikudi Subbarama Iyer. Photo courtesy: Brhaddhvani.

[11] Annual death ceremonies devoted to the forefathers in the Hindu tradition.



Figure 8 – Karaikudi Sambasiva Iyer. Photo courtesy: Brhaddhvani.

'Karaikudi' Subbarama Iyer (Figure 7) was born in 1883 to Subbayya and Subbammal in Thirugokarnam, a village in the Pudukkottai district (Figure 5). 'Karaikudi' Sambasiva Iyer (Figure 8) was born in 1888. At the age of seven, Subbarama Iyer started his vina lessons under his father and began performing when he was 12. He was soon joined by his younger brother, Sambasiva Iyer. Subbarama Iyer held his vina vertically, in the *ūrdhva* position (Figure 7), whereas Sambasiva Iyer held his vina horizontally, in the *sayana* position, like the majority of vina players. It is not common to play in the urdhva position, but it is known that other prominent vina players did the same, such as Venkataramanadas (1866-1948) and Sangamesvara Sastri (1874-1932), both from Andhra Pradesh (Figure 4). There is no record of how Subbarama Iyer was prompted to take this posture. In his dissertation, Karaikudi Subramanian surmises that Subbarama Iyer could have taken this from his father's mode of playing (1985: 16). Subramanian claims that "tradition governs the preferences of a musician in such a family so strongly that it is hard to believe that one individual was given this unusual freedom of choice" (ibid.).

Sambasiva Iyer learnt vina from both his father and older brother. In his presidential address at the Music Academy's Silver Jubilee celebrations in 1952, he claimed that his brother was responsible for his success as a vina player and expressed his gratitude for the legacy left by his forefathers[12].

Subbayya passed away around the time his sons were rising to fame. This meant that the brothers had to find a way to fend for themselves, with music being their only way of survival. This was a greater responsibility for Subbarama Iyer since he had started a family on his own in contrary to Sambasiva Iyer who was still by himself. Things did not work their way when Subbarama Iyer was not chosen as a court musician after his father's death (Subramanian, 1985: 17).

The shift of patronage meant that Subbarama Iyer and Sambasiva Iyer had to leave Thirugokarnam. The brothers decided to accept the invitation to stay in Karaikudi under the support of some local merchants. The merchants had offered them a house in Karaikudi. Their playing attracted other merchants and musicians in the local area. The *mṛdaṅgam* player Dakshinamurthy Pillai was among those who became their closest friend and the three of them would play home concerts from afternoon till early morning hours. According to Bhuvarahan (1988), the listeners would say that Dakshinamurthy Pillai sounded like a third vina which was considered a great compliment because of the sensitivity a player requires to accompany a delicate instrument such as the vina[13]. Soon, the brothers were sought after in both Karaikudi and the nearby town and villages. Their renderings of *rāgam-tāṉam-pallavi*[14] were greatly appreciated by audiences and their peers[15] who felt that they were a perfect complement to each other. Subbarama Iyer was highly skilled in performing *niraval*, *kalpaṇāsvara* and *pallavi*[16] whereas Sambasiva Iyer was regarded a master of *tāṉam*[17] playing

[12] Appendix 2 provides a translation of Sambasiva Iyer's speech which is originally in Tamil.
[13] In earlier times, the concerts would be mic-less and due to the subtlety of the vina, there was a general opinion among musicians that only a sensitive player was capable of accompanying the vina (Krishnan, 2017).
[14] Improvisatory piece in concerts (See Appendix 1).
[15] The well-known vocalist Ariyakudi Ramanuja Iyengar learnt vina from Sambasiva Iyer for two years. Bhuvarahan writes that "the subtle gamakas in his [Ramanuja Iyengar] music, was largely due to this training" (1988).
[16] See Appendix 1.
[17] Improvisation of a raga set to a non-metric rhythmic pulse.

(Wolf, 1991: 122). The brothers were also known for certain compositions such as *Sarasīruhāsaṉa*, *Sarasa Sāmadāna*, *Varanāradha*, *Śaṅkari Nīve*, *Nā Morāla*, *Nādabindhukalādi* which had become their trademarks. They were inundated with requests to perform at temples, weddings, and other venues. The appreciations from the listeners in the locale led them to be known as the "Karaikudi brothers".

Vina player Ramachandra Iyer was another prominent musician who belonged to the vina tradition and was known as 'Thirugokarnam' Ramachandra Iyer which was his native place. Ramachandra Iyer was the grandson of Subbayya's brother, Malayappa Iyer[18] (Swaminathan, pers. communication, 2021). In his childhood days, Ramachandra Iyer lived with Subbarama Iyer before the brothers moved to Karaikudi. Some believe that the Karaikudi tradition should have been known as Thirugokarnam tradition since the family hails from this town (ibid.). Generally, the musician's native place would become their prefix, but although Subbarama Iyer and Sambasiva Iyer were born in Thirugokarnam, their popularity in Karaikudi formed the basis for their designation as the "Karaikudi brothers". The musicians of Thirugokarnam family were dedicated to the temple and known as temple musicians more than concert performers whereas the Karaikudi brothers were solely performing musicians (Subramanian, pers. comment, 2021).

Life after Subbarama Iyer

After the death of Subbarama Iyer, it is said that Sambasiva Iyer did not play the vina for the following six years (Bhuvarahan, 1988). Over the years, his concern about passing on the tradition to a worthy disciple grew. Even though he was surrounded by qualified vina performers, both within and outside of his family, he could not find a disciple who could live up to his ideals. For both Subbarama Iyer and Sambasiva Iyer, music was not entertainment, but a spiritual journey within. According to them, if an artist was more interested in

[18] Not to confuse with Malayappa Iyer from the third generation in the Karaikudi lineage (Figure 6).

pleasing the audience, the divinity of music would be gone which is also reflected in Sambasiva Iyer's presidential address (1952):

> My philosophy is that music does not exist in writing, speech, nor discussion. It is an art which should be worshipped intensely and should not be handled in any other manner. (Iyer, 1952).

Similarly, Sambasiva Iyer would not compromise his principles on a solid basic practice. In my interview with Swaminathan Subramanian, a relative of Sambasiva Iyer, he shared an anecdote of his father's remark on Sambasiva Iyer:

> My father would humorously say: "Sambasiva would always play sarali varisais and alankaras[19]. I have never heard him play anything else." (Swaminathan, pers. communication, 2021)

Although he accepted some students, none of them lived up to his expectations or could wholeheartedly stick to his tradition. It was around this time that Ranganayaki came along, followed by Rajeswari a decade after. Even though he remained to teach numerous students till his death in 1958, he only acknowledged Ranganayaki and Rajeswari as his disciples (Subramanian, 1985: 27).[20]

Sambasiva Iyer did occasionally perform in Chennai with Ranganayaki and Rajeswari. From 1952 onwards, he spent his final years in Kalakshetra.[21] The director of Kalakshetra, Rukmini Devi Arundale, had appointed him the principal of Kalakshetra, however, this was more out of respect for his art than for any administrative responsibilities. Sambasiva Iyer had been assured freedom to teach without any hindrance to his religious duties. In 1952, he was the first recipient of the Presidential award and the same year, the Music Academy in Chennai[22] awarded him with the *Sangīta Kalānidhi*.

In Karnatak music, many musicians are also composers apart from being performers and teachers. Although Subbarama Iyer had set tune to several classic

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[19] Fundamental exercises in Karnatak music.
[20] In his dissertation, Subramanian explains how Sambasiva Iyer differentiated between a student and a disciple. He writes: "a disciple was a permanent commitment while a student was a temporary responsibility" (1985: 27).
[21] An academy for arts and culture founded in 1936 by Rukmini Devi Arundale.
[22] Direct translation: "The treasure house of the art of music"

texts called *tēvaram*, none of the brothers composed new texts (Wolf, 1991: 123). However, Sambasiva Iyer would modify existing compositions by including additional *saṅgatis*[23] conforming to his style, but he did not enter into the field of composing new songs. Although he composed short folk-type pieces for children, his conviction was that one should be born as a poet to become a composer (Subramanian, 1985: 29). Richard Wolf notes that Sambasiva Iyer's decision not to become a composer shows "a reverence for the canon of compositions created and passed down by the masters before him, a sentiment shared by conservative musicians" (1991: 123). In spite of this, he did compose *ciṭṭasvaras*[24] for a number of precomposed songs which have now become an integral part of the compositions. He also composed so-called *notes*, wordless musical pieces with purely Indian solfège syllables, which originated from the British band music (ibid.).

Sambasiva Iyer's inventions

Sambasiva Iyer had more time to dedicate his time to explore and enhance different mechanisms of the vina as opposed to his elder brother due to his family commitments (Subramanian, pers. communication, 2021). Subramanian recalls from his *gurukulavāsa* days with Sambasiva Iyer how he would "meticulously work on the frets, the plates over which the strings pass and chiselling the techniques of playing vina" (ibid.). He imported strings from Germany to get the best quality for the vina. Subramanian believes that this could be one reason for the positive reception of Sambasiva Iyer's tanam playing (ibid.). Sambasiva Iyer also introduced the sound hole on the *kuḍam*[25] to enhance the sound and resonance of the instrument (Figure 9).

[23] Melodic variations in a line of a composition.
[24] Precomposed solfège's.
[25] See Appendix 1 to know about the different components of the vina.



Figure 9 – Sound hole on the main resonator. Photo by Thenuga Thevapalan.

The copper wounding machine is one of Sambasiva Iyer's biggest contributions to wind the *maṉdra* and *aṉumaṉdra*[26] strings which has since become the standard construction. He invented the machine based on the principle of cycling[27]. He would often request his students and children of his acquaintance to help wound the strings. According to Swaminathan, Sambasiva Iyer would sit in front of the machine day and night, and whenever Swaminathan went to visit Sambasiva Iyer, he would ask him to wound some strings as well (pers. communication, 2021). There was a number of models. Figure 10 shows the first model hand wheeled by his disciple, Ranganayaki. This idea of the machine was later passed on to vina player, S. Ramanathan, known as Ramjee, who also learnt vina from Sambasiva Iyer (Balasubramanian, 2016).

[26] The third and fourth main string of the vina. See Appendix 1 for further explanation.
[27] In my interview with Subramanian, he has meticulously described the mechanism of the second model (Appendix 1).



Figure 10 – Ranganayaki wheeling copper strings on the first model. Photo courtesy: Brhaddhvani.

Figures 11 and 12 shows the machine which Sambasiva Iyer would use to wound copper strings.



Figure 11 – Second model of the copper wound machine (side view). Photo courtesy: T.N. Sambasivan.



Figure 12 – Second model of the copper wound machine (front-view). Photo courtesy: T.N. Sambasivan.

Sambasiva Iyer's innovations on the instrument have now become integrated in the Karnatak music tradition. Within the Karaikudi tradition itself, they are accepted as part of the tradition (Subramanian, 2021).

Ranganayaki



Figure 13 – Ranganayaki. Photo courtesy: Brhaddhvani.

Ranganayaki was born in 1932. Her mother gave Ranganayaki for adoption to her brother, Srinivasa Iyer, who had no children of his own. Ranganayaki's aunt requested Sambasiva Iyer to teach her vina, but initially, he refused to meet her

request since Ranganayaki did not belong to a musical family, nor did she show any interest in learning music. After numerous requests from the family, Sambasiva Iyer decided to take her in, because he was hopeful that he could bring her up to his standards and ideals. Ranganayaki started her vina lessons in 1936 on *Vijayadaśami* day[28]. Her gurukulavasa took place in the traditional manner; a rigorous routine of the basic exercises daily from four in the morning till late evenings. She could only take break whenever it was necessary. Her guru made her practice several hours at a time and made sure that she practiced each set of the fundamental exercises over and over again for one year each, before she could move on to the next set. If she made any mistakes, she had to play from the beginning again. It is common that children play on a smaller size vina for comfort's sake, but Sambasiva Iyer made Ranganayaki practice on a full-size vina from the very beginning (Wolf, 1991: 125).

In 1940, at the age of seven, Ranganayaki performed her debut concert in Karaikudi. Sambasiva Iyer returned to the concert stage in 1941 accompanied by Ranganayaki which was highly acclaimed by the public. Kalki magazine published a review of the concert where it was stated that people were "mused that Ranganayaki was able to attain an unusual degree of skill at the young age of ten" (Wolf, 1991: 125). Henceforth, Ranganayaki would accompany her guru in all of his public performances.

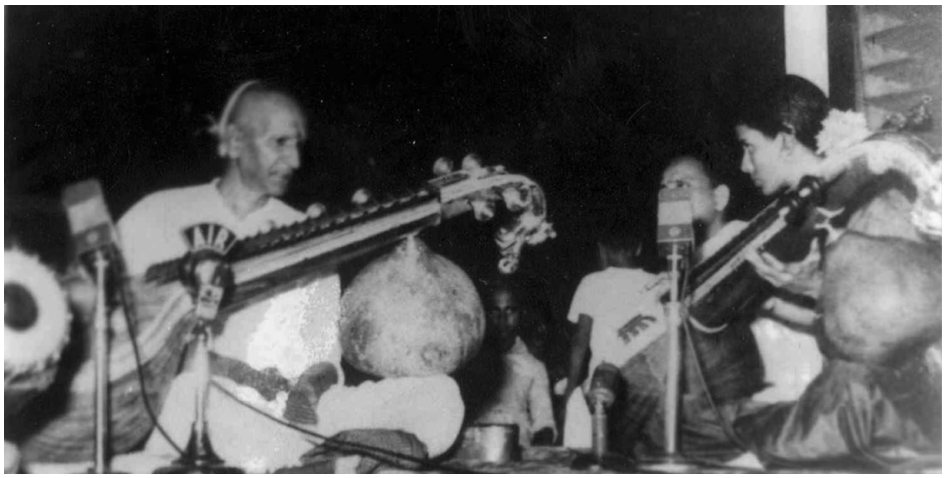


Figure 14 – Karaikudi Sambasiva Iyer and Ranganayaki. Photo courtesy: Brhaddhvani.

[28] A religious Hindu festival which falls in the Autumn season. It is a common tradition among Hindus to initiate any form of education on this day.

After Sambasiva Iyer's death, Ranganayaki performed solo concerts around India. Along with her performance career, Ranganayaki also taught vina to students at the Music Academy in Chennai for 10 years[29].

Rajeswari



Figure 15 – Rajeswari. Photo replenished by Stephanie Githa Nadarajah. Photo courtesy: Brhaddhvani.

Rajeswari was born in Madurai in 1939 to Lakshmi Ammal (the third daughter of Subbarama Iyer) and D. K. Narayana Iyer. Rajeswari was not initiated into Karnatak music in the systematic gurukulavasa way. Instead, she began her lessons by learning short songs. This was due to her position as the daughter in a traditional musical family. She absorbed what her mother taught to her students and could easily play the lessons taught by her mother to the students. Lakshmi Ammal was a passionate teacher and had dedicated her entire time to teach students (Venkatraman, pers. communication, 2021). However, she did not make any special efforts to teach her daughter which was the same way she had learnt from her own father, Subbarama Iyer, and how she taught all her children, except for her youngest daughter, Sashikala (Wolf, 1991: 125). In his childhood days, Swaminathan would occasionally observe Rajeswari's practice session when she visited Thirugokarnam. According to him, she was a very serious

[29] The year is unknown.

student who rarely did other activities than practice: “I remember her very well. She would never come outside. She would always sit and play” (Swaminathan, pers. communication, 2021).

In 1944, during one of Sambasiva Iyer’s regular visits to see his niece, Lakshmi Ammal, he spotted Rajeswari’s musicality. Subsequently, he requested Lakshmi Ammal to send her daughter to him for training. In 1945, Rajeswari started her vina training under Sambasiva Iyer, but it did only last for a year before she had to return home. In 1948, she continued her studies under Sambasiva Iyer and stayed with him till 1957. Although Rajeswari had been playing since she was a child, Sambasiva Iyer made her start with the basic exercises. In contrast to Ranganayaki, she was polishing the lessons which she had been introduced to by her mother. When she reached the advanced stage and began learning compositions, there were often occasions where Sambasiva Iyer would appreciate her creative touches to the compositions (Wolf, 1991: 126).

Rajeswari made her debut performance in 1949 at Perambur Sangeetha Sabha. Soon she and Ranganayaki would perform together with Sambasiva Iyer for his concerts. They both were regarded as his prime disciples.

After the death of Sambasiva Iyer, Rajeswari accepted the offer from Kalakshetra to teach vina at their institution alongside her performance career. She taught there for more than thirty years.

Subramanian



Figure 16 – Subramanian. Photo courtesy: Museum Collection Berlin (West).

'Karaikudi' Subramanian, Sambasiva Iyer's grandnephew and younger brother of Rajeswari, was born in 1944 in Madurai to Lakshmi Ammal and D. K. Narayana Iyer. Like his older sister, Subramanian did not receive formal lessons as a child, but he would absorb the teachings through is mother's students. Subramanian expressed that music has always been a part of his life and that he had a strong bond with the vina from his childhood days (pers. communication, 2021). All the children of Lakshmi Ammal would play vina, but Subramanian had shown more interest than his siblings. Since Sambasiva Iyer did not have any children on his own, he adopted Subramanian in 1957. In Indian classical music, it is a common belief that a musical tradition is carried forward by a male successor. At that time, Subramanian was the only male vina player in the family who was pursuing music seriously, hence, he became the natural choice for Sambasiva Iyer. The adoption ceremony took place in June 1957 (Figure 17).



Figure 17 – Adoption ceremony in 1957. A 12-year-old Subramanian is sitting in-between Sambasiva Iyer and his wife. Subramanian's father (standing next to the pillar) and maternal grandmother (the wife of 'Karaikudi' Subbarama Iyer) can be seen in the background. Photo replenished by Stephanie Githa Nadarajah. Photo courtesy: Brhaddhvani.

Subsequently, Subramanian started taking vina lessons from his granduncle. His daily practice routine would start at five in the morning, and afterwards, he would go out to collect flowers for Sambasiva Iyer's morning *pūja*[30] which he would also take part in every morning and evening[31]. After the daily puja, Subramanian would resume his vina practice. Sambasiva Iyer made sure that Subramanian would practice between eight and ten hours a day. For Sambasiva Iyer, music came first and everything else was secondary, even Subramanian's education. At times, he would make Subramanian practice vina during the school hours which meant he would miss school. Subramanian could sense that his adoptive father was not keen on letting him go to school and preferred him to pursue music as his profession (1985: 34). Subramanian's first public

[30] Religious rites performed in the mornings and evenings.

[31] Sambasiva Iyer was a highly pious musician: he would dedicate both the mornings and evenings for religious activities. He would not sacrifice his religious duties on any account. Playing vina was a musical worship to him.

performance took place at the temple during the *Kapāli* festival[32] in Chennai where Sambasiva Iyer also performed his last concert along with Rajeswari. At the end of the concert, Sambasiva Iyer told Subramanian to conclude with a Vedic chant taught by him.

After Sambasiva Iyer's death, Subramanian went back to his family in Madurai. He continued to learn from Rajeswari, mostly compositions. Subramanian earned a degree in Chemistry (B.Sc.) and English literature (M.A.). Alongside his job, he taught vina to local as well as foreign students who came to study vina for a shorter period. In the following years, he started to perform concerts with Rajeswari and Ranganayaki while also giving solo performances. In 1975, he began on his doctoral studies in Ethnomusicology at Wesleyan University, Connecticut.

In 1989, Subramanian founded the music institute *Brhaddhvani – Research and Training Centre for Musics of the World* together with S. Seetha, vina player and musicologist. After years of research, he developed his own teaching methodology *Correlated Objective Music Education and Training*[33]. When I asked Subramanian whether his teaching methodology had originated from his gurukulavasa experience with Sambasiva Iyer and his strong conviction in proper fundamental training, he expressed the following (2021):

> It is in fact my conviction too from my rigorous training under him [Sambasiva Iyer] in the fundamentals, observing and experiencing my mother teaching her students, my own experience in teaching and finally my doctoral study in Ethnomusicology which made me experience different musical traditions including learning Japanese Koto. (Subramanian, 2021)

Having thrown light on the Karaikudi tradition the next section gives a brief account of the Lalgudi tradition.

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[32] A nine-day annual festival between mid-March and mid-April for Lord *Kapalīśvara* and Goddess *Karpagambāl*, another form of Lord *Śiva* and his consort Goddess *Pārvati*, respectively.
[33] Explained further in Chapter 4.

Lalgudi tradition

The *Lālguḍi* tradition is named after the town Lalgudi, district of Thiruchchirapalli (Figure 5), which is the native place of the Lalgudi family. The tradition goes back six generations where the majority of musicians are violinists[34].

The section is centred upon Lalgudi Jayaraman, given that his performance of *Śaṅkari Nīve* form part of my performance analysis[35].

Figure 18 provides the lineage of the Lalgudi family.

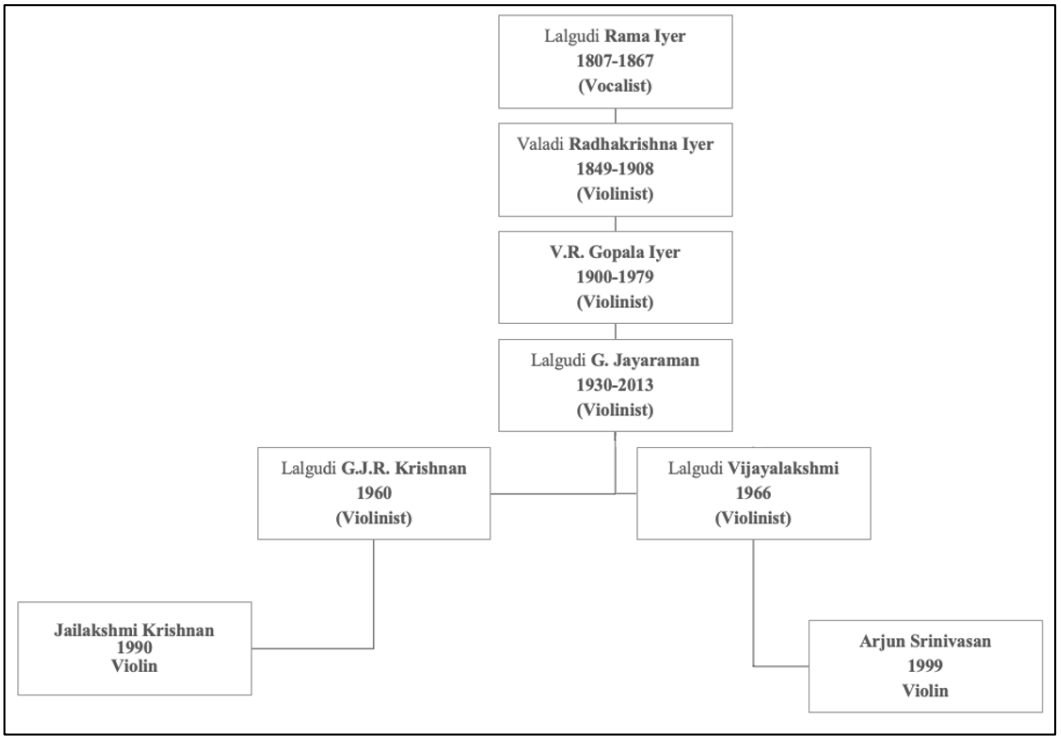


Figure 18 – The Lalgudi lineage. (Source: Devnath, 2013: x)

[34] The Lalgudi family belongs to the lineage of disciples of Tyāgarāja (1767-1847), one of the foremost Karnatak musicians and composers. Lalgudi Rama Iyer learnt directly from Tyāgarāja.
[35] See Appendix 3 for a detailed account of the Lalgudi style.

Lalgudi Jayaraman



Figure 19 – Lalgudi Jayaraman. Photo courtesy: Devnath, 2013.

'Lalgudi' Gopala Iyer Jayaraman was born in 1930 to V. R. Gopala Iyer and Savitri Ammal in the village Edayattumangalam, a district near Lalgudi town. Born into a family of musicians, Lalgudi Jayaraman was exposed to music from his childhood days (Devnath, 2013: 53). In his biography *An Incurable Romantic* (2013), an anecdote between Karaikudi Subbarama Iyer and a three-year old Lalgudi Jayaraman is shared:

> So it was that once veena vidwan [virtuoso] Karaikudi Subbarama Iyer, bouncing the three-year-old on his chest sang, 'Ta da na.' The boy spontaneously translated the phrase into swaras – 'Ni da pa.' Subbarama Iyer immediately sat up. Shaking his head appreciatively, he commented to Kandasamy Bhagavatar, 'He is very smart.' (Devnath, 2013: 55)

Lalgudi Jayaraman performed his debut concert in 1942 at the Lalgudi temple together with his father. Subsequently, he was taught how to play accompaniment for vocal music. Every Friday, musicians such as Salem Desikan, vocalist and vina player Kalyanakrishna Bhagavatar, and mrdangam player Poovalur

Venkatarama Iyer would visit the family for intimate musical sessions. Gopala Iyer would seize this opportunity to make Lalgudi Jayaraman play accompaniment and afterwards help him improve the techniques (Devnath, 2013: 83). Soon, he would accompany senior vocalists such as Ariyakudi Ramanuja Iyengar, M. M. Dhandapani Desikar, G. N. Balasubramaniam, Madurai Mani Iyer, and Semmangudi Srinivasa Iyer. Lalgudi Jayaraman was held in high regards for his ability to accurately recreate the phrases sung by the main performer on the violin, irrespective of the complexity of the phrase. Alathur Subbier of the "Alathur brothers" once expressed that Lalgudi Jayaraman would throw "back with absolute confidence whatever is thrown at him" (Devnath, 2013: 104). He was acknowledged for his ability to keep his own tradition intact when performing solo and to follow authentically the main performer when playing accompaniment (Subramanian, 2010: 19).

Besides performing Karnatak concerts, Lalgudi Jayaraman took up other music related projects. One such project was *Jaya Jaya Devi*, a *bharatanāṭyam*[36] themed operatic ballet on the female Goddess *Śakti* for which Lalgudi Jayaraman had composed the music. The musical premiered in 1994 in Washington (Squires, 1994).

The *Violin-Vēṇu-Vīṇā* ensemble, which consist of a violinist, flutist[37] and vina player each, was another musical project created by Lalgudi Jayaraman. This included Lalgudi Jayaraman on the violin, N. Ramani on the flute, and Trivandrum R. Venkataraman on the vina. Lalgudi Jayaraman envisioned this combination because of the individuality of each instrument – bowing, blowing, and plucking (Krishnan, pers. communication 2021). Furthermore, this amalgamation of instruments led to three different octaves: the flute in upper range, the violin in middle range and the vina in the lower octave range (ibid.)[38].

[36] Classical dance of South India
[37] *Vēṇu* is Sanskrit for flute.
[38] This ensemble received a positive reception and is carried out by artists to this day (Krishnan, pers. communication, 2021).

Lalgudi compositions

Lalgudi Jayaraman composed various *kṛitis*, but mostly, he is widely known for his compositions of *varṇas* and *thillāṉas*[39]. Once, he was asked why he predominantly composed such musical pieces to which he replied: "The Trinity[40] has given us such a vast number of kritis and succeeding artists have as well. What more is there for me to contribute?" (Vijayalakshmi, 2017). He had an innate fondness for varnas and thillanas because of the scope for both rhythmical and melodic leeway allowed by these forms. Lalgudi Vijayalakshmi, daughter and disciple of Lalgudi Jayaraman, notes that many of his father's compositions embrace *svarākśaram*[41] in a subtle way without distracting the listener from the *bhakti*, the emotion, of the composition (ibid.).

Following the accounts of the performers of the Karaikudi tradition and Lalgudi tradition, the succeeding section go deeper into different perspectives on tradition.

[39] See Appendix 1 for explanation on these two types of musical pieces.
[40] Tyāgarāja, Śyāmā Śāstri (1762-1827) and Mudduswāmi Dīksitar (1775-1835) are regarded as the 'Trinity of Karnatak music' (Nijenhuis, 2011).
[41] The syllables of the text correspond to one or more notes.

Perspectives on tradition

The concept of tradition is the core to my research enquiry, mainly with respect to the preservation and transmission of the Karaikudi tradition from one generation to the next. Although it is a concept that is widely used in music, musicologists find it challenging to give one single definition to 'tradition'.

According to David Coplan, tradition is sustained by a "symbolically constituted past" which is perpetuated into the present (quoted in Wade, 2009: 183). Bonnie Wade notes that "the key idea is that a tradition links the present with the past" (ibid.). A similar view is expressed by Karaikudi Subramanian:

> To be traditional, the prerequisite is that continuity be established … The important criterion for traditionality is that the object handed down passes from one generation to the next. In other words, through transmission, a thing of the past permeates the present and stretches itself into the future. In such a passage of time, whatever is traditional accumulates certain norms and materials as well as operative techniques. (Subramanian, 1985: 1)

Tradition in Karnatak music

In Indian classical music, the tradition is transmitted through the *guru-śiṣya parampara*, the teacher-student apprenticeship. The disciple follows the master's *pāṭāntara*, school of teaching, although the significance of this mode of learning has declined in some schools over the course of time (Krishnan, pers. communication, 2021). Tradition is defined by the Sanskrit word *sampradāya* which symbolises the imparting of "accumulated knowledge" from the guru to the disciple (Subramanian, 1985: 2).

In *Working with Masters* (2008), James Kippen highlights the importance of the bond between the master and the disciple, particularly in Indian classical music:

> … The importance given to musical inheritance in India means that, despite recordings, books, and music degrees at schools and colleges, entering into the master-disciple relationship is still regarded as the sine qua non for true musical understanding. (Kippen, 2008: 155)

In his presidential address (1952), Sambasiva Iyer expresses his concern about the youth's lack of care for style[42]. The speech reflects his highly orthodox view on tradition and style: he was against changes in musical grammar and did not welcome any sort of "fusion". According to him, the grammar should be the primary aspect in any music.

There is a common belief among Karnatak musicians that music goes "beyond analysis". As mentioned earlier, Sambasiva Iyer strongly believed that "music does not exist in writing, speech nor discussion" (Iyer, 1952). Srikumar Subramanian underlines this point in his dissertation *Modeling Gamakās of Carnatic Music as a Synthesizer for Sparse Prescriptive Notation* (2013):

> The dominant pedagogical practice involves a listen-and-imitate loop between a teacher and student, with the teacher offering corrections or alternatives wherever necessary. Teachers, or "gurus", are revered in the tradition and such one to one interaction is the canonical way to learn Carnatic music. (Subramanian, 2013: 72)

Yung identifies traditionality in East Asian cultures as generally "inherited, treasured, or followed" (2019: 3). The traditional performers believe that the past carries "immeasurable wisdom", and therefore, they take the responsibility to preserve the past through education. According to Yung, the performers hold such reverence towards the tradition and their predecessors that they are hesitant and unwilling to "rebel openly" (ibid.).

Tradition and style

According to Richard Wolf, style is generally discussed "in relation to" social and historical orders (1991: 118). Generally, scholars identify 'style' as an outcome of key elements which have been sorted out from a "universe of possibilities" (ibid.: 119). In Karnatak music, style comprises the way in which a technique is performed. Imbibing a style requires a specific mode of training. It is expected that the traditional performer abides by the style. Wolf, however, argues that in South Indian music, style cannot be strictly defined, because style

[42] See Appendix 2 for the translation of Sambasiva Iyer's speech.

as a custom is not based on key features but is rather flexible and subject to change (ibid.).

Tradition in a broader perspective

In *Tradition, authenticity and context* (2006), Huib Schippers notes that concepts such as tradition is "applied with ambiguous or even contradictory meaning" (2006: 333). Bell Yung supplements this argument:

> … The term [tradition] does not seem to have been defined rigorously: the meaning and implication of "traditional" (or indeed, "tradition") in traditional music are not always clear, and sometimes misleading. Like the term "music", its subcategory "traditional music" is assumed to be understood by all and need not be explained as a concept. (Yung, 2019: 1)

In order for a tradition to "stay alive", it must be perpetuated. Apart from passing on musical materials to the preserver of a musical tradition, Schippers claims that "a complex of thoughts and approaches to music are handed down from teacher to student", which is the case for both written and unwritten traditions (2006: 335). In his view, the teachers generally hold a conventional stance towards their own tradition: "they will praise the past and express concern about the future, criticising young musicians for a lack of knowledge or respect for the tradition" (ibid.). Schippers, however, discourage this idea since it would mean that all oral traditions would have declined in the course of time, which is not the real case.

Tradition and creativity

Heather MacLachlan states in *Innovations in the Guise of Tradition* (2008) that the continuity of a tradition is attributed to its "malleability":

> Traditions are usually thought of as being unchanging rituals handed down from previous generations that gain their power from their connection to the past. It is clear, however, that traditions continue because they are *not* set in stone. Their very malleability allows them to adapt to changing circumstances, and thus to survive. (MacLachlan, 2008: 182)

According to Subramanian, a musical tradition is subject to an organic form of change as a result of a "selection process" by the individual performer. Through

this process of selection, the carrier of the tradition "exhibits individuality" (1985: 1). He expresses that "change is inevitable", and as long as the practitioner implements "responsible changes", they are welcome. Such changes, in his point of view, would "in fact contribute to the newness in the tradition" (pers. communication, 2021). Fang et al. (1981) express a similar view by stating that "traditional music has developed, it has great vitality, it is not static" (1981: 6). They argue that the individual is the mediator of the tradition, which is supplemented by Richard Taruskin's statement in *Tradition and Authority* (1992): apart from preserving, tradition should "adapt and enrich what is sustained" (1992: 315).

According to Adelaida Reyes Schramm, "tradition and innovation not only coexist, but co-occur, where these not only contrast with but complement each other in contexts marked by great disruption" (1986: 99). Similarly, Yung argues that traditional musicians rarely perform exactly like the forebears of the tradition. He claims that performers do not just "parrot" their predecessors, but they contribute with their own creativity and individuality (2019: 12). In some cases, the individuality is subtle and "subconsciously produced" whereas some contributions may be obvious as a "result of deliberate and interactive discussion among a group of people". Yung, furthermore, argues that traditionality and creativity are two concepts that are "mutually opposite but complementary". He connects the relationship between traditionality and creativity with the yin-yang duality, however in a dynamic way, and explains that each half expands or contracts according to the specific musical genre. He notes that "the yin half constantly instills creativity into the yang half, which absorbs the new elements into the larger yang half of traditionality" (ibid.).

Tradition and authenticity

Authenticity is another concept that is generally associated with tradition which Simone Krüger identifies as constantly open to change and "never finally fixed" (2013: 96). According to Wade, authenticity is easily "paired with" tradition (2009: 183):

> Ideas about authenticity emerged in relation to folk culture, and even when they develop about something without that connection, they generally involve a link to tradition or at least to some idea about "the past". (Wade, 2009: 185)

Generally, authenticity bears an implied sense of goodness. The word is given a positive connotation and reflects "correctness" and "moral justness". Musically speaking, authenticity is another term for "historically correct" and "placed in the original context". Schippers, however, brings a counterargument for this standpoint by stating that the purpose of any artform is unlikely to replicate the past (2006: 337). Schippers believes that authenticity is "an elusive and particularly laden concept" that can be defined widely with even contradictory meanings in some contexts (ibid.: 341). For instance, in the popular music world, authenticity means "being true to oneself, irrespective of models or traditions" which stands in contrasts to the "classical" perception of tradition and authenticity (ibid.).

Transmission of tradition

In *The Ethnomusicologist, Ethnographic Method, and the Transmission of Tradition* (2008), Kay Kauffman Shelemay presents three modes in which the fieldworker is involved in the transmission process of a musical tradition: *preserving*, *memorializing*, and *mediating* (2008: 177). She claims that "the very process of studying any musical tradition is tantamount to participating in an act of preservation" (ibid.: 178). This is true in my case as well. I consider the performance study an opportunity to expand my own musical knowledge of the tradition and at the same time as a means to preserve the tradition. According to Shelemay, preservation does not only concern older works of the tradition, but it is a present notion (ibid.).

Chapter 4: Performance analysis

The performance analysis is divided into two parts. The first part is an analysis of *Sarasīruhāsaṉa Priyē*, a Sanksrit composition by Puliyūr Doraisvāmi Iyer and includes individual performances of Karaikudi Sambasiva Iyer, Ranganayaki Rajagopalan, Rajeswari Padmanabhan and Karaikudi Subramanian. In the performance by Sambasiva Iyer, he is being accompanied by Ranganayaki and Rajeswari on the *vīṇā*. The second analysis consists of two individual performances of Subbarāya Śāstri's Telugu composition *Śaṅkari Nīve* performed by Karaikudi Sambasiva Iyer and Lalgudi Jayaraman. Sambasiva Iyer is again being accompanied, however, due to the poor quality of the recording, it is hard to tell whether it is one or two additional vinas. The followings points will be analysed[43].

- Slight variations within the same kind of ornament
- Spurita technique
- Pulling technique
- Sliding technique
- Interpretative details with respect to particular svaras and phrases
- Instrumental vs. vocal
- Tempo
- Use of main strings and lateral strings
- Vibrato

In the first performance analysis, each variation will be labelled "Varation X", except for the "opening statement" of *Sarasīruhāsaṉa Priyē*.

In order to get a deeper understanding of the nuances in the six performances, and the stylistic features of the individual performer, I self-learnt the six performances. After learning each performance, I did a joined recording of my playing along with the original recording[44].

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[43] These points follow those used in Subramanian's comparative analysis for his doctoral thesis (Subramanian, 1985: 154).
[44] See Appendix 6.

Prior to the analysis, I give a brief account of the process of learning and analysing the six performances.

Process of learning and analysing

In ethnomusicological research, performance practice has long been one form of methodology. Such approach is encouraged by scholars to bring the researcher closer to the musical culture that is being studied. Apart from acquiring performance skills in the musical culture, John Bailey states that the "learning to perform" approach also impacts the fieldworker's "role, status, and identity" and their "post-fieldwork period" (Witzleben, 2010: 148). In her ethnographic study of the Aboriginal lullabies in the Yanyuwa community (1999), Elizabeth Mackinlay approached her research in a similar fashion by studying the lullabies through performance practice, their themes, and the textual contents. She claims that "an integral part of understanding the Yanyuwa tradition for both insiders and outsiders is possessing knowledge about song" (ibid.: 102). In my own study, the performance practice plays an integral part to understand the nuances and the individuality of each of the six performances. By approaching the performances as a performer by learning to play each piece myself, it has allowed me to "trace" the changes among the performers in the same tradition and to understand the differences between two musical traditions that belong to the same musical system – the *Kāraikuḍi* tradition and *Lālguḍi* tradition. Furthermore, the performance approach has given me further insight and relationship to each piece. This mode of analysis has helped me to access certain knowledge about the tradition which would have otherwise been unknown to me. In Wim van Zanten's performance study of *tembang Sunda* in West Java, he attributes his knowledge about the "song texts, tuning systems, musical structures, ornamentation, and performance practice" to the efforts of his musical involvement (Witzleben, 2010: 140). Zanten argues that in order to "build models relevant to the music-making", the researcher needs to be aware of the musical practice (ibid.). Reflecting on my own process, I was able to build a suitable transcription model due to the work put aside for the performance practice.

In *Autoethnography and participant-observation in a cross-cultural artistic research* (2020), Adilia Yip explains how her autoethnographic approach as a participant-observer was integral to her examination of West African balafon music practice of the Bobo and Bamana tribes. She identifies two important factors in order to get closer to the performance practice: *being* in the culture and *engaging* in the practice (2020: 151). Although Yip experienced "communication barriers" and "conflicts in the understanding of music between teacher and the foreign learner", she highlights the significance of the physical engagement and how such contact is "grounded in human encounters that require a thorough understanding of mindsets, traditions, rituals, languages, and social participation" (ibid.: 150). My study differs in two ways from Yip's research project: 1) I am conducting research in a familiar field, Karnatak music, and a tradition which I have been part of for five years, 2) my analysis is based on pre-recorded performances. However, my experience of engaging myself with each performance resonate with Yip's story of how her physical involvement gave her greater insights into the performance practice. If I had examined the performances by mere listening, I would not have discovered the nuances of each performance in the same manner as I did from learning to play each piece on the vina. During the process of learning the six pieces, I discovered the individuality of each performer.

Correlated Objective Music Education and Training

My ability to self-learn a composition is due to my training at Brhaddhvani in the teaching methodology COMET, acronym for *Correlated Objective Music Education and Training*. The teaching methodology was developed by Karaikudi Subramanian as a means to approach music education in a holistic manner. By learning through the COMET method, the student systematically and objectively learns both the melodic as well as the rhythmic principles of Karnatak music in a "step by step method" (Subramanian, 2020). Furthermore, the student learns to correlate different musical styles both within Karnatak music and in a global context, in other arts (e.g., poetry), education, and "complementary musical applications such as therapy". Another core element of COMET is the graded curriculum from kindergarten to "quality-oriented higher education that

finally leads to self-learning, research and applications of music in other disciplines" (ibid.). The training I have received thus far in this methodology has given me competence to grasp musical styles within and outside the Karaikudi tradition.

Self-learning process

Due to my five years of apprenticeship with Subramanian, learning his composition was the most straightforward one for me. Although Subramanian's rendition has its challenges with respect to the fingering techniques, I felt familiar with the "sound of his rendition", which was a strong indicator for me of my own positioning within the Karaikudi tradition and of the space I occupy as a musician, student, and performer within Karnatak music more broadly. The other five performances, however, were a greater challenge to face. For performance analysis 1, I started with learning Sambasiva Iyer's performance, followed by Ranganayaki, Rajeswari, and Subramanian, given that Sambasiva Iyer and Karaikudi Subbarama Iyer are regarded as the originators of the Karaikudi tradition (Subramanian, 1985: 188). Although the four performers belong to the same musical style, each performer has attained their own individuality which I discovered in the process of learning the performances. At a skeletal level, the phrases might sound the same, but by going through the recordings line by line, I discovered the differences in how each performer has interpreted particular phrases.

It was a whole other challenge to learn Lalgudi Jayaraman's rendition of *Śaṅkari Nīve* compared to Sambasiva Iyer's. The instrumental techniques on the violin were unfamiliar to me and at times, I experienced the limitations for rendering particular phrases on the vina. In order to bring an "authentic" vina rendition of Lalgudi Jayaraman's piece, I had to compromise on certain fingering techniques pertinent to the Karaikudi style which I did not experience during the process of learning the three performances by the Karaikudi performers. In a similar way to how Timothy Rice had to recontextualise his mental image of "bagpiper's fingers" in order to produce the "complexity and variety of ornaments" on the *gaida* that had first seemed perplexing (2008: 68), I found myself

negotiating the violinist's fingers and having to "translate" the techniques using my "vina player fingers".

The quality of the recordings was another issue while learning the performances. Subramanian's rendition was the only one that had been recorded in studio environments while the other recordings were live concert performances. The biggest challenge was to learn Sambasiva Iyer's *Sarasīruhāsaṉa Priyē*: the recording must be from either the late 1940s or early 50s. At a few places, the recording is truncated. Besides, the performance consists of three vina players, hence, sometimes it was hard to figure out which one of the "sounds" belonged to Sambasiva Iyer. Given the fact that he is the main performer, I assumed that his vina was the most audible one. Whenever there was a contrast in phrase or fingering techniques, I would transcribe based on the most audible vina sound. Due to these defects in his recording, it was challenging to analyse and transcribe the performance at certain places. It is likely that I have misconceived some phrases and also missed some nuances. The condition of the other four performances were comparatively better which made it easier to "listen and learn" from.

Symbols and abbreviations

In order to understand the process of the analysis, the reader should have a basic background information on Karnatak music, vina, and the playing techniques of vina, especially the techniques pertinent to the Karaikudi style. This information is available in Appendix 1. A brief account of the Lalgudi style can be found in Appendix 3. In Appendix 4, I provide the central points in transcribing Karnatak music compositions and explanatory remarks on the two performance analyses in this study. Appendix 5 provides a step-by-step guide to using the online notation platform Patantara. The transcriptions of the six performances are included in Appendix 6 with a link to the audio files of the six performances. To give a better overview of the analyses, each line is numbered in the notation. In that way, it is easier to refer to a particular line.

The names of the performers are abbreviated to their initials as seen in Table 2.

Table 2 – Initials of the performers.

Performer	Initials
Karaikudi Sambasiva Iyer	KSI
Ranganayaki Rajagopalan	RR
Rajeswari Padmanabhan	RP
Karaikudi S. Subramanian	KSS
Lalgudi G. Jayaraman	LGJ

Table 3 explains the abbreviations used in the notation and Tables 4 and 5 give an overview of the signs used to describe the fingering techniques[45].

Table 3 – Abbreviations.

Abbreviations	Meaning
P	Pallavi
AP	Anupallavi
C	Caranam
SS-1	Svara-sahithyam 1
SS-2	Svara-sahithyam 2
X-Hold	The line is not completed "textually" but is cut in the middle and is either elongated with a pause or a set of improvisatory phrases to fill the tala cycle. **P 1 Hold-1**: the first line of pallavi is either being held or improvised on for the first time. **P 1 Hold-2**: the first line of pallavi is either being held or improvised on for the second time.
X x.x	Capital X stands for the section and the small x's represent the line and sangati, respectively. **AP 1.2**: the second sangati in the first line of anupallavi.
X x.x.x	When the same line is performed differently, but the variations do not differ to such extent that the line can be labelled as a new sangati, the third x means that there is a slight melodic variation in that particular sangati. **C 3.2.2**: the second variation of the second sangati in the third line of the caranam.
P ending	The concluding section of pallavi.

[45] The signs in Tables 4 and 5 are taken from Subramanian's dissertation with his permission which he created for the purpose of his own performance analyses. I have altered a few signs and also added two new ones: ravai and the "no tala" symbol.

Table 4 – Signs used to describe the left finger techniques.

Signs used to describe the left finger techniques	
→	Slide. This indicates any left-hand finger, but generally it is either index finger, middle finger, or both of them together that slide along the frets. The arrow appears *below* the svaras in the ascending mode. Example: S m → The arrow appears *above* the svaras in the descending mode. Example: → m g If the arrow is placed before a note and does not connect to any previous notes, it means the slide is not starting from a particular note. Example: P →
V	Spurita. Connecting two svaras while ascending. Example: m P V This means that the index finger is on *m* fret while the middle finger hammers on the *P* fret
Λ	Connecting two svaras while descending. A right finger pluck, followed by a left finger middle pluck. Example: Λ m G This means that after the right finger pluck on *m*, the *G* is sounded by a left finger pluck
∿∿∿	Split finger/brikka. Generally, the fingering technique used for this effect is a combination of left-hand finger pluck, slide and spurita. When the svara group involves a higher note (with respect to the starting svara), then it is a slide, half step down from the starting note, quickly followed by a spurita. If this continues (in case of a larger svara group) on the successive svaras in a scale degree, it produces "a sparkling effect"
V R	Ravai
V ∿∿	A mild vibrato. In this context, vibrato means a rapid variation in pitch where the actual tones are not distinguishable
⌣	A pull from a lower svara to higher svara
⌢	A release from higher svara to a lower svara after pulling up that note

Table 5 – Signs used to describe the right finger techniques.

Signs used to describe the right finger techniques	
	Sarani string
	Panchama string
	Mandra string
	Anumandra string
	Collective use of all the four main strings
	The first main string sarani is plucked
	The second main string panchama is plucked
	The third main string mandra is plucked
	The fourth main string anumandra is plucked
	Lateral strings are strummed together
	Pakka sarani is plucked individually
	Pakka panchama is plucked individually
	Pakka anusarani is plucked individually
	No tala

Performance analysis 1: Sarasīruhāsaṉa Priyē

The intention of the first analysis, PA-1, is to examine the performances with an analytical approach and with focussed attention on the music to understand the individuality of each player. I have used graphic signs to indicate the techniques used by the individual performer, such as *spurita*, *jāru*, ravai, pull, use of side- and main-strings. However, I do not intend to provide a complete overview of all the fingering techniques used in each performance. There are more layers in each performance than what I have presented in my transcriptions. I have constrained myself to the most "obvious" details, such as the choice of fingering technique, notable variations in the same phrase, and individual interpretation of a certain phrase. It would be complex to give a visual demonstration of every detail that happens between the notes. Secondly, it is a taxing process to examine and since I am dealing with a diverse audience whose primary discipline is not Karnatak music, I am inclined to think that too many details could be exhausting and complicated to go through for the reader as well. My purpose is to highlight only the significant stylistic changes by the performers. For example, when a certain phrase can be played in two different ways, e.g., jaru or pull, it is necessary to highlight the technique with the help of a symbol. If the *gamakas* of a particular phrase are too complicated to visualise, and if it does not contribute in a major way to the analysis, I have not marked that specific phrase.

I have condensed my analysis of the right finger technique to highlight which strings are being plucked, either separately or simultaneously. Since it is compulsory to strum the tala strings on every first, fifth and seventh beat in *ādi tāḷa*, I have not marked these places in the notation either. Whenever the performer does not strum the tala strings, it is indicated with a symbol (see Table 5).

Due to the scope of this study, the following analysis does not cover the left finger stopping technique, a technique discovered by Subramanian. It seems that this technique is predominantly used by him whereas Ranganayaki and Rajeswari have not used this in their own performances of *Sarasīruhāsaṉa Priyē*.

About the composition

Sarasīruhāsaṉa Priyē is a Sanskrit *kṛiti* tuned to the *rāga nāṭa*. The raga includes R_3, which is the enharmonic note of G_1. The svarasthanas of the raga are:

- Saḍja
- Ṣaṭśruti riṣabha (R_3)
- Antara gāndhāra
- Śuddha madhyama
- Pañcama
- Catuḥśruti dhaivata
- Kākali niṣāda

For the notation of the performances, I am using the 12-sthana Roman letter format with no subscript: *S r R g G m P d D n N*. Ergo, R_3 is noted as *g*. However, in practice, the note is sung as *ri* and not *ga*.

The kriti is set to adi tala. On the vina, the lateral strings are strummed on the first, fifth and seventh beat to emphasise the tala cycle.

Analysis

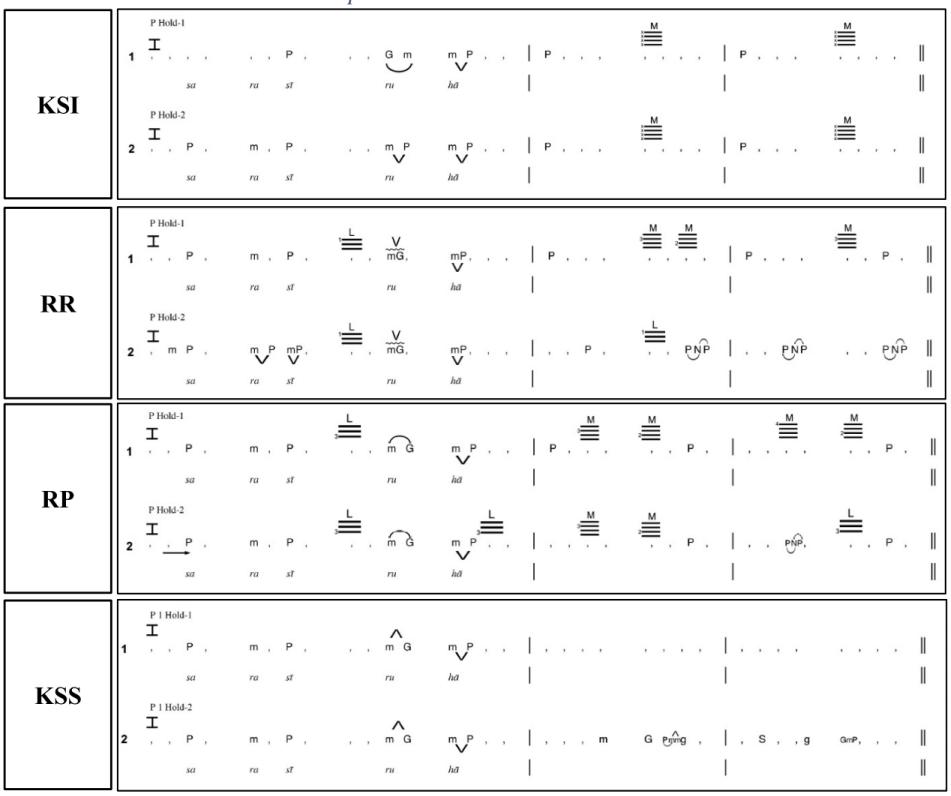
At a skeletal level, there is an agreement in the phrases between the four players, but the variations lie in the "ornamental level" of the phrases. I intend to throw light on these variations in the following sections.

Opening statement of the pallavi and anupallavi

In the pallavi and anupallavi, each of the four performers start the sections by holding the first line twice. KSI's recording (Audio 1) is truncated in the beginning so it sounds as if he skipped the first two syllables *sara*. On lines 1 and 2, the four performers elongate *hā* in different ways (Example 1). KSI, RR, and RP (Audio 1, 2, and 3) fill the gap by playing the note *P* and the main strings alternatively: KSI (Audio 1) uses the main strings in a "relaxed" fashion, whereas RR and RP's approach (Audio 2 and 3) is more extensively. KSS (Audio 4) does not use any main strings for the first or second line of the pallavi. In the pallavi, KSI (Audio 1) repeats *P Hold-2* in the same way as the first line

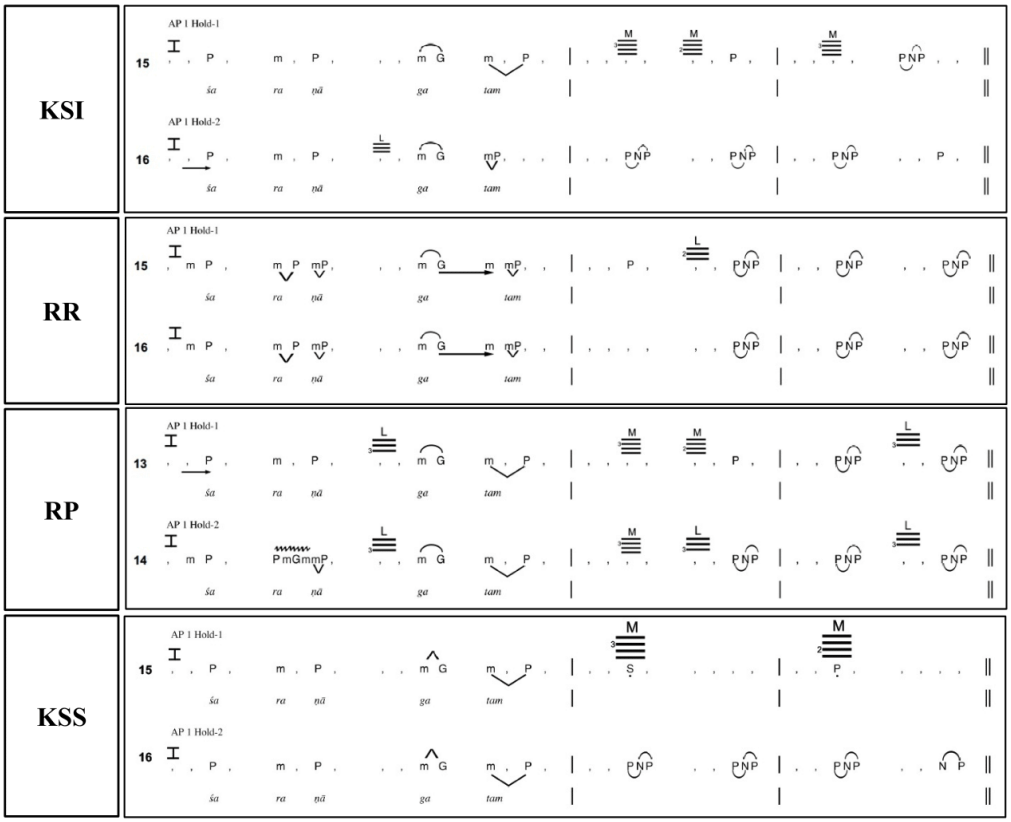
while RR and RP (Audio 2 and 3) add a pulled *PNP* the second time. KSS (Audio 4) elongates *hā* with a series of phrases in an alapana manner.

Example 1 – Variations in "P Hold".

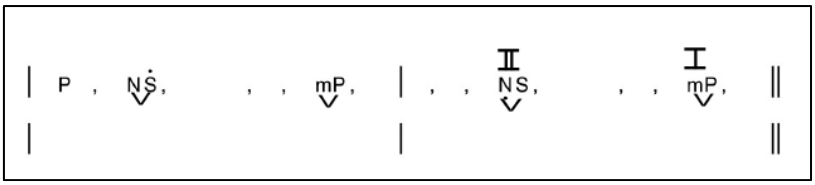


All four performers start the anupallavi section by elongating *śaraṇāgatam* by applying a pull for *PNP* (Example 2). There is an overall consensus among the four players, however, the number of repetitions of *PNP* differ between each player. While KSI, RR, and RP (Audio 1, 2, and 3) play *PNP* in the first two lines of anupallavi, KSS (Audio 4) only plays it the second time (line 16). Furthermore, he reverses the pull in the last phrase unlike the other three.

Example 2 – Variations in "AP Hold".



RR (Audio 2) plays an additional sangati (lines 17 and 18) as part of the opening statement of anupallavi unlike the other three artists.



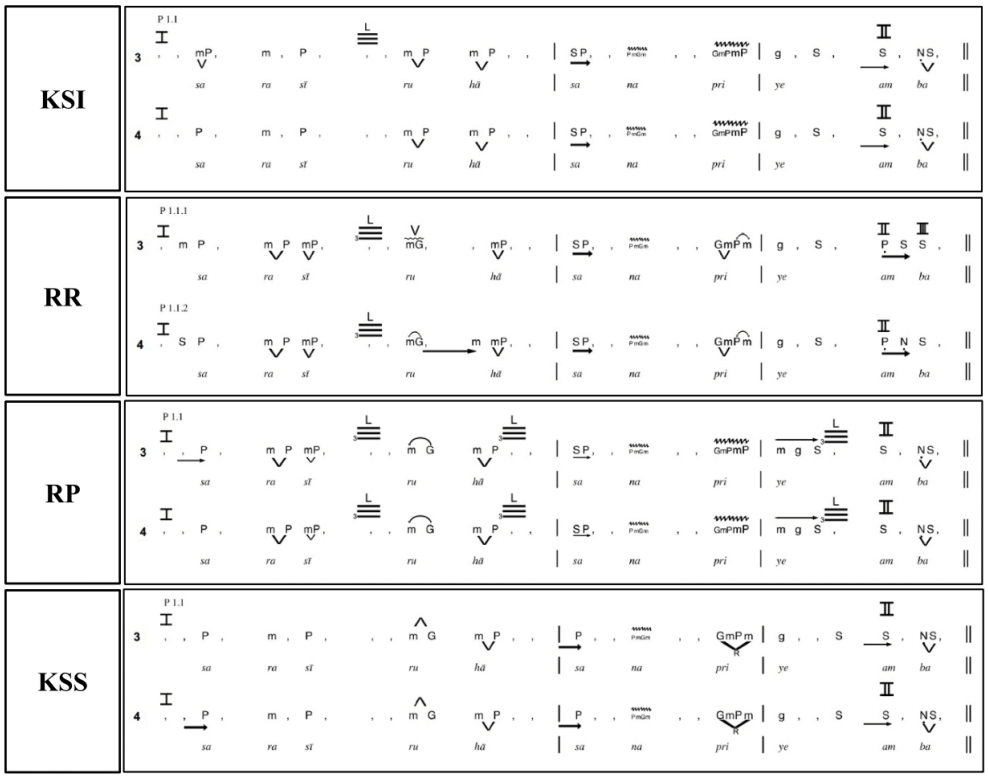
Additional sangati by RR in "AP 1 Hold-2".

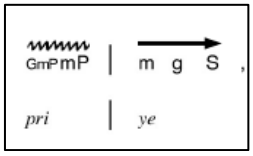
Variation 1

The choice of fingering techniques for the opening line of the pallavi *sarasīruhāsana priyē amba* differ between the four performers. In the first segment, RR and RP (Audio 2 and 3) agree on a downward pull for *ru* (Example 3). In the first three repetitions, RR (Audio 2) vibrates the syllable whereas RP (Audio 3) pulls definitely throughout. KSS (Audio 4), on the other hand, separate the fingers for the syllable. KSI (Audio 1) also separates the finger, but he plays ***mP*** *mP* for *ruhā* (*sarasī**ruhā***) while the other three play ***mG*** *mP*. In the

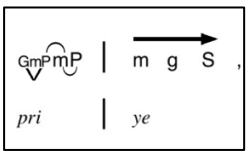
second segment of the same line, there is a conformity between KSI, RP, and KSS (Audio 1, 3, and 4) who choose a separating technique for ***pri****yē* whereas RR (Audio 2) chooses to pull (Example 3). KSI and RP play the phrase identically (*GmPmP*). KSS (Audio 4), however, cuts the last note in *P 1.1* (*GmPm*), lines 3 and 4, but in the following repetitions, he plays similar to KSI and RP (Audio 1 and 3).

Example 3 – Variations in the opening line. Note how RR vibrates on "ru" the first time as opposed to the other three performers.





KSI, RP, and KSS



RR

Variation 2

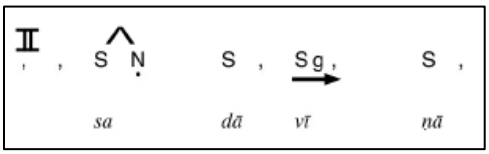
Another conformity between KSI, RP, and KSS (Audio 1, 3, and 4) is the ending phrase *amba* in the pallavi. The three of them execute a spurita unlike RR (Audio 2) who keeps the notes plain. The same approach is also observed in *C 2* where KSI, RP, and KSS (Audio 1, 3, and 4) go for a spurita technique for the ***sa*** syllable in *dīnavat****sa****lē* while RR (Audio 2) pulls instead.

Variation 3

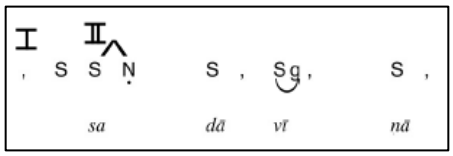
RR (Audio 2) deviates from the other three performers by giving ¼ of a count additional pause before playing *hā* (*sarasīru**hā***): the syllable lands on the second sub-beat of the fourth count in *P 1.1.1*, *P 1.1.2*, *P 2.1*, and *P 2.2* (lines 3, 4, and 8-14). The other three performers play the syllable on the first beat of the fourth count.

Variation 4

In the second line of the pallavi *sadā vīṇā*, KSI, RR, and KSS (Audio 1, 3, and 4) apply a jaru on ***vīṇā*** whereas RR (Audio 2) pulls.

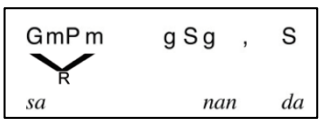


Gliding technique used by KSI, RP, and KSS



Pulling technique used by RR

In *P 2.2*, KSI, RP, and KSS (Audio 1, 3, and 4) separate the fingers on *sadānanda*, while RR (Audio 2) pulls instead.



KSI, RP, and KSS

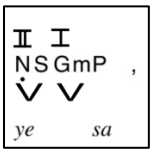


RR

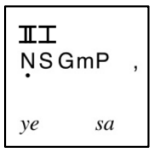
In the concluding sangati of pallavi, the three of them (Audio 1, 3, and 4) also conform in handling *ṆSGm* (*sada**yē***) with two consecutive spuritas: *ṆS* on the second string and *Gm* on the first string. This is a characteristic Karaikudi technique and preferred by the exponents of the tradition[46]. RR (Audio 2), on the

[46] The "two-string spurita technique" appears in several other compositions unique to the Karaikudi tradition, for example in the pallavi of *Sarasa sāmadāna*, the anupallavi of *Evari māṭa*, anupallavi, the caranam of *Kanugoṇṭini*, and the caranam of *Padavi Nī*. These kritis are composed by Thyagaraja.

other hand, plays the phrase without the technique: *Ṉ* on second string, and *SGm* on first string (line 12, 14, and 37).



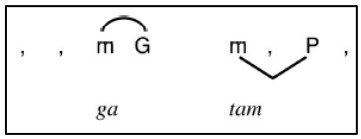
KSI, RP, and KSS



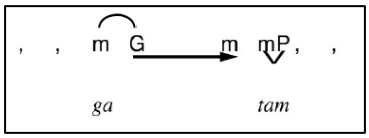
RR

Variation 5

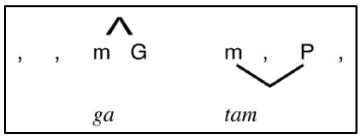
In the first line of anupallavi, *śaraṇāgatam* (*AP 1*), KSI, RR, and RP (Audio 1, 2, and 3) play a downward pull from *m* to *G* in *gatam*. RR (Audio 2) delays *tam* (*śaraṇāga**tam***) with ¼ of a count so it lands on the second sub-beat of the fourth count. KSS (Audio 4), in contrast to KSI, RR, and RP (Audio 1, 2, and 3), does split finger for *mG*.



KSI and RP

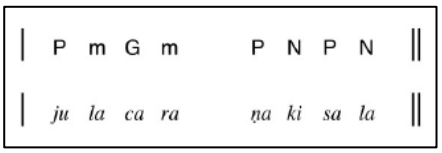


RR

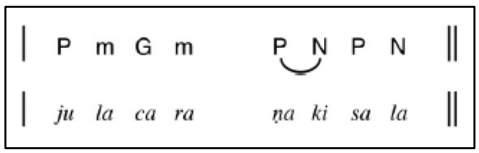


KSS

KSI, RP, and KSS (Audio 1, 3, and 4) conform in their way of treating *GmP-NPN* in *AP 1* (*caraṇa kisala*): they play both the *N* svaras on the fret while RR (Audio 2) pulls the first *N* in *P*.



KSI, RP, and KSS

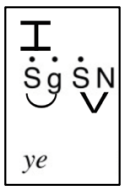


RR

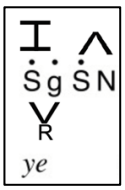
Variation 6

In the anupallavi section, the phrase *GmPm gS* for *māmava* is rendered by the four of them, however, in different combinations. While KSI, RR, and RP

(Audio 1, 2, and 3) play *GmPN Pm* for *mañjula* at some point of the anupallavi, KSS (Audio 4) fully omits the phrase. In the second variation of *caraṇa kisalayē* (*AP 1*), KSI, RR, and RP (Audio 1, 2, and 3) pull *ġ* in *ṠġṠN* (***ye*** of *kisala**yē***) whereas KSS (Audio 4) applies the ravai technique.



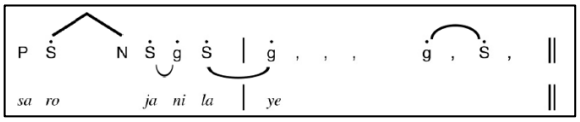
KSI, RR, and RP



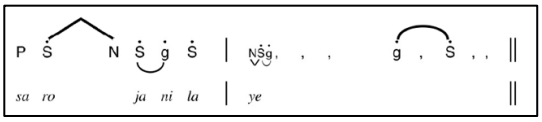
KSS

Variation 7

In the second part of the anupallavi *sarōja nilayē*, each player interprets the phrase differently. In *AP 2.1*, all four of them pull from *Ṡ* to *ġ*, however, RR and RP (Audio 2 and 3) adds a spurita before the pull unlike KSI and KSS (Audio 1 and 4) who keep the transition plain.



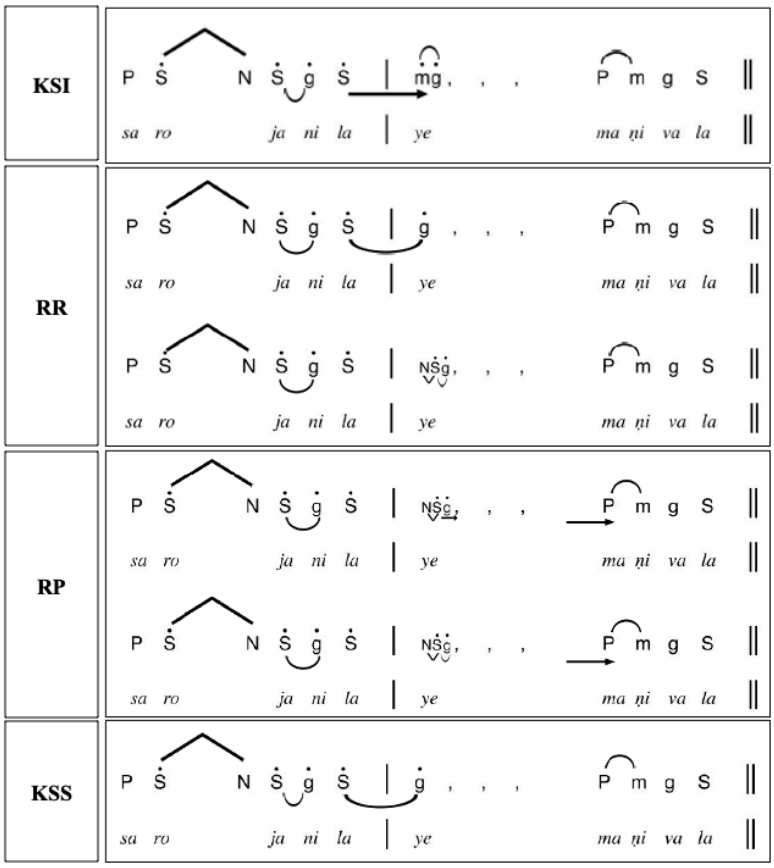
KSI and KSS' approach to "sarōja nilayē".



RR and RP's approach to "sarōja nilayē".

In *AP 2.2*, KSI and KSS (Audio 1 and 4) glide from *Ṡ* to *ġ*. RR and RP (Audio 2 and 3), again, add a spurita before the glide. KSI (Audio 1) touches *ṁ* before landing on *ġ* after the glide while KSS (Audio 4) does a subtle pull in *ġ* after the glide (not marked in the notation). KSI's version of *AP 2.3* (Audio 1, lines 32 and 33) is similar to his *AP 2.2* (lines 30 and 31), whereas RR and KSS pull (Audio 2 and 4) in the third variation of *AP 2*. RR (Audio 2) adds a spurita the second time and RP (Audio 3) glides the first time but pulls when repeating the line (lines 27 and 28). Example 4 shows the variation in *AP 2.3* between the four performers.

Example 4 – Variations in "sarōja nilaye" in AP 2.3.

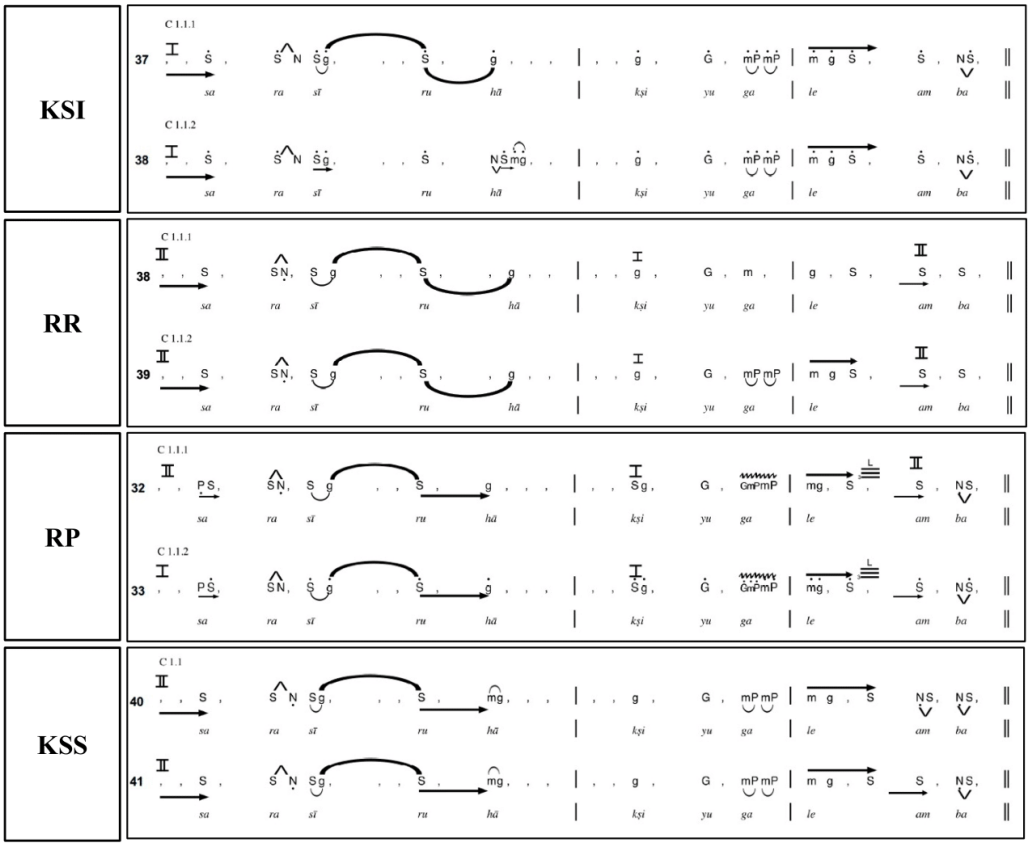


Variation 8

In the first line of the *caraṇam*, *sarasīruhākṣi yugalē amba*, the four players approach the beginning segment differently. In *C 1.1.1* of KSI's rendition (Audio 1, line 37), he ornaments *hā* with a pull from *Ṡ* to *ġ* while he lifts it up to *ṁ* the second time. However, it sounds like his accompanying artists on the vina (RR and RP) play *mg* the first time already. Furthermore, KSI and RP (in her own rendition) play the line at the upper octave (Audio 1 and 3) while RR and KSS (Audio 2 and 4) remain in the middle region. RR (Audio 2) delays the note for *hā* with ¼ of a count. RP's rendition (Audio 3) resembles KSI's *C 1.1.1* (Audio 1), but she glides from *S* to *g* instead of pulling (line 32 and 33). KSS' rendition (Audio 4, lines 40 and 41) resembles KSI's *C 1.1.2* (Audio 1), but he sticks to the lower region. In the second half of the first line, the handling of *kṣi yugalē amba* differ between the players. KSI and KSS (Audio 1 and 4) play in a relatively similar fashion with slight variations in terms of spuritas and "swift glides" (Example 5). They both play *mP mP* for *ga* in *yu**ga**lē*. RP (Audio 3)

varies by playing *GmPmP* using the separating technique, but she matches KSI and KSS (Audio 1 and 4) by adding a spurita at *amba*. RR's *C 1.1.1* (Audio 2, line 38) differ in the second part for *ga* in *yu**ga**lē*. Besides, she does not use the spurita technique for *ba* in *amba* like the other three performers.

Example 5 - Variations in "C 1".



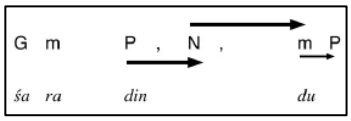
Variation 9

The anupallavi-pallavi-caranam transition varies between each artist. KSS (Audio 4) is the only one who plays a short alapana before proceeding to the caranam (line 38 and 39) whereas the other artists solely use the main strings and lateral strings for sustenance and effects.

Variation 10

In the third section of the caranam *śaradindu sundara vadanē vimalē*, RR, RP, and KSS (Audio 2, 3, and 4) play *mP* for the *du* syllable of *śaradin**du*** whereas KSI (Audio 1) plays an elongated *P*. RR (Audio 2) plays similar to KSI once (Audio 1, line 45). RR and RP (Audio 2 and 3) split the fingers on *mP*. KSS

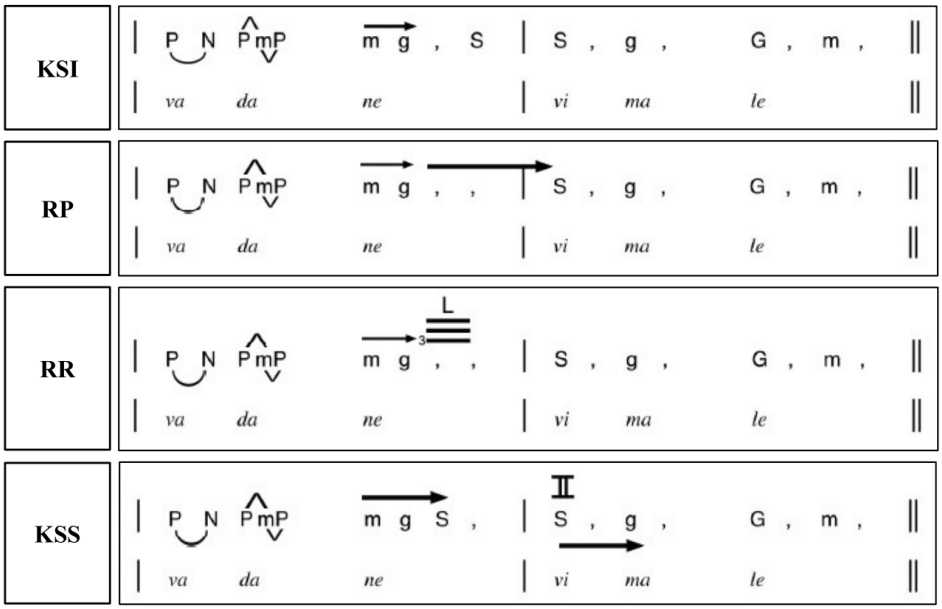
(Audio 4) connects *din* and *du* (*śara**dindu***) by adding a reverse glide from *N* to *m*, followed by a pulled *m* and lands on *P*. The pull is not marked in the notation.



KSS' approach to "śaradindu".

In the second half of the line, the four performers play *vada* (***vada**nē*) in the same manner, but KSI and KSS (Audio 1 and 4) approach *nē* (*vada**nē***) with the note *S* at the end while RR and RP (Audio 2 and 3) play the phrase without *S*. The handling of *vimalē* differs between each of the four performers. While RR and KSS (Audio 2 and 4) add a glide – however for different notes – KSI and RP (Audio 1 and 3) treat the phrase plainly with a gentle pull (Example 6). KSS (Audio 4) also adds a pull before the glide, however, I have only marked the phrase with a glide, because the pull is more complicated to visualize in the notation.

Example 6 – Variations in "vadane vimale" between the four performers.

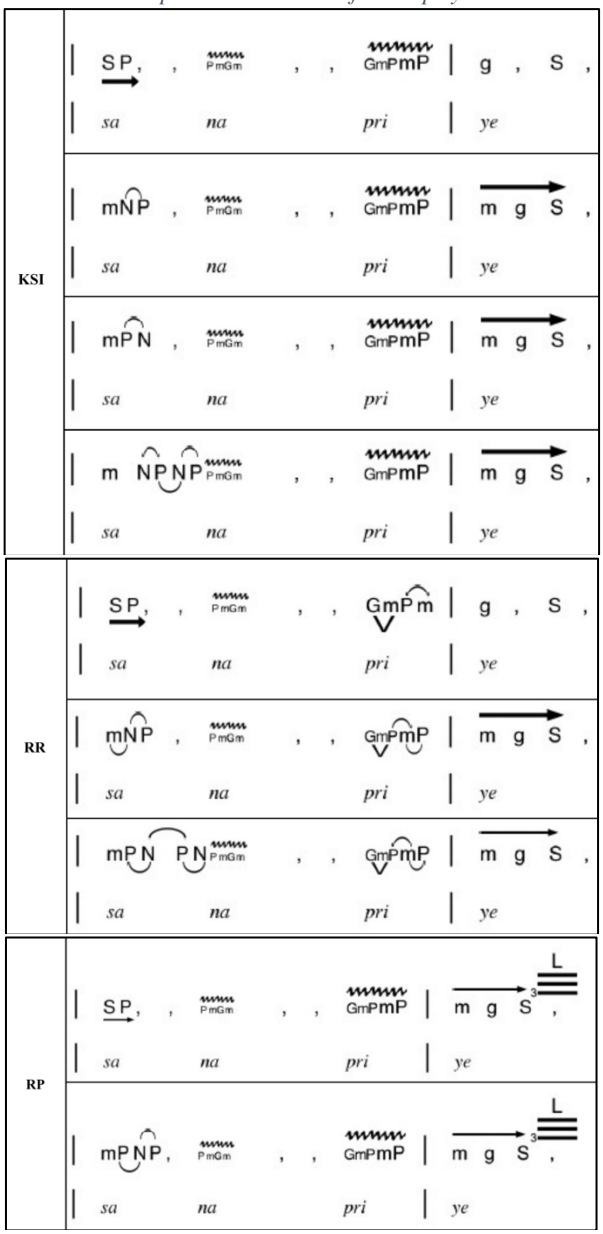


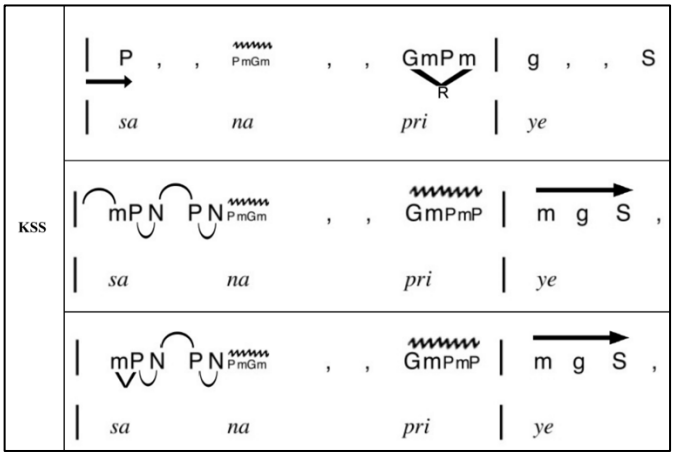
Variation 11

In the pallavi, each player treats *sanapriyē* differently. While KSI (Audio 1) gives four variations for ***sana**priyē* (Example 7), RR and KSS (Audio 2 and 4)

give three variations and RP (Audio 3) stick to two variations. However, there is an overall conformity in the sangati between the four players.

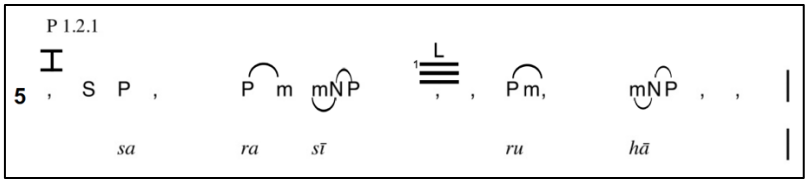
Example 7 – Variations of "sanapriyē".





Variation 12

In the pallavi and anupallavi, RR (Audio 2) repeatedly plays an additional note on the second sub-beat of the first count. This does not occur in the other three renditions.



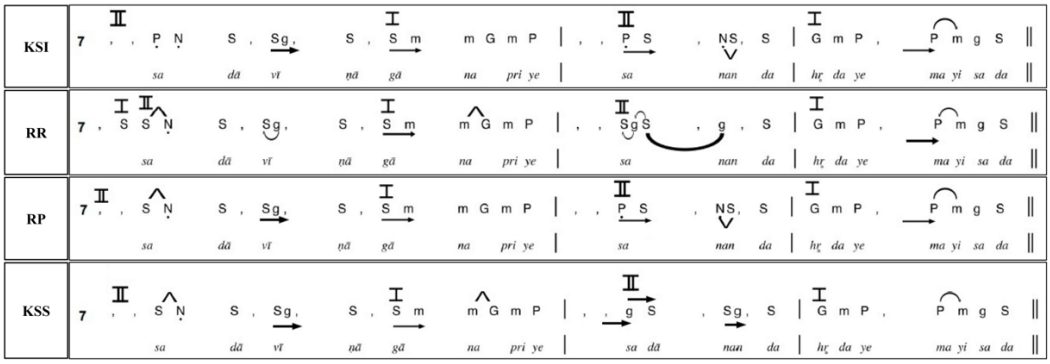
Additional note on the second sub-beat of the first count by RR.

RR (Audio 2) also deviates from KSI, RP, and KSS (Audio 1, 3, and 4) by omitting the fast phrase of *caraṇa kisalayē* (*G m P N GmPNṠġṠN*).

Variation 13

Each player renders the second line of the pallavi differently. As seen in Example 8, there is conformity between KSI and RP (Audio 1 and 3), except for the opening: KSI (Audio 1) plays *ṖṆS* while RP (Audio 3) plays *SṆS*. In addition to the extra *S* in the beginning, RR (Audio 2) interprets *sananda* with a pulled *SgS*. Similarly, KSS (Audio 4) treats the phrase with a glide from *S* to *g* and again back to *S*. Furthermore, KSS (Audio 4) is the only one who plucks to every syllable of *sadānanda* while the other three artists skip the pluck for *dā* (*sa**dā**nanda*) which make it sound as *sānanda* (Example 8).

Example 8 – Variations in P 2.1

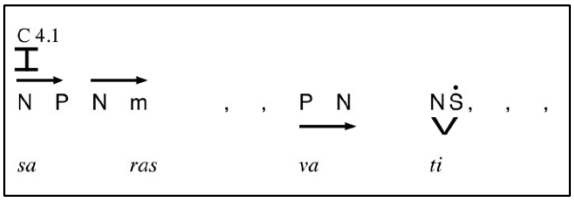


Variation 14

In *C 3.2* (*C 3.2.1* and *C 3.2.2* in RP's rendition), the phrase *PN ṠġṠN Pm, (sundara)* is treated in the same way by all four performers. RP (Audio 3) gives two additional variations for *sundara*: 1) *NṠN, Pm* (line 40) using the ravai technique and 2) *NṠġṠN Pm* (line 41) in the same manner as *C 3.2* (line 39), but without *P* in the beginning.

Variation 15

In the fourth line of the caranam *sarasvati*, KSS (Audio 4) adds an additional variation in *C 4.1* which is two backward glides in *N P N m* (line 50). This is not rendered by the other three artists.



KSS' additional sangati for "sarasvati"

RR and RP (Audio 2 and 3) do not add an additional phrase for *sarasvati*, but they both glide from *S* to *P* to *Ṡ* (lines 51 and 52 for RR and lines 45-47 for RP).

Separating technique

KSI, RP, and KSS (Audio 1, 3, and 4) use the spurita more extensively compared to RR (Audio 2). In this analysis, apart from the commonly applied "*jaṇṭa*-stress" technique, spurita also includes the other separating techniques

such as brikka and ravai. RR (Audio 2) uses the separating techniques less frequently compared to the others. When there is a choice between pulling and separating the fingers, RR (Audio 2) generally chooses to pull. For example, in *P 1.1* and *P 1.2* (line 3-6), RR pulls *P* in *m* unlike the other three performers who apply a brikka. Still, RR applies janta in many places, for example to fill the gap in *C 4-Hold* like KSI, RP, and KSS (Audio 1, 3, and 4).

Sliding technique

The sliding technique occur less frequently in the four renditions. Subramanian notes that many vina players use sliding more often than pulling since it "brings in a quality of smoothness and continuity" (1985: 178). In the Karaikudi tradition, greater importance is given to pull than slide due to its tonal precision. Most of the slides applied in the four renditions occur between smaller intervals. Occasionally, the individual performer slides from one octave to another. In *C 5.1*, KSI, RR, and RP (Audio 1, 2, and 3) glides from *S* to *Ṡ* at *sāmbuja*. KSS (Audio 4), in the contrary, does a glide from *P* to *Ṡ* only. The ascending slides are more distinct than the descending slides. The descending slides mostly occur at *mGS* phrases. The sliding technique is nearly equal in magnitude between the four performers.

Tempo

KSI (Audio 1) renders the composition at approximately 80 BPM (beats per minute). KSS's rendition (Audio 4) is also 80 BPM whereas the tempos of RR (Audio 2) and RP's renditions (Audio 3) are approximately 70 and 75 BPM, respectively. The differences in speed does not affect the overall listening experience in a major way, however, when listening to the pieces one after another, the difference in "vigour" in KSI's rendition (Audio 1) compared to RR's (Audio 2) rendition is noticeable.

Use of main and lateral strings

KSI, RR, and RP (Audio 1, 2, and 3) use the main strings for effect more than KSS (Audio 4). KSI (Audio 1) uses the main strings collectively whereas RR and RP (Audio 2 and 3) use the main strings individually in passing. Of all the four, RP (Audio 3) uses the lateral strings for effect most frequently. Unlike KSI

and RR (Audio 1 and 2) who play the lateral strings both collectively and individually, RP (Audio 3) only uses the strings individually except when strumming at the tala beats. The same applies for KSS (Audio 4), although the number of executions of lateral strings are much less compared to the other three performers.

Vibrato

RR (Audio 2) uses the vibrato technique three times in the beginning of the pallavi. KSI, RP, and KSS (Audio 1, 3, and 4) do not use vibrato at all.

Instrumental vs. vocal

In all four performances there are both places when the player brings out the instrumental elements unique to the vina and when they are closer to the voice. As Subramanian notes, "the proximity to voice is with respect to the nature of certain gamakas" (1985: 165). For instance, at *sarasīruhā* all four players choose to do split finger on *hā* (*m P*) instead of slide. Some vina players would prefer to slide to establish a continuity which brings it closer to the voice. Another instrumental trait is the use of main and lateral strings for the purpose of creating effect. Particularly, in KSI's rendition (Audio 1), in *AP 2 Hold-1*, *AP 2 Hold-2*, *AP 2.1* (line 28 only), and from *C 4 Hold* to *C 4.4* (lines 45-49), he gives an extensive use of main strings and lateral strings. While RR and RP (in KSI's performance) play the melody, KSI continuously play *Ṡ* on every beat.[47] Similarly, RR and RP (Audio 2 and 3) make use of the lateral and main strings to a great extent throughout the performances. Although less frequent in KSS' rendition (Audio 4), he applies this technique at a few places. Another trait unique to the instrument is the octave-change which KSI, RR, and RP execute (Audio 1, 2, and 3). KSI (Audio 1) mostly shifts to the tara sthayi, RR (Audio 2) uses the mandra sthayi to create additional effects, and RP (Audio 3) plays in both the lower and upper regions. KSI and RP (Audio 1 and 3) both play the first line of caranam in the upper octave. KSS (Audio 4) does not shifts octave at all in his rendition.

[47] Given the fact that KSI is the lead performer and that RR and RP are accompanying artists in this performance, it is most likely him who gives this variation.

Although each player conforms to the lyrics to a great extent, there are places in the renditions where the pluck does not follow the syllables. In *P 2.1* (*P 2.1.1* in KSI's version), KSI, RR, and RP (Audio 1, 2, and 3) skip the pluck *yi* in *ma**yi** sadayē*, whereas KSS (Audio 4) gives a pluck according to every syllable. However, in *P 2.1.2*, KSI (Audio 1) also gives a pluck for *yi* (*ma**yi***). In the second variation of the same line, all four players end with the ravai technique *hṛdayē mayi sadayē* where again, some syllables are being skipped "pluck-wise". As mentioned in *Variation 13*, KSS (Audio 4) is the only one who plucks to every syllable of *sadānanda* while other three play skip the pluck for *dā* which make it sound as *sānanda*. In *C 6.1*, KSS again stands out by not giving an additional *Ṡ* after *sām* in *sakala **sām**rājya* as opposed to the other three players.

Of the four players, KSI is most instrumental in his rendition (Audio 1). There are a greater number of flat notes in his playing. Another instrumental quality in KSI's rendition is the punctuated plucks: the stops between every note are more significant in contrast to the other three performances where the stopping techniques is "close-to-gaplessness" (Subramanian, 1985: 182). RR's plectral technique is not as "gapless" as RP and KSS, but still not as clear-cut as KSI.

My performance

Being a student of KSS, my own performance (Audio 11) reflects his version in most ways in terms of phrases, plectral techniques, and repetitions. Yet, there are some variations in my rendition compared to KSS' version. However, they still conform to the stylistic elements in the Karaikudi tradition and have been executed by at least one of the other three players. These variations in my version are a result of my personal preference for one technique over another. For example, on the lines 20-25 in KSS' version (Audio 4), I prefer the pull on *Ṡġ ṠN* rather than the ravai technique which KSS applies. As stated in *Variation 6*, the other three performers also pull at this place. Similarly, like KSI, RR, and RP, I chose to play *GmPN Pm* for *mañjula* on lines 23 and 24 of KSS' version whereas he fully omits the phrase. Apart from these slight variations, my version largely conforms to KSS' performance.

Performance analysis 2: Śaṅkari Nīve

The second performance analysis, PA-2, is not as detailed as PA-1. The technicalities of the performances will not be covered to the same level as PA-1. This analysis is rather a melodic study of Sambasiva Iyer's and Lalgudi Jayaraman's performances in order for me to get an understanding of the individuality of two musically rich traditions with a strong Karnatak music lineage. My purpose is to bring an understanding of the similarities and differences between the two traditions through a comparative analysis of the composition, *Śaṅkari Nīve*.

Since I am dealing with two different instruments, it would be challenging for me to give an account of the technical aspects. Given my limited knowledge of the violin, I do not consider myself eligible to present a comprehensive study of the instrumental elements in Lalgudi Jayaraman's performance.

About the composition

Śaṅkari Nīve is a Telugu kriti tuned to the raga *Bēgaḍa*. The structure of the kriti goes as follows:

- Pallavi
- Anupallavi
- Svara-sāhithyam (svara)
- Caraṇam
- Svara-sahithyam (sahithyam)

The svarasthanas of Begada are:

- Saḍja
- Catuḥśruti riṣabha
- Antara gāndhāra
- Śuddha madhyama
- Pañcama
- Catuḥśruti dhaivata
- Kaiśikí niṣāda
- Kākali niṣāda

The metric cycle of the kriti is *tisra ēka*. When playing the composition on the vina, the lateral strings are strummed on the first beat only.

Analysis

The instrumental quality is prevalent in both renditions. For example, KSI (Audio 5) uses the main strings and the lateral strings for effects throughout his performance. In *P 1.1.1*, *P 1.1.2*, and *P 1.2* (lines 1-3), he plays an additional *S* after the syllable *ve* in *śaṅkari nī**ve*** for which he either uses the *maṉdra* string or executes a spurita. Furthermore, he shifts to the upper octave in the svara-sahithyam section, both after the anupallavi and the caranam.

Similarly, the individuality of the violin is present in LGJ's rendition (Audio 6). Like KSI, LGJ shifts octaves at a few places (lines 17-19 and line 44). LGJ also applies the "double octave" technique, for example in *P 1.1.1* and *P 1.1.2* (lines 1 and 2) when sustaining the note for *ve* (*śaṅkari nī**ve***), which I see as another instrumental effect.

There is a certain rigidness in KSI's rendition (Audio 5) and a "punctuated" quality in his plectral technique – the pluck is clear-cut and brings a staccato effect for precision of time. LGJ, however, seems aesthetical inclined while maintaining the tala precision (Audio 6). For instance, in *P 1.6.1*, *P 1.6.2*, *P 1.7.1*, and *P 1.7.2* (lines 8-11) in LGJ's rendition, the *ve* syllable in *śaṅkari nī**ve*** lands on the second sub-beat of the first count, however, he makes "amends" by reducing the gap between *ve* and *yani* with two sub-beats. The dynamic nuances in LGJ's rendition also adds to the emotive aspect. KSI, on the other hand, maintains the same level of sound throughout his performance, which reflects the "austere" approach in his playing.

Strengths and limitations

Sustenance of notes is one strength of the violin compared to the vina. Bowing allows for longer notes unlike the vina where the sound naturally decays unless the player keeps the sound alive with frequent plucks. Furthermore, on the violin, longer phrases can be covered in one bowing whereas on the vina, the player would need to pluck regularly to maintain the sound. For example, in *P 1.2* (line

3) in LGJ's version, I pluck twice on *ve* (*śaṅkari nī**ve***) to prolong the note *G* while LGJ sustains the note with one bow (Audio 13). Similarly, in *P 1.3* (line 4), LGJ preserves the same bow from *ve* to *amba* whereas an additional pluck is needed on the vina to keep the sound ringing.

I consider that one of the strengths of the vina is the frets, provided the instrument is well-fretted and tuned accurately. The instrument should be fretted in accordance with the pure harmonics and tuned in just intonations:

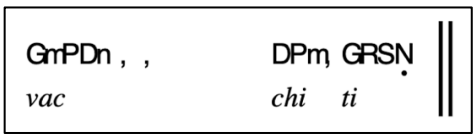
> Just intonation is natural and pure tonal arrangement in the 12 tone system based on the 'single harmonic series'. For example, the vibrations of the third note GA (GA2) is lesser than the equal tempered 'major third'. If one uses an app with the equal tempered Western tuning system, it will be slightly flat affecting other tonal relationships. (Subramanian, 2021)

Once tuned to just intonations, the plain tones on the vina will be in perfect tune on all 96 tonal positions in different octaves spread over the four main strings which are tuned to S and P (tonic and the fifth). I experienced the strength of the frets when learning LGJ's rendition. For example, in the first part of *SS-2 1.1.2* (line 45), LGJ plays the following notes plainly:



Because of his mastery of the instrument, he brings out the plain notes neatly. On the violin, there is risk of the notes sounding out of tune unless the player places the fingers precisely on the fingerboard. On the vina, however, the plain notes cannot sound off-tune due to the frets. Because the frets were aligned correctly on my instrument, the notes on the vina were in unison with the violin when I played the sangati mentioned above (Audio 13).

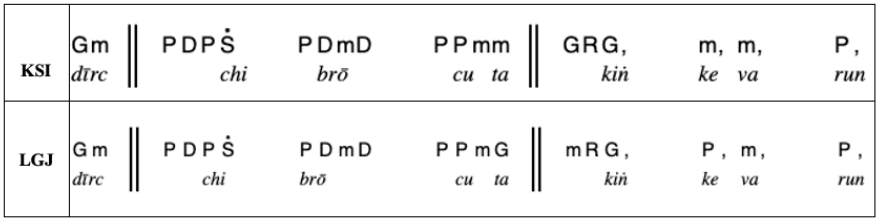
In the pallavi after the anupallavi and caranam (lines 33 and 47), LGJ (Audio 6) plays a cascade of fast phrases:



I could overcome the speed because of two reasons: 1) I was able to land on the notes precisely since the frets were there to "guide" me. Every note is played on the fret, except for *n* which is pulled in *D*, 2) the separating technique used in the Karaikudi tradition helped me cover multiple notes in a short span.

Similarities

In the first line of anupallavi, this particular ornamentation is performed in both renditions:



Melodically speaking, KSI and LGJ treat the phrase differently. There is a certain steadfastness and metric punctuation in KSI's rendition whereas LGJ's version is more "flowing", but generally speaking, the sangatis are identical. KSI being senior to LGJ, it struck me that LGJ could have adopted this stylistic element from the Karaikudi tradition to his own tradition. Lalgudi Krishnan expressed that although LGJ had not mentioned this specific instance to him, it is likely that LGJ had imbibed this element from KSI (pers. communication, 2021). He expressed that there were frequent interactions between the Karaikudi brothers and the Lalgudi family in the past. According to Krishnan, LGJ would "observe and absorb": he had the ability of "drawing various goodness from various sources without bias and make them his own" (ibid.). In his doctoral work, Subramanian discusses under which circumstances an artist is "willing to adopt elements from another style":

> Under normal circumstances, a traditional artist adopts only those elements which are close to his own, and this is borne out by ethnomusicological inquiry into the nature of musical

> 'syncretism' (the adoption of musical features of one group by another). I would like to emphasize that it appears to be the case that the kind of ornamentation define the border of musician's style. (Subramanian, 1985: 193)

Learning experience

There were challenges in learning both renditions in different respects. As mentioned in the beginning of the chapter, due to my familiarity with the Karaikudi tradition, I was able to decode the phrases in KSI's version with less effort (Audio 5). Still, it had its challenges. For example, there is a certain "orthodoxy" in the way that KSI carries out his performance and a tonal precision which I have less experience with. It requires great attention to attain the "punctuated" plucking quality of KSI. In contrast to KSI, the stopping technique of my guru is "close-to-gaplessness" which I am more acquainted with.

With respect to LGJ, I had to put great effort to get to the bottom of a phrase. I would frequently slow down the tempo to assure that I had not missed out on any details. Krishnan expressed that his father's philosophy was that only the music should be prevalent in a performance, not the techniques. The techniques should shadow the music and hide behind the melodic framework (Krishnan, pers. communication, 2021). I experienced this while learning LGJ's rendition: once I took a closer look into each phrase, I realised the intricacies behind it.

In order to get the continuity of LGJ's playing, I realised that I had to apply more pulls than slides. For example, in *P 1.7.2* (line 11) at ***ṘṠ̇ n,****DP* ***DPm,*** *GRSṆ* I pull *ṘṠ̇n* on the *n* fret and *DPm* on the *m* fret to maintain the flow and get the "spirit" behind the phrase. There was not much scope for the separating technique which is extolled as an important fingering technique in the Karaikudi tradition. In my interview with S. P. Ramh, one of LGJ's senior disciples, he stated that LGJ would give most importance to pulling when teaching vina students in order to bring out the vocal quality. For LGJ, it was important to establish the correct starting point and ending point of the pull to attain perfect *śruti* (Ramh, online interview, 2021).

Chapter 5: Discussion

The most substantial conversations on tradition took place during the course of my fieldwork interviews with Karaikudi Subramanian and Lalgudi Krishnan. These interviews were sources of technical information as well as historical and family information. Subramanian and Krishan covered both aspects to a great extent whereas S. P. Ramh mainly shared his experience as a *vīṇā* player in the *Lālguḍi* tradition. The other two interviews[48] were purely historical insights into the *Kāraikuḍi* tradition. My understanding of the central point of this research project and my exploration of the main questions have been greatly informed and shaped by the ideas and opinions shared by my research participants.

Performance analysis 1

Considering Karaikudi Sambasiva Iyer as "the originator" of the Karaikudi tradition, his rendition of *Sarasīruhāsaṉa Priyē* is provided as point of reference by which to assess the performances of Ranganayaki Rajagopalan, Rajeswari Padmanabhan, and Karaikudi Subramanian. It is important to emphasize that these points only apply for these performances. Hence, what I conclude based on the analyses is tentative and will not necessarily fit accurately into the bigger realm of the stylistic individuality of the Karaikudi players. Furthermore, my intention is not to evaluate which player is most "faithful" to the tradition. A much larger study of several performances is needed for such assessment. I consider this study a personal enquiry on the musical tradition.

As stated in the analysis of PA-1, there is a conformity between the four players at a skeletal level. Their adherence to the version of Sambasiva Iyer's rendition is unquestionable: they have authentically preserved the core values of the Karaikudi tradition. From the analysis it stands clear that the four performers share the same musical concepts and ideals to a great extent. Still, there are "notable" variations in the performances of Ranganayaki, Rajeswari, and Subramanian, although to a different extent in each case. As stated by George List in *Ethnomusicology: A Discipline Defined* (1979) "all humanly produced music

[48] Venkatraman Narayan and Swaminathan Subramanian.

shares to some extent a particular characteristic: two performances of what is considered to be the same item always differ in some manner" (1979: 34). The most significant changes in each of the three performances in relation to Sambasiva Iyer's rendition are listed below.

Ranganayaki:

- Additional note on the second sub-beat of the first count in the pallavi and anupallavi.
- Additional pause by ¼ of a count before *hā* (*sarasiru**hā***) and *tam* (*śaraṇāga**tam***).
- Use of vibration.
- Pulls more frequently.
- Less use of the ravai technique.
- Less use of the separating technique.
- Omits the fast phrase in the anupallavi.
- Less punctuated plucks.

Rajeswari:

- Gives two additional variations in the *caraṇam*.
- Less punctuated plucks.

Subramanian:

- Separates the fingers instead of pull in the pallavi and anupallavi.
- Omits *GmPNPm*.
- Plays ravai instead of pull in the anupallavi.
- Adds an additional sangati in caranam.
- "Close-to-gaplessness" plectral technique.

In *Style and Tradition in Karaikkudi Vina Playing* (1991), Richard Wolf notes that due to Rajeswari's association with Kalakshetra, she was compelled to give up on some of Sambasiva Iyer's principles which did not necessarily "conflict with herself" (1991: 128). According to Wolf, this was reflected in her teaching, performance, scholarship, composition, and professionalism. Wolf argues that while Rajeswari's "outward-looking attitude" has resulted in structural changes

in her musicianship, Ranganayaki has "held rigidly to many of her guru's attitudes and practices" and "been able to maintain the practices and values of her guru" (1991: 129). Furthermore, he states that unlike Rajeswari, Ranganayaki has kept the compositions learnt from Sambasiva Iyer intact. He gives an account of how both performers were unable to perform the composition *Saraīruhāsana Priyē* (the same composition used in my analysis) together because of lack of conformity between the two players:

> While Smt. Ranganayaki retained in her version the same structure of *saṅgati* performed by Sambasiva Iyer, differing only in such details as choice of where to bend or pluck the string with the left-hand fingers, Smt. Raajeswari had developed a stable new version which she performed regularly with her daughter Sri Vidya. (Wolf, 1991: 132)

His points, however, do not conform to my observations in this performance study. Although it is true that there are greater number of pulls in Ranganayaki's rendition, she has also added her own individuality into the compositions. Between Ranganayaki and Rajeswari, there are significantly greater parallels between Sambasiva Iyer and Rajeswari than Sambasiva Iyer and Ranganayaki. Rajeswari is "truer" to the "original" version compared to Ranganayaki who has taken more liberties with the style. Although Ranganayaki claims that "maintaining a style means that the technique must remain intact" and not "borrowing gestures from other popular vina players" (Wolf, 1991: 130), her rendition does not entirely mirror these stances. The "¼ count-delay", for example, stands in contrast to Sambasiva Iyer's metric precision. Furthermore, her performance consists of an extensive use of pulls instead of the separating techniques as opposed to Rajeswari who executes the separating techniques more frequently than pulls in the same manner as Sambasiva Iyer. This is one of the principal fingering techniques in the Karaikudi tradition. However, again, my observations are based on one single performance study and Wolf's arguments might be situated around several aspects, such as greater number of performance studies and personal interactions with the performers and members of the Karaikudi tradition which is also reflected in his paper.

The shift in performance settings is likely to have impacted the choice for changes among Ranganayaki, Rajeswari, and Subramanian. Sambasiva Iyer lived in a simpler time where he did not need to worry about fending for himself since his family and students would take care of all his needs (Subramanian, 1985: 189). This was not the case for the following generation who, as Wolf notes, lived in a different time of the "rise in institutional music training and the decline in *gurukula* training" and during which time a holistic perception of style was starting to drift away and be replaced by a technical view that was "centred on aspects of execution" (1991: 131). Wolf, furthermore, explains that the shift in music education in India has caused "stylistic homogeneity" and an "unified standard of teaching":

> While the traditional method of teaching in India discourages students from asking questions and from listening to and learning from other people, music institutions foster outward-looking attitudes representing a variety of styles and hosting students who wish to learn popular version of compositions. (Wolf, 1991: 128)

Furthermore, the notion of which elements comprise a style is likely to vary between performers of the same tradition. As Wolf notes "each member has interpreted the traditional knowledge transmitted by their guru in different ways" (1991: 30.). According to Rajeswari, the fingering technique is the essence of her tradition (ibid.). Based on the performance analysis, it is evident that she has kept this intact. Despite the differences in the performances, it would be wrong to state that one artist is less representative of the style than the other.

There are two points which seem relevant in the current discussion: 1) Sambasiva Iyer's interpolation of *ciṭṭasvaras* in existing compositions 2) his refinement of the vina in terms of implementing the sound hole and his contribution of copper strings for the last two main strings. Although composing new songs was against his nature due to his orthodox beliefs, his contribution of cittasvaras was also a new concept at that time. These cittasvaras have now become part and parcel of the compositions which the majority of senior musicians include in their concert performances. Sambasiva Iyer did not go beyond his tradition

in order to compose the cittasvaras. In fact, the cittasvaras mirror the Karaikudi practice, particularly Sambasiva Iyer's executions in terms of fingering techniques and the metric precision. Still, his contribution reflects his own creativity within the tradition. In a similar way, Sambasiva Iyer put his innovative side to work by improving the mechanisms of the vina. Hence, Sambasiva Iyer did not strictly follow the past, but made use of his imaginative ability. These two points correlate with Subramanian's belief that "change is inevitable", but as long as one implements "responsible changes", they are welcome (pers. communication, 2021). For example, Sambasiva Iyer's "responsible" changes on the instrument have benefitted today's vina community in a broader sense.

It is important to take into account the amount of time Ranganayaki, Rajeswari, and Subramanian have spent learning from Sambasiva Iyer. In spite of the recent substitutes for *gurukulavāsa*, direct learning is still considered the ideal way of learning. Furthermore, the disciple learns much from "just" being in the presence of their guru. A similar view was expressed by Lalgudi Krishnan (pers. communication, 2021): although a great number of his father's compositions (Lalgudi Jayaraman) have been published in notation format, the melodic nuances cannot be interpreted from the notation solely. In order to absorb the details, the student should learn directly from the master himself. Only then, the student is able to comprehend the mind of the composer. He gave a few examples on the violin. One of them was a *tillānā* in the *rāga rēvati* composed by his father. Krishnan played a section of the *caraṇam* with different variations and explained how a sustained note for the last syllable in *vēlanō* followed by a silence is essential to bring out the aesthetic of the composition. Krishnan, furthermore, expressed that the key element lies in how you receive and preserve the sound and remarked the importance of bringing out the right nuances of a specific composition (ibid.):

> … So it lies in how one gives the thick and thin on the violin and how words are brought out on the violin … He [Lalgudi Jayaraman] was ingrained in all that. I have heard him say "Close the sound, don't let it vibrate too much here. Play the phrase on this string. Only then the link won't get cut" … All this is very nuanced. (Krishnan, pers. communication, 2021).

According to S. P. Ramh, in order for a student to be as close as possible to the original source and imbibe the nuances of a musical style, the most ideal condition is that the student learns directly from a representative of the musical tradition (online interview, 2021). From this point of view, Ranganayaki, who joined Sambasiva Iyer nearly a decade before Rajeswari, would have imbibed more from Sambasiva Iyer compared to Rajeswari. Although Rajeswari had been raised in a musical environment and been playing since a young age, her serious learning only began under Sambasiva Iyer. Subramanian had only a one-year gurukulavasa experience with Sambasiva Iyer, merely learning the fundamental exercises unlike Ranganayaki and Rajeswari who also learnt compositions from their guru. Although Subramanian continued to learn from Rajeswari after Sambasiva Iyer's death, the intensity of lessons had decreased. Still, he has kept the stylistic elements of the Karaikudi tradition intact and remained authentic to his tradition in his own terms. The most distinct changes in his playing are the left finger stop[49] and the "close-to-gaplessness" techniques[50]. In my interview with Subramanian, I asked him whether he would consider himself any less of a Karaikudi player because of these new techniques to which he replied:

> Tradition is something which runs in the musical family with respect to culture as a whole and the practice of music among the members of this musical tradition. In fact, there was a marked difference in style, between the vina brothers, I had been told by various people including my mother … Teaching and research bring in changes in the way one experiences a style within a tradition. Change is inevitable. Responsible changes in the content of a musical tradition with seriousness in the study of music, in my point of view, are welcome and in fact contribute to the newness in tradition. (Subramanian, pers. communication, 2021)

Similarly, Lalgudi Krishnan states that he would slightly alter some stylistic elements in his own renditions, however, these changes would conform to the stylistic framework within the Lalgudi tradition (pers. communication, 2021). Furthermore, he notes that these alterations are not done for the "sake of

[49] This technique has not been covered in the performance analysis due to the scope of the thesis.
[50] Subramanian has also reduced the number of plucks, however, this aspect is not covered in the analysis.

departure" or to establish your presence, but it is rather a natural phenomenon. Otherwise, the music might seem like "a lifeless copy" of the past (ibid.).

Subramanian expresses that his perception on tradition has not changed at all in its content. On the contrary, his work has only strengthened his viewpoints on tradition. Although his educational system, *Correlated Objective Music Education and Training*, may be contextually different, he notes that its content reinforces the values in the *Karṇāṭak* music tradition as universal (pers. communication, 2021). As Wolf also points out, the intensity of plucking in Sambasiva Iyer's playing could have been a way to reach a larger audience since the microphone was not present in the Karnatak performance settings at that time (1991: 129). There are many factors that can shape the development of musical traditions and styles, such as social, cultural, and, in this case, technological aspects. While I have focussed on the musical information in the performances, the specific contexts in which the performances and the transmission of musical traditions take place also play a part in the very ideas about tradition and style.

In his dissertation, Subramanian states that there is a "common desire among instrumental players to be as close to vocal as possible", but at the same time the instrumental merits should not be sacrificed. He gives an insight into his experiment learning a kriti from flutist T. Viswanathan. First, he learned the composition in vocal before playing it on the vina. Even though he could easily match the plucks to the syllables, he states that it did not satisfy his "aesthetic sensibility" and did not conform to his school of playing (Subramanian, 1985: 192). Subramanian's stance proves that although he has made changes, he would not go to such an extent that it would contradict the values of his own tradition. According to Subramanian, the differences in his playing are rather "modifications in the existing technical vocabulary rather than any drastic changes in the fundamental traits of the school" (1985: 191).

Performance analysis 2

Through the lens of the second performance analysis, I realised how two musical traditions that belong to the same musical system differ in the stylistic elements due to the qualities that governs each tradition. Both the Karaikudi

tradition and the Lalgudi traditions are regarded as authentic Karnatak music traditions. Even though they share common norms, there are notable differences between the two traditions. While there is an agreement at a skeletal level, the stylistic changes in both traditions are significant. The obvious reason for differences is the instruments themselves; the leeway permitted by the violin and the vina are individual. Secondly, there is a certain "rightness" and "wrongness" that form the basis of a tradition which is not universal in the traditions although they are part of the same musical system. Subramanian states that two "traditionalists" can have two different attitudes towards one particular type of ornamentation (1985: 195). In one style, that specific ornamentation could be the core of the tradition whereas the same ornamentation could be "totally irrelevant" in another context. In some instances, the differences are so pronounced that "one traditional artist considers the other untraditional in his approach, although from a different level both are traditional". As Subramanian notes, "the kinds of preferences in a particular style are what create a tradition with the tradition" (ibid.).

The Lalgudi style comprises an approach that gives utmost attention to the vocal style. In this tradition, the transition from one string to another should be unapparent so as to attain and draw out the vocal quality of the instrument. Lalgudi Jayaraman would insist upon bringing out the emotion of every word of a composition (Krishnan, pers. communication, 2021). When teaching a composition to his instrumental students, he would first make them learn it on vocal in order to familiarise themselves with the lyrics. Afterwards, the students would learn the composition on their instrument (Mahesh, 2020). The style is known for its balance of the techniques, rhythmical aspects and the emotional or emotive qualities which should be neither excessive nor lacking (Vijayalakshmi, 2017). Although both Sambasiva Iyer and Lalgudi Jayaraman have given importance to the lyrical value of the composition *Śaṅkari Nīve*, the vocal quality is more apparent in Lalgudi Jayaraman's playing due to the "flowing" quality in his bowing compared to Sambasiva Iyer whose plectral technique is more clear-cut. Still, both traditions are authentic in their own ways.

Chapter 6: Summary and conclusion

I began this research project primarily from the point of view of a practitioner who is deeply interested in questions concerning the *Kāraikuḍi* tradition and my place within it. Motivated by this curiosity, I have approached my questions from various perspectives and have chosen to analyse not only the selected musical examples *Sarasīruhāsana Priyē* within the Karaikudi tradition and *Śaṅkari Nīve* of both the Karaikudi tradition and the *Lālguḍi* tradition, but also to approach the topic by placing a lens on my own experience and musical pathway. This has demanded from me that I pay close attention to different areas such as ethnomusicological work, autoethnographic investigation, musical transcription and lastly, biographical and historical accounts. My own situatedness relative to the music has proven particularly useful in exploring these ideas.

The insider-outsider perspectives and the fieldworker's position in a musical culture have been the core concept of ethnomusicological research for many decades, as evidenced by the writings of scholars such as Marcia Herndon, J. Lawrence Witzleben, Timothy Rice, and Carol Babiracki, which have guided my discussion throughout. Despite my early musical exposure, my lack of real understanding and engagement in *Karṇātak* music in my initial years left me without a sense of musical belonging. Growing up outside of a musical community and without strong cultural values, I came to feel that I was somehow raised without a musical identity. As my desire to pursue *vīṇā* as a profession increased over the years, while still living in Denmark, the challenge to position myself became more complicated. Conflicts of identity has long been a central topic in the field of ethnomusicology and such experiences as my own have formed the basis for substantial discussions. As a "half-breed", Marcia Herndon felt neither a total insider nor an outsider to Eastern Cherokee culture (1993: 63). Similarly, Timothy Rice's fieldwork study in Bulgaria and his performance practice of the *gaida,* brought him closer to the musical culture, and yet, he felt partly excluded compared to the insider Bulgarian instrumentalists.

When I started on my journey in the Karaikudi tradition five years ago, I was by all means a novice. As a result of my own study, my own accomplishments, as stated by Herndon (1993: 67), strengthened my affiliation with the tradition and brought me closer to it. My background will never allow me to become a total insider to the Karaikudi tradition, however, my musical proficiency has paved the way for me to be accepted as a *musical* insider to the tradition. Indeed, according to J. Lawrence Witzleben, this route to insidership can allow for more authority in many cultural situations and my own approach to questions of tradition and the methodology I have employed supports this claim by Witzleben. The best way to identify my position in the tradition is as a practitioner who belongs to the *guru-śiṣya parampara*, the master-apprentice tradition, of the Karaikudi tradition. Although I believe that my "quest" for belonging will continue for a long time, my connection to the Karaikudi tradition is the closest that I have come to feeling a sense of belonging.

Through autoethnography and my own practice I have attempted to understand the elements of the tradition at a deeper level. The various aspects combined in my ethnomusicological approach, such as performance, practice, ethnographic and autoethnographic fieldwork, analyses, and musical transcriptions, have helped me to develop insights into the tradition itself, its development over time, and to understand my own place within the tradition. As Adilia Yip states, "*being* in the culture and *engaging* in the practice" are integral in order to expand one's insights into the musical culture that is being studied. My frequent trips to India to learn vina gave me an opportunity to be in the culture and to engage with the music in the traditional settings. Furthermore, my close affiliation with the tradition was advantageous in conducting autoethnographic fieldwork while keeping my observations "critical and analytical" (Chang, 2009: 49).

The significance of performance practice has long been advocated by ethnomusicologists. In the process of learning the six renditions on the vina, I discovered the individuality of each performer. If I had only listened to the performances without attempting to learn each piece, I would not have discovered the nuances in each rendition to the same extent. Apart from acquiring musical competence,

the “learning to perform”-mode also helps the researcher to build relevant models in music-making (Witzleben, 2010: 140). Due to my understanding of the performances, I was able to provide an appropriate transcription model and to give a “visual illustration” of each performance. This transcription model was also inspired by Subramanian’s notation format for his doctoral work (1985).

The core of tradition as a concept is its connection to the past through transmission. In order for a tradition to “stay alive”, it must be perpetuated. Although most musicians and musicologists acknowledge the importance of preserving the tradition, a rigid outlook on tradition has been discouraged in the course of time. These people share the common standpoint that tradition and style are not “static” entities. In order to maintain a style, the practitioner should not necessarily feel obliged to adhere strictly to the musical tradition. Tradition and style should rather be considered as concepts that are in a state of constant flux. According to Heather MacLachlan (2008: 182), the continuity of a tradition is attributed to its “malleability”. Bell Yung (2019: 2) argues that traditional musicians rarely perform exactly like the forebears of the tradition, but they contribute with their own creativity and individuality. He connects the relationship between traditionality and creativity with the yin-yang duality, however in a dynamic way, and explains that each half expands or contracts according to the specific musical genre. He notes that “the yin half constantly instills creativity into the yang half, which absorbs the new elements into the larger yang half of traditionality” (Yung, 2019: 12).

Karaikudi Sambasiva Iyer carried a highly orthodox stance towards style and did not welcome any sort of “fusion” which is also reflected in his presidential address at the Madras Music Academy in 1952. According to him, the grammar is the kernel in any music which should not be subject to alteration of any sorts. Although it might feel challenging to be on par with Sambasiva Iyer’s rigidness in today’s world, my own attitude towards learning music complies with his properness in musical grammar. Given my personal “sufferings” in my initial years due to lack of proper foundation in Karnatak music, I resonate with Sambasiva Iyer’s resolute attitude. His uncompromising nature towards musical

traditions, particularly in South India, made sense in his time, however, it is not a practicality in present times, due to the change in the musical environment, the rise in institutional settings and decline in the *gurukulavāsa* way of learning. Moreover, as stated by Yung (2019: 11), no matter how much reverence that traditional performers show towards their forebearers, it is natural for individuals to have their own preferences which do not necessarily comply with the "original" values of a musical traditions. Even to traditional performers, in order to express their personal aesthetic preferences, they find it important to exercise their creativity. These personal preferences are apparent in the individual performances of Ranganayaki Rajagopalan, Rajeswari Padmanabhan and Karaikudi Subramanian.

The performance study of the Karaikudi tradition attests that Karnatak music traditions, like most musical traditions, are flexible and "open to" interpretations and changes. As Wolf expresses (1991: 134), "style may be maintained through individual choices and response to individual circumstances". Through the performance analyses of *Sarasīruhāsana Priyē* of Sambasiva Iyer, Ranganayaki, Rajeswari and Subramanian (performance analysis 1), I discovered that the uniformity of the Karaikudi tradition among the performers is apparent and the core values in the tradition have been kept intact. At the same time, the performers have consciously implemented their own individuality into the tradition. The three players have kept a balance between the traditionality and creativity while remaining authentic to the original source, Sambasiva Iyer, in their own ways. For example, according to Rajeswari, the fingering techniques are the essence of her tradition (Wolf, 1991: 130), which she has also kept intact in her performance. As Subramanian notes (pers. communication, 2021), "change is inevitable". The essential point is to make "responsible" changes which contribute to the "newness" in a musical tradition. Subramanian identifies his creative inputs in his own tradition as individualistic and deliberate (ibid.). For example, according to him, his use of the "close-to-gaplessness" technique and the left finger stopping technique improve the sound quality when required. Although Ranganayaki's stance towards tradition and style was more rigid compared to Rajeswari, her performance unveils how she has incorporated her own creativity

into the style. The "¼ count-delay", for example, stands in contrast to Sambasiva Iyer's metric precision. Furthermore, her performance consists of an extensive use of pulls instead of the separating techniques, as opposed to Rajeswari and Subramanian who follow Sambasiva Iyer's way of executing the separating techniques more frequently than pulls. Hence, the notion of which elements comprise a traditional style is likely to vary between performers who belong to the same tradition.

Two musically rich traditions from the same musical system can share the same norms and at the same differ significantly at an aesthetic level. My analysis of *Śaṅkari Nīve* performed by Sambasiva Iyer in the Karaikudi tradition and Lalgudi Jayaraman in the Lalgudi tradition (performance analysis 2) gave me a clearer picture on this point. Both traditions are regarded as authentic Karnatak music traditions, however, in different ways. Although both the Karaikudi tradition and the Lalgudi tradition are rooted in the traditional values of Karnatak music, their attitudes towards "rightness" and "wrongness" have formed the basis for what determines the stylistic individuality in both traditions.

Although grounded firmly by my own practice as a musician and by my fieldwork, ethnographic, and autoethnographic approach, I consider this study tentative and as my beginning as a practitioner of the Karaikudi tradition. Performance analyses such as this can take several other directions for future work. In order to get to the core of one tradition, the researcher should comprehensively study the music by being in the field, interacting with the primary sources and their successors, learning about their way of preserving as well as transmitting tradition, imbibing their values and at the same time maintaining a critical outlook on the situation. I used an autoethnographic approach as a means to discover more about the nature of tradition and my own lived experience as a way of attaining insight. All of these approaches have long been featured in ethnomusicological work to varying degrees. I have drawn on different scholars in order to formulate a specific approach, informed by current discourse and thinking.

Due to the limited scope of this project, I decided to examine the performances through a mainly analysis-based performance study. Still, I could only cover one aspect of the performances. There are more layers in each performance than what I have represented in my notation. I would say that I have given an account of the plectral quality as well as the vocal quality to some extent only. I have predominantly omitted to take a microtonal approach to the analysis, mainly due to the diversity of my audience, but also because of my own position as a researcher "in-the-making". Framed and informed by my discussion of my own subject position and my particular insider-outsider identity, my analysis offers insight into my chosen tradition as well as possibility for further study.

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Appendix 1: Vina and Karnatak music

Vina

A more comprehensive account of *Karṇātak* music is followed by this section. For now, it is adequate to know the seven basic pitches, *svaras*, in Karnatak music as shown in Table 6.

Table 6 – The seven notes juxtaposed with the Western Sol-Fa. (Source: Pesch, 2009: 4)

Tonal step	Svara name	Solmization	Svaras in Roman letters	Tonic Sol-Fa (Western)
1st	ṣaḍja	sa	S	do
2nd	ṛṣabha	ri	r/R	re
3rd	gāndhāra	ga	g/G	mi
4th	madhyama	ma	m/M	fa
5th	pañcama	pa	P	so, Italian sol
6th	dhaivata	da	d/D	la
7th	niṣāda	ni	n/N	ti, Italian si

The *vīṇā* is a long-necked wooden instrument predominantly practiced in the southern part of India. The instrument is also called *saraswati vīṇā* named after Saraswati, the Hindu goddess of knowledge who is depicted with a vina in art-works. The present form of the vina with its 24 fixed frets is less than 400 years old and took its shape during the reign of king *Raghuṉātha Nāyaka* (reign: 1600-1634), invented by his minister *Gōviṇda Dikṣitar* (Nijenhuis, 2002) [51].

The structure of the instrument

Traditionally, the vina is made from the wood of the jackfruit tree. The length of the vina is approximately 1.30 metres and weighs up to 6 kilograms. Newly worked jack wood has yellow colour. Nowadays craftsmen also use other wood, such as red cedar and rosewood (Beyer, 1999: 297). The vina is either made as *ēkāṇḍa* or *oṭṭu* vina. Ekanada vinas are carved from one single wood whereas ottu vinas are made of two or more pieces. Generally, the ekanda vina is considered to be better than an ottu vina (Subramanian, 1985: 76). The *kuḍam*, deep

[51] In his doctoral thesis *South Indian vina tradition and individual style* (1985), Subramanian gives a detailed accounting of the vina and its etymology, history, and evolution (Chapter 3 'The Instrument').

and round-shaped, is the main resonator and is placed at the upper end of the instrument. The *kuḍukkai*, a round-shaped neck resonator, is placed on the other end of the instrument and rests on the left thigh of the player. The kudukkai is traditionally made of gourd, but these days craftsmen also use fiberglass.

The tonal range of the vina is 2.5 octaves, from *Ṗ* to *S̈*.[52] The instrument has four main strings and three lateral drone strings and is tuned in the following way:

Main strings	aṉumaṉdra	Ṗ
	maṉdra	Ṣ
	pañcama	Ṗ
	sāraṇi	S
Drone strings	pakka sāraṇi	S
	pakka pañcama	P
	pakka aṉusāraṇi	Ṡ

Figure 20 – Tuning of the vina strings.

The three figures (Figure 21, 22 and 23) on the next page show the shape of the vina, its parts, and measurements, respectively. The figures are replicas from Subramanian's dissertation (1985), used here with his permission.

[52] Two dots below the note means two octaves lower than the middle range, and two dots above the note mean two octaves higher than the middle range.

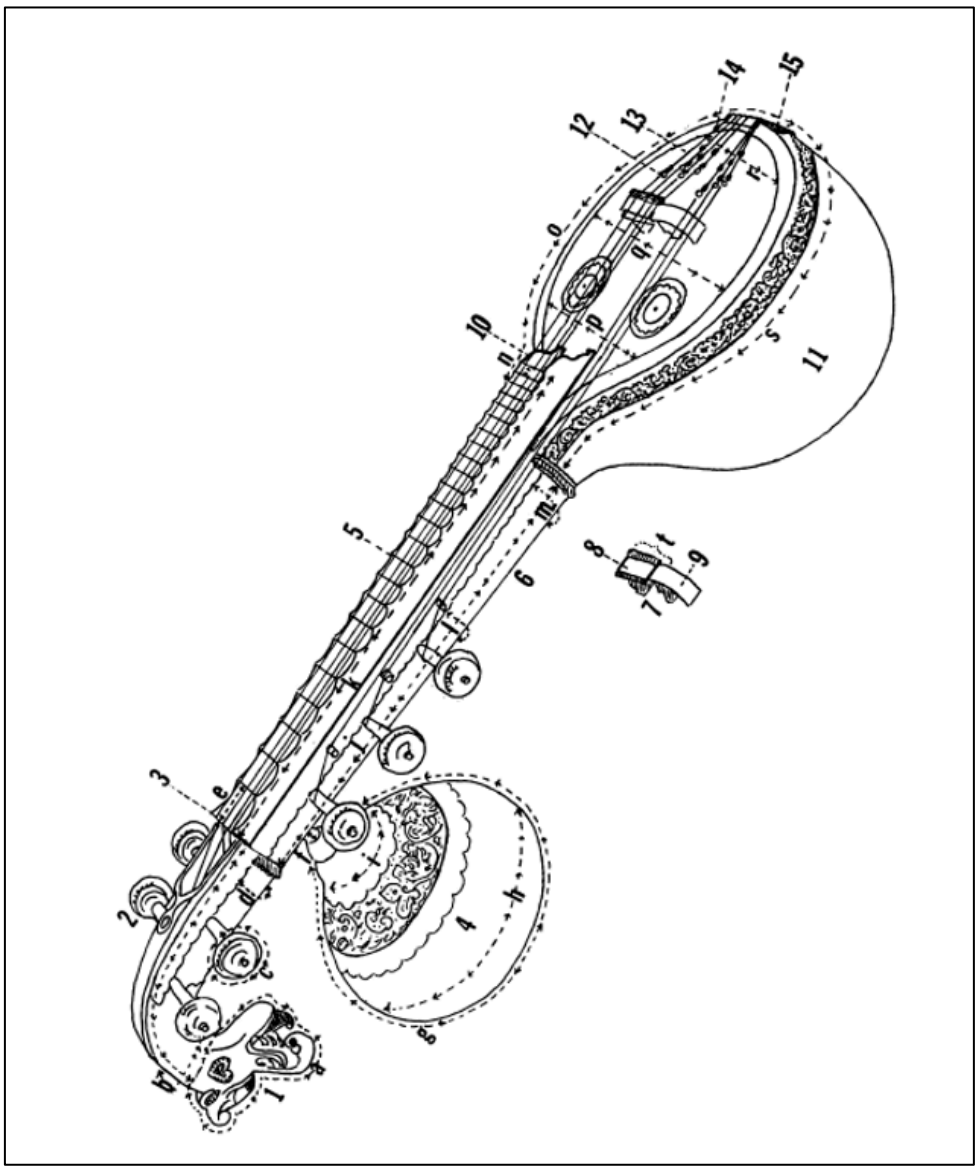


Figure 21 – The structure of the vina.

1.	Yāḷi	figurehead of a dragon
2.	Biruḍai	the wooden peg to fasten the string
3.	Mēru	the carved metal plate over which the main strings pass while coming out of the peg box (the name refers to a mythological mountain)
4.	Kuḍukkai	the gourd serves primarily as a rest, while the second resonator function is secondary
5.	Meṭṭu	fret
6.	Daṇḍi	the part which connects kudukkai and kudam
7.	Kudirai	the main bridge on the kudam
8.	Rēkku	the metallic plate on the kudirai
9.	Pakka Rēkku	the curved side bridge for the side strings
10.	Mezhugu	wax
11.	Kuḍam	the main resonator
12.	Muruk-kātti[25]	the metal rings fastened to the langars which in turn are used to fasten the strings
13.	Langar[26]	the metal wires tied to the nagapasam
14.	Langar Kāi	the movable fine tuning mechanism over the langars
15.	Nāga-pāśam[27]	the semi circular metal plate fixed at the end of the kudam

Names of the strings and their tuning: (Refer to Table 5)

Main Strings:[28]	____ 4	Anumandara	(P)-(G)
	____ 3	Mandara	(Ṡ)-(Ċ)
	____ 2	Pancama	(Ṗ)-(Ġ)
	____ 1	Sāraṇi	(S)-(C)
Side Strings:	____ 1	Pakka Sāraṇi	(S)-(C)
	____ 2	Pakka Pancama	(P)-(G)
	____ 3	Pakka Anusāraṇi	(Ṡ)-(Ċ)

Figure 22 – The name of the vina parts.

The following is the measurement (in centimeters) of a normal sized Tanjore oṭṭu vina. Since these are hand crafted, each vina will show slight variations.

Overall length: 136.5 cm

a = 38	g = 79.7	m = 19
b = 12	h = 90	n = 1.4
c = 16	i = 17	o s = 123
d = 16	j = 57*	p = 19
e = 4.8	k = 63	q = 35.6
f = 4	l = 17.7	r = 19
	t = 4.9	

Thickness of rēkku = .4

Figure 23 - Measurements of the vina.

Posture and playing technique

The vina player sits cross-legged and the kudam is placed on the floor to the right side of the player while the kudukkai is placed on the left thigh. The left hand embraces the neck by reaching under the neck and placing the index and middle fingers on the frets. The surface of the hand is pressed against the side of the neck. The right wrist rests on the soundboard and keeps the instrument steady (Figure 24). For plucking the main strings, the right index and middle finger are used alternatively (Figure 25 and 26). Some players use wire plectra whereas others use their fingernails. There are also players who use the soft part of their fingers for plucking. The little finger is used to stroke the lateral strings for which some players also use a plectrum (Figure 27 and 28). In the *Kāraikuḍi* style, the ring-finger is used additionally for downward pluck, especially for *tāṉam* playing (Figure 29). Occasionally, the thumb and little finger are used for producing harmonics where the thumb touches the string above an octave higher than the required note while the little finger plucks the string above the fret area at the same time (Figure 30).



Figure 24 – Sitting posture. Photo by Thenuga Thevapalan.



Figure 25 – Index-finger pluck. Photo by Thenuga Thevapalan.



Figure 26 – Middle-finger pluck. Photo by Thenuga Thevapalan.



Figure 27 – Starting position of the lateral pluck. Photo by Thenuga Thevapalan.



Figure 28 –This is how it looks on completion of the lateral pluck. Photo by Thenuga Thevapalan.



Figure 29 – Ring-finger pluck. Photo by Thenuga Thevapalan.



Figure 30 – Harmonics. Photo by Mathuriga Thevapalan.

Karaikudi style of playing

In *Style and Tradition in Karaikkudi Vina Playing* (1991), Richard Wolf gives a clear description of the Karaikudi style:

> Technical aspects included a distinctive method of fingering, a firm left-hand "grip" *(aluttam)* and controlled right-hand plucking motion (see Subramanian 1986, 182n.), a quality of *kampīram* (Meenakshi Ammal 1988) or weighty masculine touch (when women play with such a touch, they are sometimes described as playing like "gents"), and a stark and clear-cut mode of execution. (Wolf, 1991: 122)

In the following section, the techniques that are distinct to the Karaikudi tradition are identified. Many of these techniques are general for all vina players, but particular attention is given to the distinctiveness of the Karaikudi tradition of these techniques.

Right-hand technique

The Karaikudi players use wire plectra for the index and middle finger. Earlier, players would use silver plectra, but now they also use steel. From the beginning of learning in the Karaikudi tradition, the student is insisted upon plucking the index and middle finger alternatively.

The hand is centred between the bridge and the last fret. The sound of the pluck should be at a middle level – not too soft nor too hard. The pluck should have a

'stop and pluck' quality called *paṭṭu mīṭṭu*. In other words, an index-finger pluck followed by a middle-finger stop and pluck and vice versa. In his dissertation, Subramanian writes that "paṭṭu mīṭṭu is taught in the beginning for the clarity of independent tones" (1985: 94)[53].

The lateral strings are used on the strong beats of a *tāḷa* cycle[54]. When playing a composition, the role of the little finger is to keep the tala to indicate the place in the tala cycle. In the Karaikudi tradition, the individual lateral string is also used by using the downward pluck technique (Subramanian, 1985: 95). According to the player, this technique brings a pleasing effect and also indicates the inner realization of the pulses (ibid.).

In tanam playing, the lateral strings are used according to the syllables used in the vocal part. The significance of tanam singing is the combination of the two words *aṉamta* and *āṉamta*, meaning eternal and bliss, respectively. Other syllables like *namta, tomta* are also used, however, these do not have any meaning. In tanam playing on the vina, the simultaneous use of lateral strings is a strong point since it brings an enhanced effect in this particular improvisatory piece. The words and syllables are usually executed in the following way:

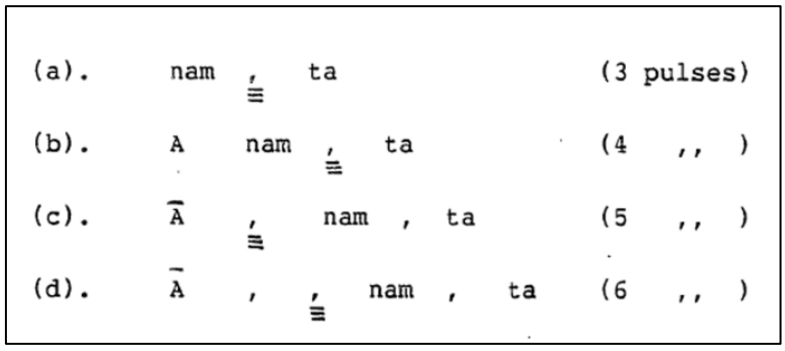


Figure 31 – Tanam playing on the vina (Subramanian, 1985; 95).

The comma indicates a pause, and the three horizontal lines show the place where the lateral strings are strummed. In tanam, the little finger always strums independently and not together with the index or middle finger. In the Karaikudi

[53] In my initial lessons with Subramanian, he would tirelessly explain every detail of plucking; the sound of the pluck, the placement of the fingers and how to pluck in harmony with tala.
[54] Fundamentally speaking, tala denotes the rhythm which will be explained later in this section.

tradition, the ring finger is used in the same places as the lateral strings, particularly when playing on the *pañcama* and *maṉdra* strings. Here, the ring finger also does an upward pluck the *sāraṇi* string. When playing tanam on sarani, the lateral strings are used mainly, however, some player also does an upward ring finger pluck on one of the lateral strings, mostly the *pakka aṉusāraṇi*[55]. Occasionally, the index- and middle-finger are used to enhance the tanam effect and to mark the continuous pulses by plucking the individual main strings other than the string used for playing the melody. Another characteristic in the Karaikudi school of playing is the strumming of all four main strings periodically by the index or middle finger (Figure 32 and 33). At some occasions, only the first two or three main strings are being strummed (Subramanian, 1985: 95).



Figure 32 – Strumming all the four strings with index-finger (starting position). Photo by Thenuga Thevapalan.

[55] I have seen Subramanian use this technique during my lessons with him and in his performances in general.



Figure 33 – Strumming all the four strings with the index-finger (in motion). Photo by Thenuga Thevapalan.

Left-hand technique

The index and the middle finger are placed right next to the fret. The fingers should not press down too much since that would alter the sound of the instrument. Both fingers are held together in the ascending phrases (Figure 34). Some players separate the fingers in the descent. In the Karaikudi tradition, the separation technique is insisted upon when playing descending phrases. In the descending mode, the index finger is never removed from the frets, only the middle finger is lifted (Figure 35). The index finger is removed only when playing the open string (Figure 36).



Figure 34 – Right finger technique in the ascending mode. Photo by Thenuga Thevapalan.



Figure 35 – Right finger technique in the descent. Photo by Thenuga Thevapalan.



Figure 36 – Open string. Photo by Thenuga Thevapalan.

Jāru or sliding is another left finger technique. When sliding from a lower fret position to a higher fret position, it is called *ētrajāru* and slide from a higher to lower fret position is called *irakkajāru*. Subramanian states that this technique brings a "horizontal connection to the svaras" (1985: 92)

Pulling from a fret position to a higher note at the same position, by bending the string, is a technique unique to the vina. In the Karaikudi tradition, the pulling is done to maximum two steps (Figure 37).



Figure 37 – Pulling. Photo by Thenuga Thevapalan.

While the jaru connects the notes horizontally, pulling gives a vertical connection between the notes. Even though the purpose of pulling and jaru is basically the same, the two *gamakas* bring out two different dimensions in connecting the notes. Vina is the only instrument in South Indian classical music that can bend the string in this manner.

Spurita and *pratyāhata* are called "stress" gamakas. These are basically separation techniques where the player stresses a repeated pitch in ascending (spurita) and descending (pratyahata) passages. For example, a spurita on the svara *m* is achieved by keeping the index finger on the fret position of *m* and the middle finger on the fret position of *P*, then lifting the middle finger and moving the index finger to the lower adjacent fret, which is *G* in this case, and drop the middle finger on *m* (Figure 38, 39 and 40). Some vina players also refer to this technique as a *brikka*. In pratyahata technique, the index finger is used on the starting fret-position instead of the middle finger. If we take *m* again, the index finger is placed on the *m* fret, then moved one fret position back to *G* and at last, the middle-finger drops on the *m* fret. The spurita technique is executed while ascending and the pratyahata in the descending passage.



Figure 38 – Spurita start position. The middle-finger is placed on 'P' fret while the index is kept on the 'm' fret. Photo by Thenuga Thevapalan.



Figure 39 – Spurita in motion. The middle-finger is lifted from the fret and the index-finger moves to the 'G' fret. Photo by Thenuga Thevapalan.



Figure 40 – Spurita end. The middle-finger drops on the 'm' fret. Photo by Thenuga Thevapalan.

Spurita also denotes *jaṇṭa*, a "stress" gamaka technique used for twin-notes. For example, for two consecutive *m* notes, after the first pluck on *m*, the player lifts the middle finger and moves the index finger to the previous fret position, in this case *G*. This is followed by the second pluck, while keeping the middle finger lifted and then hammering the middle finger on *m* fret again.

The *tribhinna*, a separating technique, technique is one of the most distinct technique in the Karaikudi tradition (Figure 41). Subramanian has explained this in detail in his dissertation:

> Tribhinna, a gamaka peculiar to the vina which brings a chord like swara-clusters, is sparsely used. But the svaras are sounded one after another and not simultaneously. In such cases the svaras correspond to the syllables of the text. For example, in the kriti Sarasasāmadāna (raga: Kāpināraya̲ni, Tala: Adi, Composer: Thyagaraja) the first three syllables of the text in the anupallavi, Pa ra ma sāmbhava will be played by holding the index finger on the B-flat fret (10th), against the three strings, mandaram, pancama, and sāraṇi, and playing the svaras, ni (B-flat), ma (F), and ni (B-flat) one after another. This is a typical vina approach to the text (Subramanian, 1985: 96).



Figure 41 – Tribhinna. Photo by Mathuirga Thevapalan.

The *ravai* is another separating technique distinct to the Karaikudi tradition. This is achieved by a left finger slide followed by a left finger pluck and drop (Figure 42, 43 and 44).



Figure 42 – Ravai starting position. Photo by Mathuriga Thevapalan.



Figure 43 – Ravai in motion. Photo by Mathuriga Thevapalan.



Figure 44 – Ravai end position. Photo by Mathuriga Thevapalan.

In addition to these techniques, Subramanian has discovered a left finger stopping technique, a subtle and quicker way of stopping the sound, in comparison with the stop by the right finger. This is executed by lifting the fingers off the fret while still keeping them on the string. In conjunction with the right finger stop this subtle stop reduces the stopping time and improves the quality of stop when required.

Karaikudi Subramanian's remarks on the sound hole and the copper winding instrument invented by Karaikudi Sambasiva Iyer

The following is a transcript from my interview with Subramanian:

Karaikudi Sambasiva Iyer was not bound by the pressures of a family. His constant search remained vina. He continued to explore and enhance its sound quality. He meticulously worked on the frets, the plates over which the strings pass and chiselling the techniques of playing vina. He even had imported German strings in bulk (I think the name of the brand was Verzinct) to get the best quality of sound. This is perhaps the reason why tanam playing in his hands had a special quality and his style became very well-known for that. On the concert stage Subbarama Iyer left the tanam playing to his brother. Those who had listened to his tanam used to exclaim: "Ayyan's playing tanam is a downpour of torrential rain!". His sensitivity to the sound of the vina, made him experiment on the vina constantly in different ways. He introduced the sound hole on the kudam.

Similarly, he invented a simple machine based on the principle of cycling. It is astonishing to think about how this artiste, one who did not have even the basic school education, was able to be inspired by the sheer simplicity of the principle of bicycle, harnessing the making of copper, silver wound mandra and anumandra strings. The first model is what is shown here, hand wheeled by his prime disciple Ranganayaki (Chapter 3, Figure 10).

In the second improved model (Chapter 3, Figure 11 and 12), the bigger wheel was moved to the top so that the maker could operate it with one hand revolving its wheel to rotate the axle, and the other hand carefully and deftly moving

alongside a cylindrical mechanism made out of bamboo with a groove and a small rod around which the copper string passes in order to tighten the winds on the steel string. The bulk of the copper wire would be carried over a small pulley rolling on another string below the string over which the copper string would be wound. It looked as though it can be only operated by a musically responsive hand. So, the girl Ranganayaki, as his student, was given this task of accomplishing his idea of making the copper wound string.

The role of the vina

Throughout its history, the vina has played a significant role, theoretically and practically in explaining pitch, gamaka and *rāga* related work. The current form of vina functioned as the instrument of reference for a priori pitch relationships in south Asian music (Powers, 1995). From 1550 onwards, new musical treatises were published, mostly based on the seven-chapter format of the *Sangīta Ratnākara*. In these works, the authors would use the vina as reference for explaining ragas. In his treatise *Caturdaṇḍi Prakāśika* (1633-1676), *Vēnkaṭamakhi*, son of *Gōviṇda Dikṣitar*, describes the permutations and combinations to produce the 72 scales with seven tones using the vina with fixed frets (ibid). In *Kīrtana: Traditional South Indian Devotional Songs,* Nijenhuis writes about the importance of the vina to decode the melody:

> "… the South Indian *vīṇā* is the ideal instrument to show the details of a melody and the execution of the individual notes. In classical South Indian music practice the notes are always connected by various types of legato or portamento and are often embellished with special musical ornaments. While listening to a singer, it may be difficult to distinguish these elements, but a *vīṇā* player can easily clarify any doubts" (Nijenhuis, 2011).

In earlier times, the vina would be used both as a solo instrument and accompanying instrument to vocal music in court music and for temple performances. Today, the vina has been replaced with the violin as accompaniment. The vina is considered as the only instrument which combines all the basic elements of Karnatak music, namely raga, tala and svara (Beyer, 1999).

Karnatak music and its tonal system

In Karnatak music, the first note, *S*, is the tonic. Besides the tonic and the fifth note, *P*, the remaining five notes are variable. An octave is divided into 12 half-tone steps, *svarasthānas*, and 16 semitone steps (Table 7). Hence, 12 pitch positions are given 16 different names out of which four are enharmonic pitches (Pesch, 2009: 4). It is become a common practice to use Roman letters for the Karnatak solfas due to the intention of "crossing regions" (Subramanian, 2013: 5).

Table 7 – The 12 tones and 16 semi-tones. (Source: Pesch, 2009: 5)

Half-tone step (1-12)	Semitone step (1-16)	Svarasthāna name (* = enharmonic equivalent)	Solmization	Svara in notation format
1	1	ṣaḍja	sa	S, Sa
2	2	śuddha ṛṣabha	ri	r / Ri_1 / R1
3	3	catuḥśruti ṛṣabha*	ri	R / Ri_2 / R2
	4	śuddha gāndhāra*	ga	R / Ga_1 / G1
4	5	sādhāraṇa gāndhāra*	ga	g / Ga_2 / G2
	6	ṣaṭśruti ṛṣabha*	ri	g / Ri_3 / R3
5	7	antara gāndhāra	ga	G / Ga_3 / G3
6	8	śuddha madhyama	ma	m / Ma_1 / M1
7	9	prati madhyama	ma	M / Ma_2 / M2
8	10	pañcama	pa	P / Pa
9	11	śuddha dhaivata	da	d / Da_1 / D1
10	12	catuḥśruti dhaivata*	da	D / Da_2 / D2
	13	śuddha niṣāda*	ni	D / Ni_1 / N1
11	14	kaiśikí niṣāda*	ni	n / Ni_1 / Ni1
	15	śaṭśruti dhaivata*	da	n / Da_3 / D3
12	16	kākali niṣāda	ni	N / Ni_3 / N3

Table 8 provides the comparative pitches of Karnatak and Western music, keeping the Western C as the tonic *S*. However, the actual tonic varies accordingly to the individual singer. The vina and the violin are generally tuned to $D_{\#}$, while some vina players keep E as the tonic.

Table 8 – Pitch correspondences between Karnatak music and Western music. (Source: Wade, 2016: 39)

Semitone step	1	2	3	4	5	6	7	8	9	10	11	12
12 sva-rasthanas	S	r	R	g	G	m	M	P	d	D	n	N
16 semitones	S	R1	R2 / G1	G2 / R3	G3	M1	M2	P	D1	D2 / N1	N2 / D3	N3
Western pitch	C	D_b	D / E_{bb}	$D_\# / E_b$	E	F	$F_\#$	G	A_b	A / B_{bb}	$A_\# / B_b$	B

Tonal range

The tonal range is divided into three octaves, *sthāyīs* (Pesch, 2009: 3):

- *Madhyama sthāyī*: middle octave.
- *Tāra sthāyi*: upper octave.
- *Mandra sthāyī*: lower octave.

The upper notes are indicated by a dot above the svara, e.g., $\dot{S}$, and the lower notes by a dot below the svara, e.g., $\underset{.}{P}$. Two dots above a note mean two octaves higher than madhyama sthayi and two dots below the note mean two octaves lower than the madhyama sthayi, e.g., $\underset{..}{P}$ and $\ddot{S}$, respectively.

Raga and tala

Rāga and *tāḷa* are the two most central elements in Karnatak music. Fundamentally speaking, a raga governs the melodic basis while the tala denotes the rhythmical aspect.

Raga

Huib Schippers notes that a raga is "an abstract 'Gestalt' or 'idea', which is translated into audible sound every time it is played" (2006: 334). The characteristic traits or the *lakṣaṇas* of an individual raga are defined by the following aspects (Schachter, 2015: 1):

- Svaras.
- How the svaras change in *ārōhaṇa* (ascent) and *avarōhaṇa* (descent).
- Gamakas: ornamentations which are integral to a particular svara in a raga.

- *Prayōgas*: melodic phrases of a raga which help distinguish ragas with significantly similar qualities, both with respect to svaras and gamakas.

Tala

Tala is applied as reference to either a specific metric cycle or the metric system as a whole. In present day, three types of subdivisions (Table 9) called *aṅgas* are mainly used to execute the tala cycle:

Table 9 – The three angas. (Source: Pesch 2009: 206)

Aṅga	Gesutre (kriyā)	Counts	Symbol
laghu	Clap + a number of *x* finger counts.	The total number of counts (with the clap included) are commonly one of either following five: 3, 4, 5, 7, 9	$\lvert_x$ *x* refers to number of counts (with the clap included). E.g., $\lvert_4$ would mean a clap followed by three finger counts.
druta	Clap + wave	2	**O**
anudruta	Clap	1	∪

There are five common types of laghu, *jātis*, as seen in Table 10:

Table 10 – The five jatis. (Source: Pesch 2009: 206)

Jāti	Counts	Symbol
tisra jāti	3	$\lvert_3$ **1** clap + **2** finger counts
caturaśra jāti	4	$\lvert_4$ **1** clap + **3** finger counts
khaṇḍa jāti	5	$\lvert_5$ **1** clap + **4** finger counts
miśra jāti	7	$\lvert_7$ **1** clap + **6** finger counts
saṅkīrṇa jāti	9	$\lvert_9$ **1** clap + **8** finger counts

The finger counts followed by the clap are executed by starting with the little finger (which becomes the second count of the laghu) and progressing towards the thumb (the sixth count). For laghus with seven or nine counts the counts are indicated as shown in Figure 45.

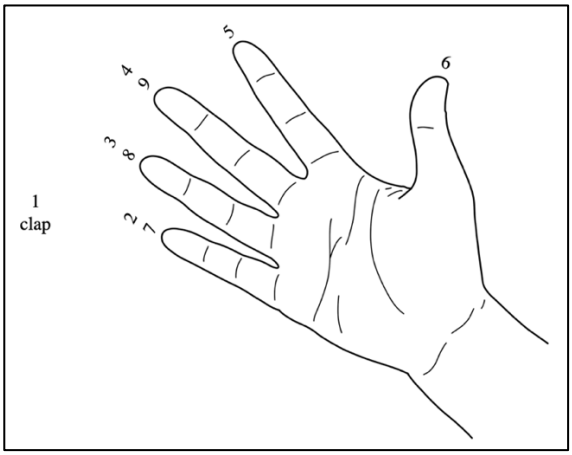


Figure 45 – Finger counts. (Source: Wade, 2016: 125)

There are seven basic tala structures. Each structure has five permutations which gives a total of 35 talas as seen in Table 11.

Table 11 – The 35 talas. (Source: Wade, 2016: 124)

Jātis → **Tāḷas** ↓	tisra jāti	chaturaśra jāti	khaṇḍa jāti	miśra jāti	saṅkīrṇa jāti
dhruva tāḷa	|3 **O** |3 |3	|4 **O** |4 |4	|5 **O** |5 |5	|7 **O** |7 |7	|9 **O** |9 |9
maṭya tāḷa	|3 **O** |3	|4 **O** |4	|5 **O** |5	|7 **O** |7	|9 **O** |9
rūpaka tāḷa	**O** |3	**O** |4	**O** |5	**O** |7	**O** |9
jhampa tāḷa	|3 ∪ **O**	|4 ∪ **O**	|5 ∪ **O**	|7 ∪ **O**	|9 ∪ **O**
tripuṭa tāḷa	|3 **O O**	|4 **O O**	|5 **O O**	|7 **O O**	|9 **O O**
aṭa tāḷa	|3 |3 **O O**	|4 |4 **O O**	|5 |5 **O O**	|7 |7 **O O**	|9 |9 **O O**
ēka tāḷa	|3	|4	|5	|7	|9

Chaturaśra jāti tripuṭa tāḷa, commonly known as *ādi tāḷa*, (**\|4 O O**) and *chaturaśra jāti rūpaka tāḷa*, known as *rūpaka tāḷa* (**O \|4**) are the two most common talas in Karnatak music. In practice, rupaka tala takes a simplified form, shortened to three counts only: two claps followed by a wave, or one clap followed by two finger counts. The latter is also referred to as *tisra jāti ēka tāḷa* (**\|3**).

In addition to the 35 talas, there are two *cāpu* talas widely in practice: *khaṇḍa cāpu* (5 counts) and *miśra cāpu* (7 counts). In khanda chapu, the first, third, and fourth counts are audible while the second and fifth counts are inaudible. In

misra chapu, the first, second, fourth, and sixth counts are audible while the third and seventh are silent. These two tala patterns give a sense of asymmetry.

The vina player can indicate the tala cycle by the use of the three lateral strings. The lateral strings are strummed on each clap in the particular tala cycle. For example, in adi tala, the first, fifth, and seventh count are highlighted by strumming the lateral strings.

Compositions

A Karnatak concert performance includes both precomposed musical pieces, *kalpita saṅgīta*, as well as improvisatory pieces, *manōdharma saṅgīta* (Table 12). The most predominant compositional items are *varṇā*, *kṛiti*, *tillāṇa* and *rāgamālika*.

Generally, the performer commences the concert with a varna and moves on to performing a certain number of kritis, followed by *rāgam-tāṉam-pallavi*, *tukkaḍā* (a section with lighter musical pieces) and concludes with a tillana and a *maṅgaḷam* (a salutation piece, typically ending in the raga *Madhyamāvati*, irrespective of the original raga). *Ālāpana*, *niraval* and *kalpaṇāsvara* are performed as part of the kritis: the alapana precedes the composition. In vocal and instrumental performances, apart from vina recitals, tanam is performed solely in the ragam-tanam-pallavi section, whereas vina players also play tanam after the alapana before any given composition. The performance structure is subject to changes, depending on the individual performer.

A composition is divided into three lyrical sections: *pallavi*, *aṉupallavi* and *caraṇam*. The pallavi functions as a refrain which is rendered each time after the anupallavi and the caranam. Some kritis also have either one of the following subsidiary sections (Subramanian, 1985: 119):

- *Ciṭṭasvara*: precomposed solfege.
- *Svara-sāhithya*: precomposed solfege with text.
- *Madhyamakāla sāhithya*: a svara-sahithya in the middle speed.
- *Solkaṭṭu svara*: cittasvaras that are replaced by rhythmic mnemonics.

Generally, the cittasvara has been added to a kriti at a later point by another musician, and not by the original composer (Pesch, 2009: 266).[56] The cittasvara is rendered after the anupallavi and the caranam before going back to the pallavi.

Table 12 – Improvisatory pieces.

Ālāpana or rāga ālāpana	A free flowing rhythmic-melodic improvisation of a raga. There is no definable or recurring rhythmic pattern or metre. When sung, the alapana is based on the vowel 'a' and non-sensical text syllables such as ta, da, ri, na, nam and tom.
Kalpaṇāsvara	Svara-oriented improvisation with the use of the solfege syllables within the tala framework.
Niraval	Melodic improvisation on one specific line of a composition within the tala framework.
Pallavi	A single-cycle melodic line upon which the artist improvises with both niraval and kalpanasvara.
Tāṉam	Improvisation of a raga set to a non-metric rhythmic pulse performed as an extension of the alapana. Tanam is generally presented in a medium tempo, madhyama kāla, throughout. This item, in particular, is highly suited for the vina because of its unique application of the lateral strings which brings an additional effect while rendering tanam. In vocal performances, the tanam is centred around the two words ānamta, bliss, and anamta, eternal. Other syllables such as tomta and namta are also used.

[56] As mentioned in Chapter 3, Karaikudi Sambasiva Iyer has composed cittasvaras to a number of kritis composed by Thyāgarāja and Mudduswāmi Dīkṣitar.

Karnatak music performances

In a traditional concert setting, the performance ensemble consists of either a main vocalist or instrumentalist – e.g., vina, violin or *gōṭṭuvādyam* (a short-necked lute) – supported by a drone, *tambūrā*, and features one or more percussion instruments. In vocal performances, the vocalist is mostly accompanied by the violin, but in some instances the vina is also used as accompaniment. For percussion accompaniment, the *mṛdaṅgam* (two-sided drum) is mainly used while percussion instruments such as the *ghaṭam* (clay-pot shaped instrument), and *kañjīrā* (tambourine) and *mōrsiṅg* (plucked idiophone made of steel) take the role as the second fiddle.

Karnatak music is mainly vocal-based music. As Schachter states, the human voice is regarded as the "central organising force" (2015: 1). Instrumental performers closely follow the aural tradition:

> … Even instrumental music remains highly subservient to the lyrical context of the original composition; for example, *vina* players often closely match their right-hand plucking exactly to the syllabic structure of the song's lyrics (Subramanian, pers. comm.)" (Schachter, 2015: 1).

Instruments used in Karnatak performances

(In an alphabetical order)

Ghaṭam



Figure 46 – Ghaṭam. Photo courtesy: Schoolchalao.

Gōṭṭuvādyam



Figure 47 – Gōṭṭuvādyam. Photo courtesy: Sakharam Rao.

Kañjīrā



Figure 48 – Kañjīrā. Photo courtesy: The Metropolitan Museum of Art.

Mōrsiṅg



Figure 49 – Mōrsiṅg. Photo courtesy: Ethnic tune.

Mṛdaṅgam



Figure 50 – Mrdaṅgam. Photo courtesy: The Metropolitan Museum of Art.

Vīṇā



Figure 51 – Vīṇā. Photo courtesy: The Metropolitan Museum of Art.

Tambūrā



Figure 52 – Tambūrā. Photo courtesy: The Metropolitan Museum of Art.

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Appendix 2: Karaikudi Sambasiva Iyer's Presidential Address

(The speech is translated by Thenuga Thevapalan and Karaikudi Subramanian)

Dear audience,

For many years, the Sangeeta Vidvat Sabha have been doing a great service to Karnatak music. I thank the head of the committee, Sri KV. Krishnaswami Iyer, respected governor of Chennai, sadas president, K. Srinivasan who inaugurated this year's festivals, for choosing me and having me preside over the silver jubilee festival. I also thank the respected governor of the sabha, who inaugurated the festival, and the president of the sadas this year, Srimaan K. Srinivasan. I express my gratitude to all those who participate in this event.

I have come to know that the public, the sabhas and other institutions have had grievance against me for some time now.

Firstly, there is a general attitude about me among most people who believe that I don't participate in their functions and that I prefer to be left in solitude. I wish to express my stance on this a little bit. The respect and honour I have received is something which I don't believe that belongs to me. The reputation that I have attained is because of the instrument which I play. My reputation belongs to the seven generations before me. It is a result of the blessings from the Lord, my predecessors' compassion and because of my elder brother. From the time we came to be known as the "Karaikudi brothers", all the responsibilities were taken by my brother who earned the respect on behalf of me. If I have any laudable traits, that would belong to my brother. He was the maker, and I was the quiet executive. When he left me, I felt it would be right only to keep myself aloof to safeguard the honour I had received because of him, without diminishing it by any of my actions. This is the reason why I could not fulfil the desire of the people. The vina is a divine instrument. I was the worshipper of nadam [the sound]. I don't have the courage to talk about or expand on the nadam.

This Sangeetha Sabha has sustained itself very well for the last 25 years and has attained youthfulness. It has served Karnatak music impressively in many ways. We can claim that there are only few institutions like this in our country. In the past years, many artists, connoisseurs, and several aficionados have talked extensively about music. I don't have anything new to add. However, since I have taken up this honour of presiding over this function, I will briefly say a few general things and complete my speech.

My stand is that music does not exist in writing, speech nor discussion. Music is an art sound. That is to be worshipped. It should not be handled in any other manner. When we compare the world of Karnatak music world 25-30 years with the present state that we are in, we may certainly state that music has spread to some extent. The reason why I say "to some extent" is because when I think about how music has not been spread the way it should have been, but perhaps has compromised on the quality, I feel somewhat sad.

I cannot but state the reasons for this compromise on the quality to as far as I can extend my thoughts. Perhaps in recent times the grammatical propriety in the art of music (lakshana) has come down giving way to an 'overall inclusiveness in extending the number of compositions' (lakshya) in its desire to reach the masses'. In my view, music without grammar can be compared to a building without foundation. Our predecessors learnt the music grammatically. They gained unique respect through continuous practice and their application of the grammar they had imbibed from their guru with utmost devotion and attention, in enriching the compositions. In sangeetam (music), great importance was given to the devotion to nadam (sound). Furthermore, this can be regarded as a yoga practice. This art is divine; it is a way to attain liberation, a rare, enjoyable practice in worshiping God. This is neither meant for fame, praise nor income. However, if one learns music from a worthy master in the mode mentioned above, there is no doubt that all worthy benefits in our human pursuit will accrue to the person on their own. In recent years, due to the change in making this art a way of income only, its purity got diluted leaving it as the 'food for ears' only [entertainment]. Music is a limitless ocean of nectar. From this ocean, anyone

can take as much as they need to enjoy. Just the way we devote to us God to obtain the happiness that we need, we can get in this divine music. But once again, I wish to insist that this depends on our devotion, sincerity, determination, and hard work. Due to the decline of grammatical importance [of classical music] and the growth of melody-based compositions appealing to the public, disparate compositions have begun to appear. The way our predecessors had classified compositions to suit different occasions had changed now, giving way to the singers choosing compositions of their own sweet will. In any artform the proprieties of grammar are important. In order to learn an artform in compliance with its own grammar, it requires adequate attention, effort, patience and perseverance. For an art, such as music, it is essential that the person has the grace of God and the heartful blessings of his master. In recent times, since music has become a means to live, the above-mentioned qualities in learning music have disappeared. The desire to learn as quickly as possible has reduced the quality of music. The statements such as "art of music is equal to the ocean of nectar, a way to liberation" are not mere words. They are exemplified through the musical trinity, Thyāgayyā [Thyāgarāja Swāmigaḷ], Mudduswāmi Dīkṣitar and Śyāma Saṣtrigaḷ. But if we think "why can't we attain the same musical status exclusively accorded them", the important reason is "lack of devotion". Music without devotion is mere sound and words. That sort of music does not have the power to go far. It cannot reach God's ears! If we follow the path shown by the "musical yogis", such as our trinity, we can reach the eminent state like them. Thyāgayyā has lamented in several of his compositions that "music with devotion" is the clear pathway to worship God [a rhetorical question]. Where is the music that had kept supreme knowledge, devotion and determination as the basic ingredients, and where is the music that got transformed, moving towards the pursuit of fame, praise and livelihood? Thyagaraja Swamigal spurned the king who invited him to sing at his royal court and was prepared to gift him with all kinds of treasures. Nowadays, if we get such an opportunity, we would be willing to not just give away music, but our lives as well [Sambasiva Iyer makes ironical statements]. What a pitiful state! Music without devotion or grammatical propriety is equal to a horse without bridles and flowers without fragrance! Because of the points mentioned above, we could say that the quality of music

has somewhat declined. Music is something we could experience and bring the same feelings to others. The music that we have not experienced is useful neither to us nor to others. In order to first experience music, we need emotion. This is one of the things the young musicians and students should pay attention to. In order to sing with emotion, one should know the meaning of the words. If we cannot manifest the emotions, music become mere sounds. Therefore, we should know the meaning of the lyrics thoroughly before performing a composition. If we sing without the associated emotions, we may be subjected to big blemishes doing injustice to the purport of the song, which could be sacrilegious.

In recent times, in the world of music, the word bani, is prevalent. Bani means margam, the way. Students learn music properly and establish a beautifully crafted style with their imagination. A style is necessary. However, the contemporary young musicians, without using their natural bodily facilities, imaginative, emotive capacities and without knowing the manner and the right level in which it should be applied, follow another's style entirely. If one follows a great performer, it will only suit him to a certain extent. In order for the Karnatak music fraternity to flourish, young musicians and students should grammatically learn and bring out their own emotional and creative power. More than this, commensurate with their natural habitats, in different parts of this country, various styles such as Hindustani, Maharashtra, Karnatak and so on, have evolved. By transplanting a style, which belongs to one place into another, in the course of time, will not only change its uniqueness, but might also hide the special characteristics of the original form. The musical methods from these different regions are indeed of a high order! However, I do not see a need to combine one with the other. If the distinctive sacredness of the music should remain without any harm, it is essential that no kind of fusion occurs. Following another, will neither be welcomed nor be given a deserving status. Such a person might feel [at the best] like, "kana mayilada kantdirunda"[57] [a 'turkey pretending to dance like a peacock'], but will not attain a special status, unless he creates a style of

[57] There is a Tamil saying "a turkey seeing the peacock dancing imagines it will become the peacock by dancing".

his own with grammatical precision, with the facilities of his own voice and imagination. This is to be specially noted by young singers and students.

In the caranam part of his composition "Kaddanuvariki", Thygayya beautifully expresses the way to learn music: "niddura nirakarinci mudduga tambura batti suddhamaina manasuce susvaramuto paddutappaga" [discarding sleep, holding the beautiful tambur, with pure heart, with pure svaras…]. He says that without getting into short cuts [to achieve the goals] a student should learn with devotion, sincerity and purity of mind and without swerving from the tradition.

At this rare opportunity, importantly, I would like to present to you one last point and conclude my speech – that is "gurukulavasam". In our country, gurukulavasam is an ancient and sacred institution. Undergoing gurukulavasam has taken place since the origin of our country, but in recent times it is waning. This is pitiable. Various Vedic literatures and ancient treatises express the greatness of the guru. A guru is given a status equal to God and even more than that. Sayings like "ezhuttarivittavan iraivanakum" [in Tamil], "acaryadevobhava" [in Sanskrit] and in Suta Samhita, the sayings, "siveruste guaruste nakascana" describe the "paratvam" [unboundedness] of the guru. In the word "guru", "gu" means ignorance and "ru" means to cure, and having the ability to bring the light of knowledge. If one gets such a guru and learns the art thoroughly from him, where is the doubt that all aids will reach us making us enjoy in this world and beyond? [A rhetorical question] I tend to think that in our country, the state of gurukulavasam as an institution gradually vanishing does not auger well. But currently, Vedic and Tevaram schools are reminding us of gurukulavasam to some extent.

In our country, in places like Risikesh in North India and in Aravindashramam and Ramanashramam [in South India], we can still see the ancient traces of gurukulavāsam. In recent times, great men like Ramakrishna Paramahamsa, the poet, Rabindranath Tagore and Mahatma Gandhi followed this ancient way. The importance of devotedness to the guru can never be overemphasised. In these times, some young musicians are not only reluctant to mention their guru, but it is also becoming normal for them to claim another person to be their guru. Still

others are emboldened to step forward to claim that they do not have any guru at all. This is a great blemish and a sin. Any art that is not learnt through a guru cannot bear fruit.

You, this congregation, have given me a responsible position. I neither have the power nor strength and experience to conduct this. This organization has been doing great service to Karnatak music. When good music is on the decline, your service is important and necessary. We all know that, for many years now, you have been doing extensive research on numerous ragas, their characteristics and the subtleties of Karnatak music. Now the artists have the responsibility to follow and implement it. Because the service that this organization is doing is an important aspect of the art of music, I pray God that all the events take place satisfactorily and benefit everyone. Let everything be good.

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Appendix 3: Lalgudi tradition

Lalgudi style

The *Lālguḍi* style is developed by violinist Lalgudi Jayaraman. According to him, the style is a result of years of exploration and interactions with older musicians who had influenced him through their musical interactions. The style is a confluence of various styles which Lalgudi Jayaraman had been exposed to since his childhood. He did not only draw from musical styles within *Karṇāṭak* tradition, but he also found inspiration from *Hindustāni* musicians such as Bismillah Khan (Devnath, 2013: 157). There would be a newness in his innovations, both to his own compositions as well as to the older composers that lived before his time. Karnatak music remained his focus, but he went beyond the boundaries of this tradition to collect "the honey in every musical flower to feed his own child, violin" which according to Subramanian was the originality in his music (2010: 18). Lalgudi Jayaraman himself has expressed the following:

> I encourage new styles and innovations but at the same time there should be a strong sense of tradition. (Devnath, 2013: 201)

According to Lalgudi Krishnan, Lalgudi Jayaraman's son, his father had the ability to "observe and absorb" and would draw "various goodness from various sources without bias and make them his own" (pers. communication, 2021). Dynamically, the style is rich and focuses on bringing out the *bhakti*, devotion, of a composition. Jayaraman's daughter, Lalgudi Vijayalakshmi explains the significance of the Lalgudi style:

> It is a bani [style], where music takes the forefront, and technique is viewed only as a means of projecting and expressing the melody. The bani aspires to make the violin sing, and this is the focal point around which it has evolved. The bani is a blend of melody and rhythm – each complementing the other; and where rhythm, however fascinating, bows down necessarily to melody. (Vijayalakshmi, 2019)

The Lalgudi style is not only instrumental, but it approaches the music from a vocal perspective, a *gāyaki* style. The bowing of the violin follows the words accordingly (Krishnan, pers. communication, 2021). Lalgudi Jayaraman would

give attention to the smallest nuances in a raga as well the composition. Every fingering technique and musical execution was deliberate to enhance the lyrical value of a composition. According to this style, the transition from one string to another should be unapparent so as to attain and draw out the vocal quality of the instrument. Lalgudi Jayaraman would insist upon bringing out the emotion of every word of a composition. The style is known for its balance of the techniques, rhythmical aspects and the emotional or emotive qualities which should be neither excessive nor lacking (Vijayalakshmi, 2017).

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Appendix 4: Performance analysis

Transcription

The six performances have been notated in the standard notation format onto the online notation platform, *Patantara* (www.patantara.com). Additionally, I have used graphic signs to indicate the techniques used by the individual performer, such as *spurita*, *jāru*, *ravai*, pull, use of side- and main-strings.

Although it has become common to notate *Karṇātak* music in recent times, the oral tradition is still significantly prevalent. In *Journal of the Indian Musicological Society*, Vijayakrishnan states that there are "two diametrically opposing views" on notating Karnatak music among practitioners:

> The tradition of notation is not as firmly entrenched in Carnatic [Karnatak] music as it is in, say, Western music across genres. There are two diametrically opposing views on the nature and use of notation in Carnatic music among practitioners: Carnatic music cannot be notated as it is an oral tradition and that no useful purpose is served by any type of notation; and the minority view is, of course, the pursuit of honing notational skills to improve the status of notation in Carnatic music. (quoted in Subramanian, 2013: 5)

Figure 49 gives an example of the transcription structure:

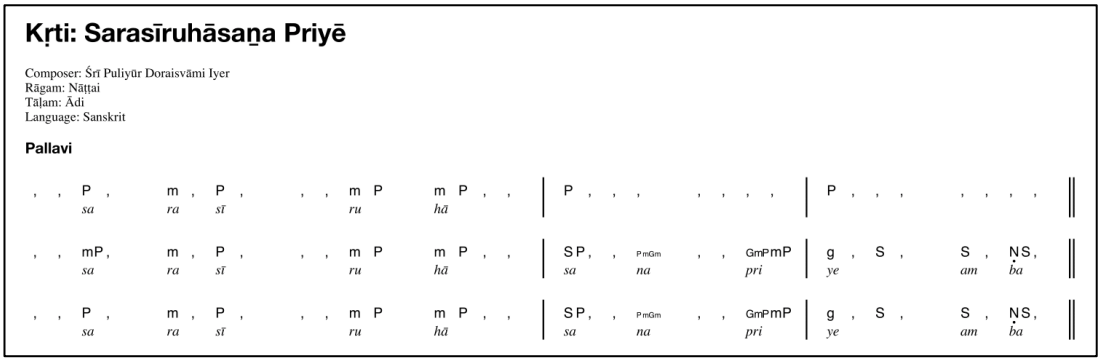


Figure 53 – Karnatak music notation

The type and name of the composition is announced in the heading, followed by the name of the composer, its *rāga, tāḷa*, and language. Each line consists of the solfa names of the tones on top of the textual syllables associated with the notes. "," indicates a pause equal to ¼ of a count.

In the first performance analysis, PA-1, every line consists of one tala cycle:

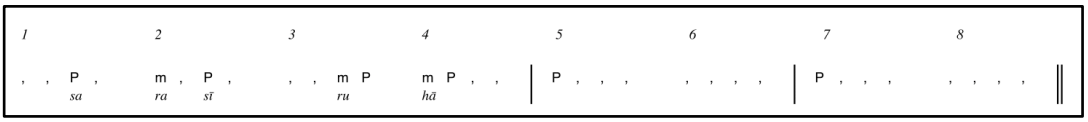


Figure 54 – Notation sample with beats indicator

The bars indicate the claps in the metric cycle. A single bar means a clap within the tala cycle whereas a double bar indicates the end of a tala cycle. In adi tala, the two single bars are placed before the fifth and seventh beat, respectively. Although there are no bars before the beginning of each line, it is a given that there is a clap on the first beat.

In the second performance analysis, PA-2, the number of tala cycles vary in different sections according to the lyrics. Some examples are given in Figure 51. For example, in the pallavi of *Śaṅkari Nīve*, each line is two cycles long, therefore, the notation is structured in similar fashion. However, in the anupallavi, the number of tala cycles vary between four, three and two according to the text. If the line was divided into two or more parts, it would affect the continuity of the gamakas and phrases.

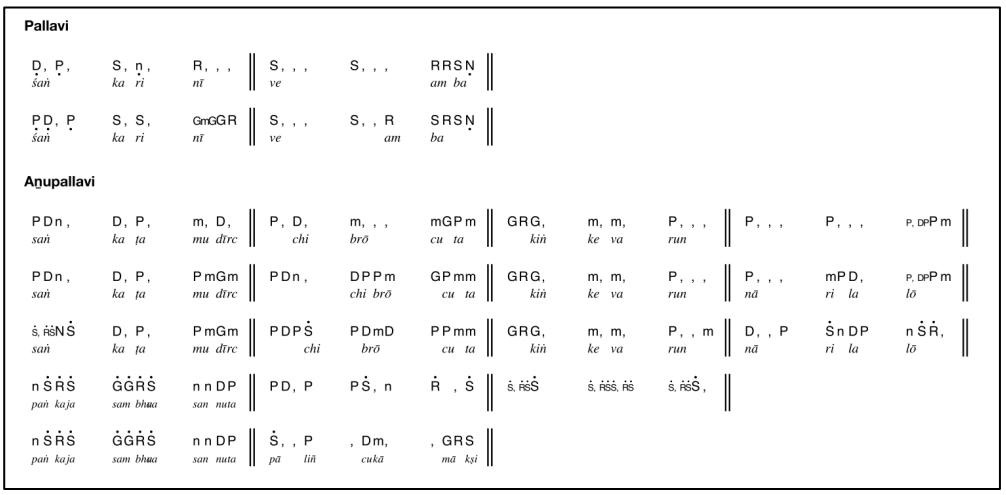


Figure 55 – Example of the notation for Śaṅkari Nīve

As seen in Figure 51, there are no single bars in tisra eka tala since there is only one clap on the first beat.

Audio tracks

The audio tracks are made available on Patantara. Here, the author can attach the specific track for each line. This can be heard on repeat, in different tempos and pitches. See Appendix 5 for a complete guide on how to use a document with audio tracks on Patantara. There is an abrupt stop after the *caraṇam* in KSI, RR and RP's renditions because they continue to the *kalpaṇāsvara* section. All the four performances of PA-1 start with an *ālāpana* section, but since neither of the two improvisatory sections form part of my analysis, I have edited it out from the original performances.

Descriptive and prescriptive

In Karnatak music, prescriptive notation means the "sparse notation" which provides the "body" of the notation (Subramanian, 2014). Srikumar Subramanian notes that the prescriptive notation solely accounts for the sequences of notes while the details of the gamakas of a certain phrase are not included:

> The prescriptive notation used in the genre records melody in phrases described as sequences of notes, but the most characteristic melodic feature – continuous pitch movements called "gamakās" – are omitted from the notation. It is therefore up to the musician to interpret notated phrases using appropriate gamakās. (Subramanian, 2013: 2)

The descriptive notation gives a more detailed account of the in-between tones of a particular note or phrase. It "captures the new melodic entities introduced in an interpretation of a work given in prescriptive notation" (Subramanian, 2013: 2). Generally, the descriptive notation is not transcribed as part of the notation but recited to the student by the teacher during a lesson. To this day, prescriptive notation is mostly used for notations and in classroom settings. Flutist T. Viswanathan was one of the pioneers to implement descriptive notation in his work (Subramanian, 2013: 6). Karaikudi Subramanian notes that Viswanathan's descriptive notation was for pedagogical purposes "to help convey the precise melodic details even to students who were not familiar with Karnatak music" (Subramanian, 2021). In his dissertation, Subramanian introduces a new form of descriptive notation, *Emotional Graphic Representation*

(EGR), where he graphically articulates the melodic nuances of a composition (Figure 52):

> Inspired by his [Tanjore Viswanathan] notation, I invented Svarasthana Notation and Emotional Graphic Representation (EGR) for my doctoral work (1985) to help all types of eager students of music come closer to understanding this complex gamaka oriented melodic music from a purely music literacy point of view. It is part of a comprehensive COMET pedagogy I later developed to teach music to any one at any level, which I experimented at Brhaddhvani at that time. (Subramanian, 2021)

As marked by Srikumar Subramanian on Karaikudi Subramanian's transcriptive work "the difference in detail between the prescriptive notation at the top and the graphical notation captures the gap in musical features that needs to be bridged by a musician seeking to interpret the prescriptive notation" (Subramanian, 2013: 6).

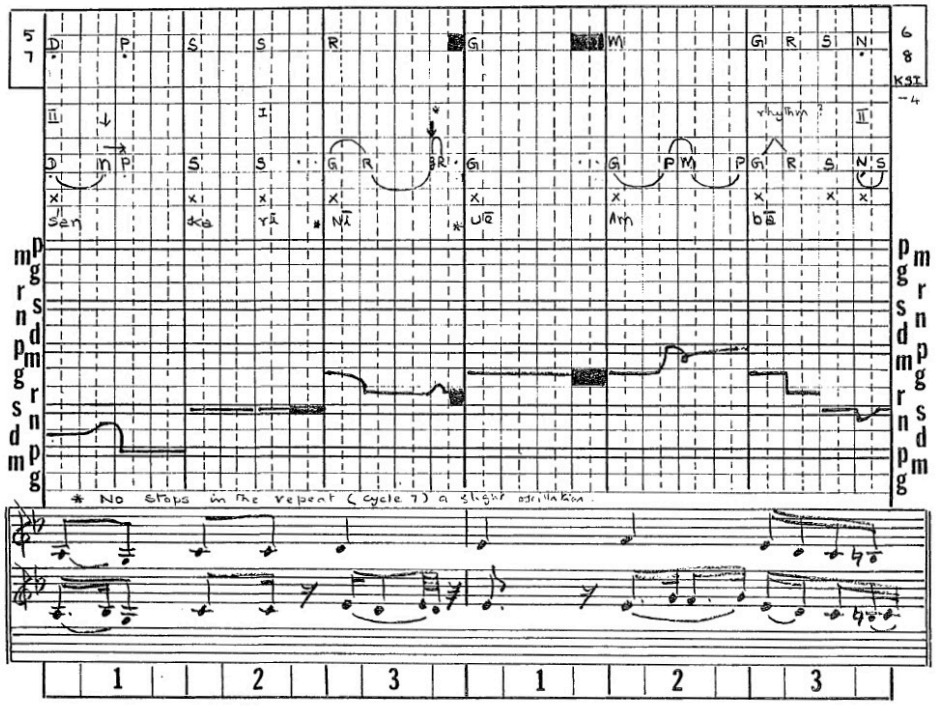


Figure 56 – Transcription of Śaṅkari Nīve (Subramanian, 1985: 496). The first line is the prescriptive notation, followed by the descriptive notation with additional symbols to explain the melodic movements. Below the descriptive notation is the emotional graphic representation and lastly a translation into staff notation.

Subramanian has recently expressed how this notation-format helped him comprehend the melodic nuances more precisely:

> The structurally 'descriptive' nature of the notation can never be useful or functional for one who wants to make use of such a notation to reproduce the music it represents. It is at its best academic. The notation will be useful to understand the music it represents in juxtaposition with the melody … But for me as a performer-ethnomusicologist it made me go deeper into the analytical details of the music. It helped me understand the underlying structural ramifications and teach a student better towards melodic precision in expression. So, in my teaching-learning context the descriptive notation is both functional and academic. (Subramanian, 2021)

Lalgudi Trust has published the compositions of Lalgudi Jayaraman with descriptive notation using both solfa and visual signs suggesting the direction of the melodic movements (Figure 53). However, the visual representation is much less in contrast to Subramanian and Viswanathan. This is also pointed out by Subramanian who expresses that Lalgudi Jayaraman "notates just the necessary details to be able to recollect what was orally taught in the class" (Subramanian, 2021). He furthermore remarks:

> His [Lalgudi Jayaraman] notation remained so very meaningful as a memory aid after attending his classes. But that is very helpful to students familiar with his musical style and to those familiar with interpreting a notation in familiar ragas. (Subramanian, 2021)

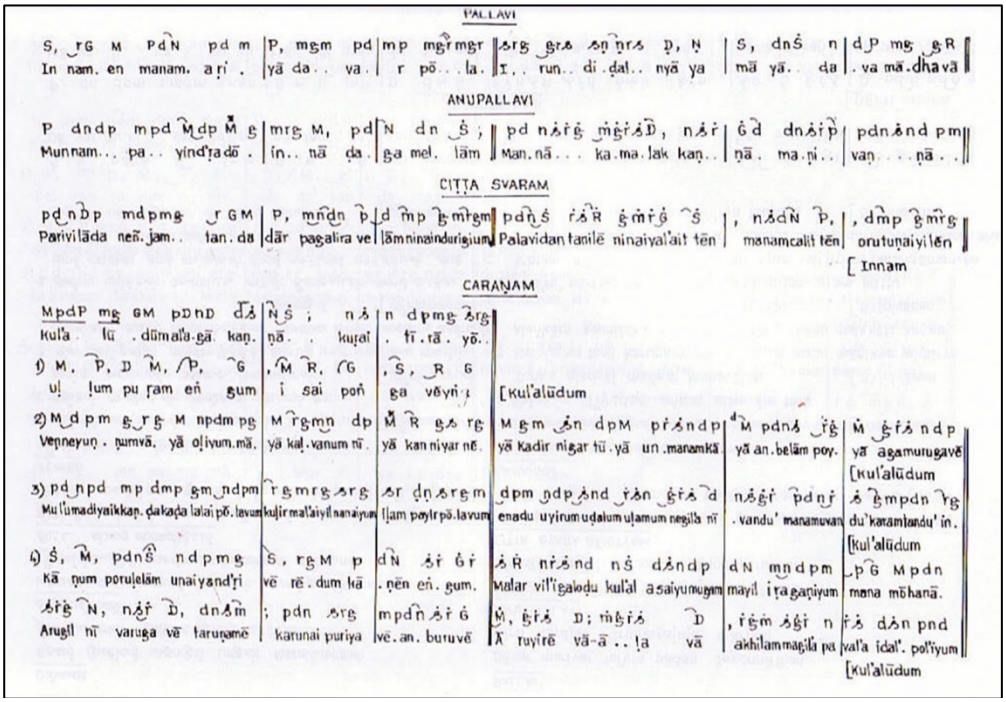


Figure 57 – Notation of a varnam composed by Lalgudi Jayaraman from the book Lalgudis' Creations (2000). The notation is a "fuse" of prescriptive and descriptive notation with addition of signs to explain the gamaka movements.

On Patantara, the author has an option to add descriptive notation above the prescriptive notation line (Figure 54). However, for the transcription of the six performances, I decided to join the two lines into one single line. In this study, I consider the prescriptive notation line as redundant since it does not serve the purpose of the analysis. Given the intention is to examine the performances at a deeper level, it is the details in which lies the crux of the analyses. Hence, a fuse of the descriptive and prescriptive notation would contribute better to my cause.

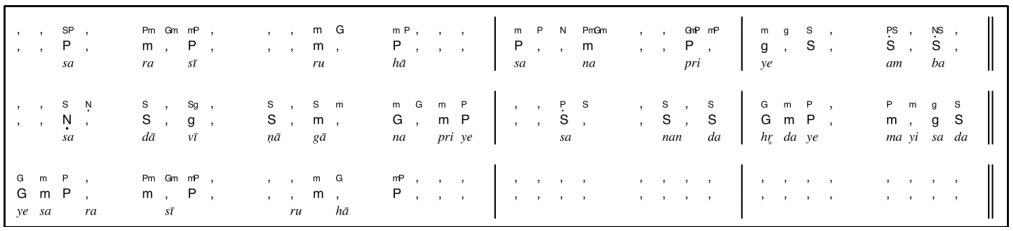


Figure 58 – Example of prescriptive and descriptive notation on Patantara. The first line of every section is the descriptive notation, the second line is the prescriptive notation and the third line is the lyrics

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Sarasuda - Saveri varnam notation | Patantara. (2014, July 22). Sarasuda - Saveri Varnam Notation. https://blog.patantara.com/blog/2014/07/22/sarasuda---saveri-varnam-notation/

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Appendix 5: Guide to Patantara

How to sign-in to Patantara

A step by step guide

1. Open https://patantara.com/notations
2. Click on the orange 'Signin'-icon on the top right corner.



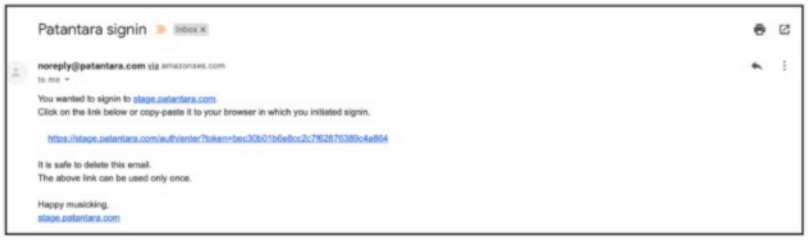
Observe the "Signin" button at the top right corner.

3. Enter your email address



Enter your email address in the box and press Enter or Return key.

4. A mail from Patantara should appear in your email inbox. Follow the instructions.



A sample of email received from Patantara. Click the link to signin.

5. You are now signed in and ready to access documents shared with you.



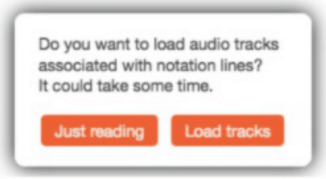
Notice the "New Document" and "Signout" buttons at the top right indicating you've now signed in.

How to use Patantara

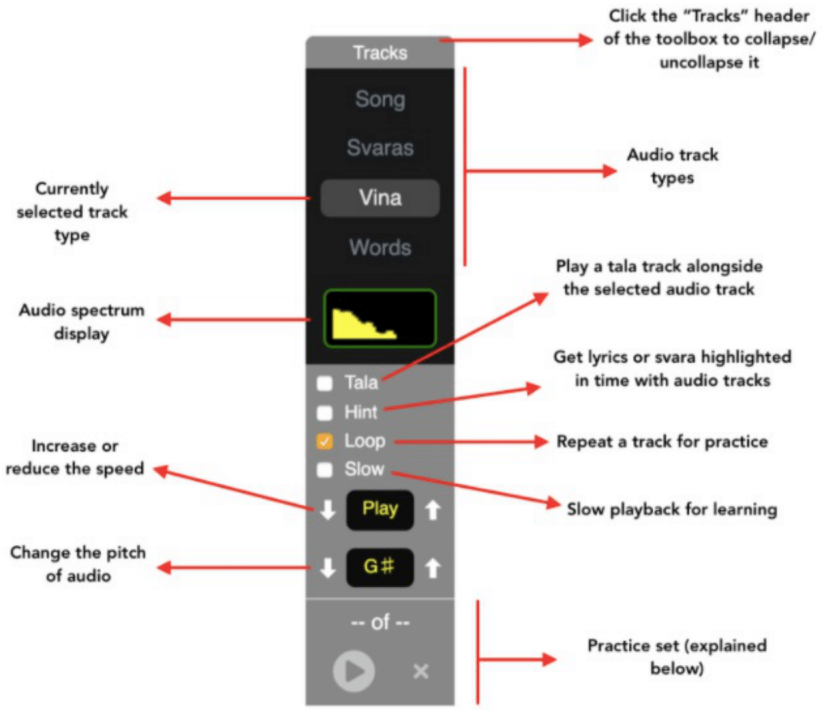
In Patantara, documents with audio tracks can be used for self practice.

A detailed blog post describing the use of documents with audio tracks - https://blog.patantara.com/posts/documents-with-audio-tracks/

When you open a document that contains audio tracks, you'll be asked whether you want to "Load tracks" or whether you're "Just reading" .. as shown below



Choose "Load tracks".
This simple guard is in place just to avoid data costs in case you're accessing the document via a mobile internet connection. The audio tracks take around 20MB of data for this document. Since there is considerable audio data to fetch and load, you'll see a series of messages pop up at the right top. Wait for all those to finish with "**All tracks loaded and ready**".
At this point, you'll see a control panel come up on the right showing a few things you now have at your disposal. Here is what this player control panel is for:



Audio track types

Each document can have multiple audio track "types" associated with each line of notation - such as lyrics, vocal rendition, instrumental rendition, ensemble rendition and commentary. In this case, we have the **Song** track which has the song sung with lyrics, the **Svaras** track which has the song sung as svaras, the **Vina** track which has the song played on the vina and the **Words** track which has the lyrics recited.

To play a particular track, select it by **clicking** on its name in the player control panel. Then click on any line of notation that has a headphone icon next to it. The audio will play afterwards.

The tools

Below the list of track types in the player control panel, you'll find some tools to help with learning and practice.

Looping

If you turn on Loop, then the audio track associated with a line will continuously repeat as long as your mouse is positioned on the line. It will stop the moment you move off the line. This is to help practice the line by repeatedly listening to it or singing along.

Slowing down

Sometimes, it is hard for a student to follow the details of a line clearly. The Slow option will cause the track to be played at a slower speed so that it is easier to follow the details.
This slow version is created dynamically, so you may notice a small delay when you place the mouse cursor over a line, before the track begins to play.

Pitch shifting

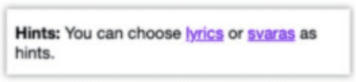
If a recording is done by a male singer, it is hard for a female singer to practice along. Similarly, if a recording is done by a female singer, it is hard for male students to practice along. To help with this situation, Patantara provides the ability to dynamically adjust the pitch of the associated audio tracks.
Use the up and down arrows in the pitch shifting tool to change the pitch to something that suits you. Note that large pitch shifts will result in large distortions in the quality of the singer's voice, but instrumental tracks should sound mostly fine.

Tala player (←click the link for the original blogpost)

Turning on 'Tala' will play a tala track alongside the selected audio track.

Bouncy hints (←click the link for the original blogpost)

When you turn on hints using the above indicated checkbox, you'll also have the option to get hints for lyrics or svaras, in case a line has both. You'll see this option pop up at the top right corner of the page and will be roughly as shown below. Click on either "lyrics" or "svaras" to select your preference.



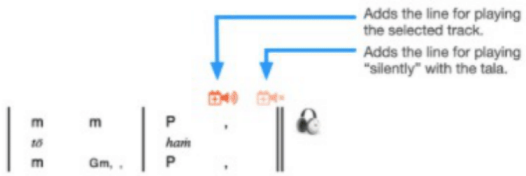
Practice Sets

(↑ Click on the link to go to detailed description)

What we call a "practice set" is a sequence of lines of notation that are to be played without interruption using the chosen audio track. A line may be played using the selected audio track or may be included in the practice set as a "silent" line, where only the tala track plays and you can play or sing along in that gap.

So, for example, you can play each line of a pallavi twice, or configure them to play the audio once and leave one avrtam for you to sing along, then the second line, and so on.

When you load a document with associated audio tracks, you'll notice a couple of new widgets that show up as you move your mouse over the notation lines with associated audio tracks. These are for adding the line to your "practice set". Each line added will be to the end of your current practice set, so you can move around and add multiple lines or even the same line multiple times for repetition.



The widget on the right will, as noted in the picture, add the line for "silent playback", where it will play only the tala. The intention is for you to play or sing along with it. You can therefore make practice sets with you're playing a line again and again, but leaving an avrtam for yourself to fill in.

The main player control has a few new controls at the end that are for playing your practice set. These are shown and described below.



Once you add a few lines, say 6 lines, to your practice set, the "– of –" text will change to "– of 6". When you hit the play button, your practice set will begin playing and this text will update to show you the current line that is playing. The notation line will also be highlighted and automatically scrolled for your convenience.

Note: You will need to select a track type in order to play your practice set. By changing the track type, you can reuse your practice set for singing or vina, for example. We also recommend that you turn on the tala track if you're going to use alternation as a practice pattern.Other options

The tala, loop, hint, slow down and pitch change control will also work with your practice set, in addition to track selection. So the full range of tools can be used with not just single lines, but with entire compositions.

There is also an experimental "recorder" that you will see. This is work in progress and we'll post about it when it is considered usable and stable.

Bibliography

Patantara. (2021). *Patantara: Create and share high quality Carnatic music notation*. https://patantara.com/

Appendix 6: Transcriptions of performances

The audio files can be access on the following link: https://drive.google.com/drive/folders/1IbuBsyvd7_Aar3tM6PemVsYYd-Vps3Ng?usp=sharing

The audio files are labelled as:

- Audio 1_KSI
- Audio 2_RR
- Audio 3_RP
- Audio 4_KSS
- Audio 5_KSI
- Audio 6_LGJ
- Audio 7_KSI_TT
- Audio 8_RR_TT
- Audio 9_RP_TT
- Audio 10_KSS_TT
- Audio 11_TT
- Audio 12_KSI
- Audio 13_LGJ_TT

Access to audio tracks line by line on Patantara

As a way to make it easier for the reader, the audio track for the corresponding line of the transcription the has been included on Patantara. This is done for all six performances. Appendix 5 provides are step-by-step guide on how to use the platform. Below is the link to access the audio tracks line-by-line: https://patantara.com/notations/csK9wodrUc

At the moment, the following e-mail domains have been given access to the document:

- K.Boyle@ucc.ie
- J.Stock@ucc.ie
- thesissubmission@ucc.ie

They can share the document with others by including the person's e-mail. Follow the guide given below on how to give access to others:

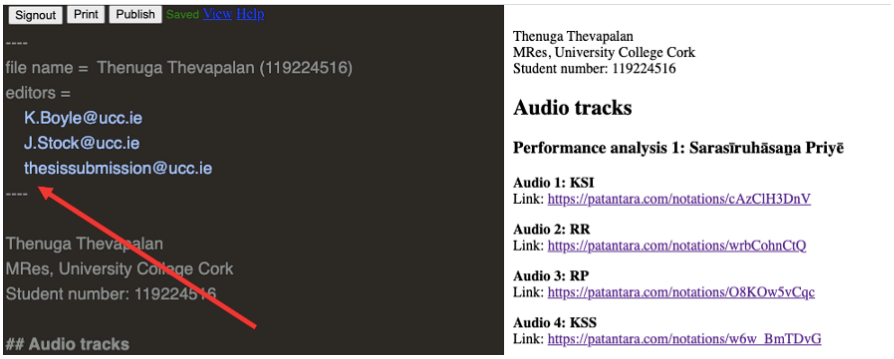
1. When you click on the link above, the following page will appear



2. Click on "Edit"



3. Enter the e-mail id below thesissubmission@ucc.ie. The e-mail will automatically be highlighted with a blue font-colour. Make sure the e-mail appears right beneath the previous e-mails



The transcriptions of each performance are named in the following way:

1.1 Performance: Karaikudi Sambasiva Iyer

1.2 Performance: Ranganayaki Rajagopalan

1.3 Performance: Rajeswari Padmanabhan

1.4 Performance: Karaikudi Subramanian

2.1 Performance: Karaikudi Sambasiva Iyer

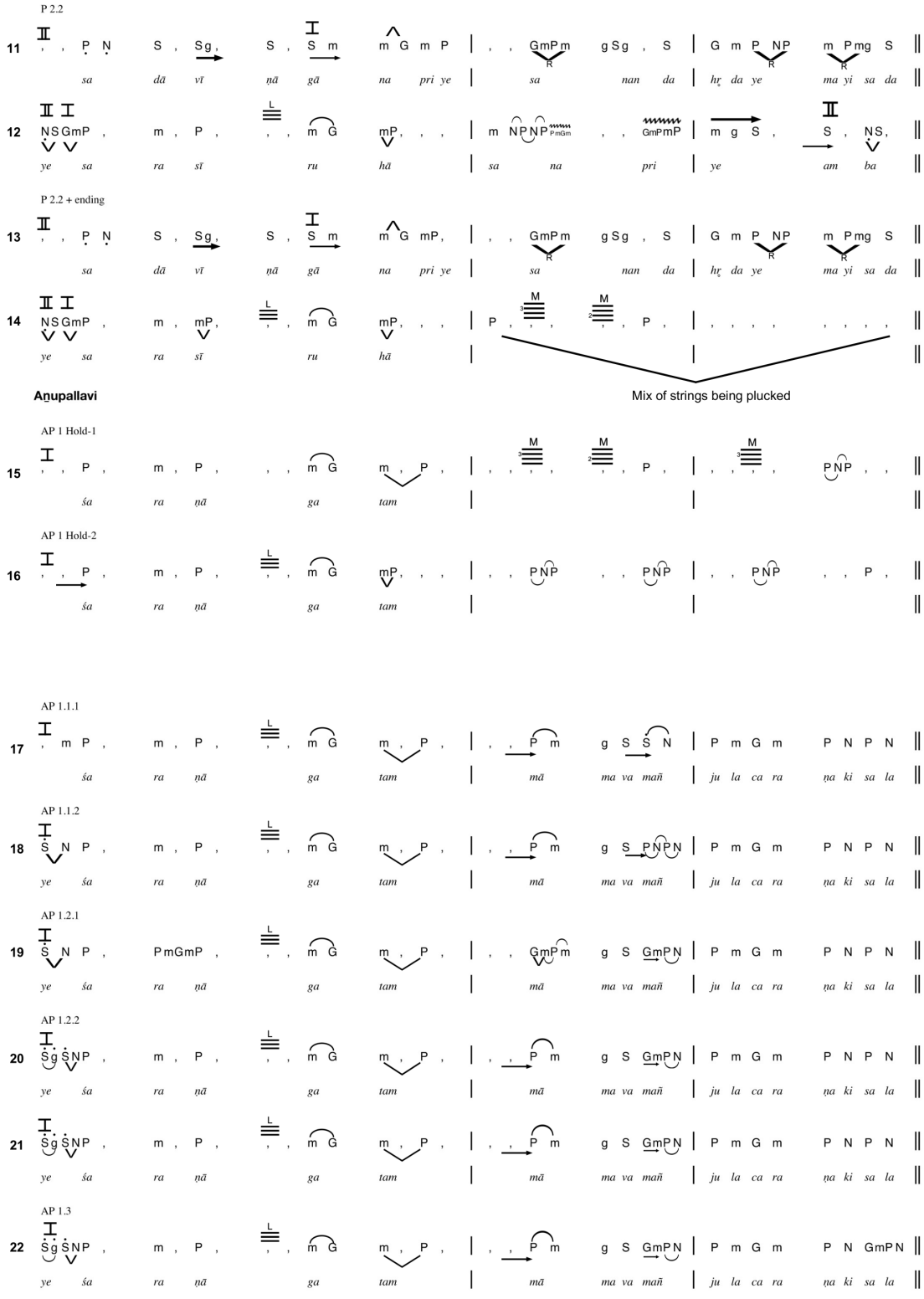
2.2 Performance: Lalgudi G. Jayaraman

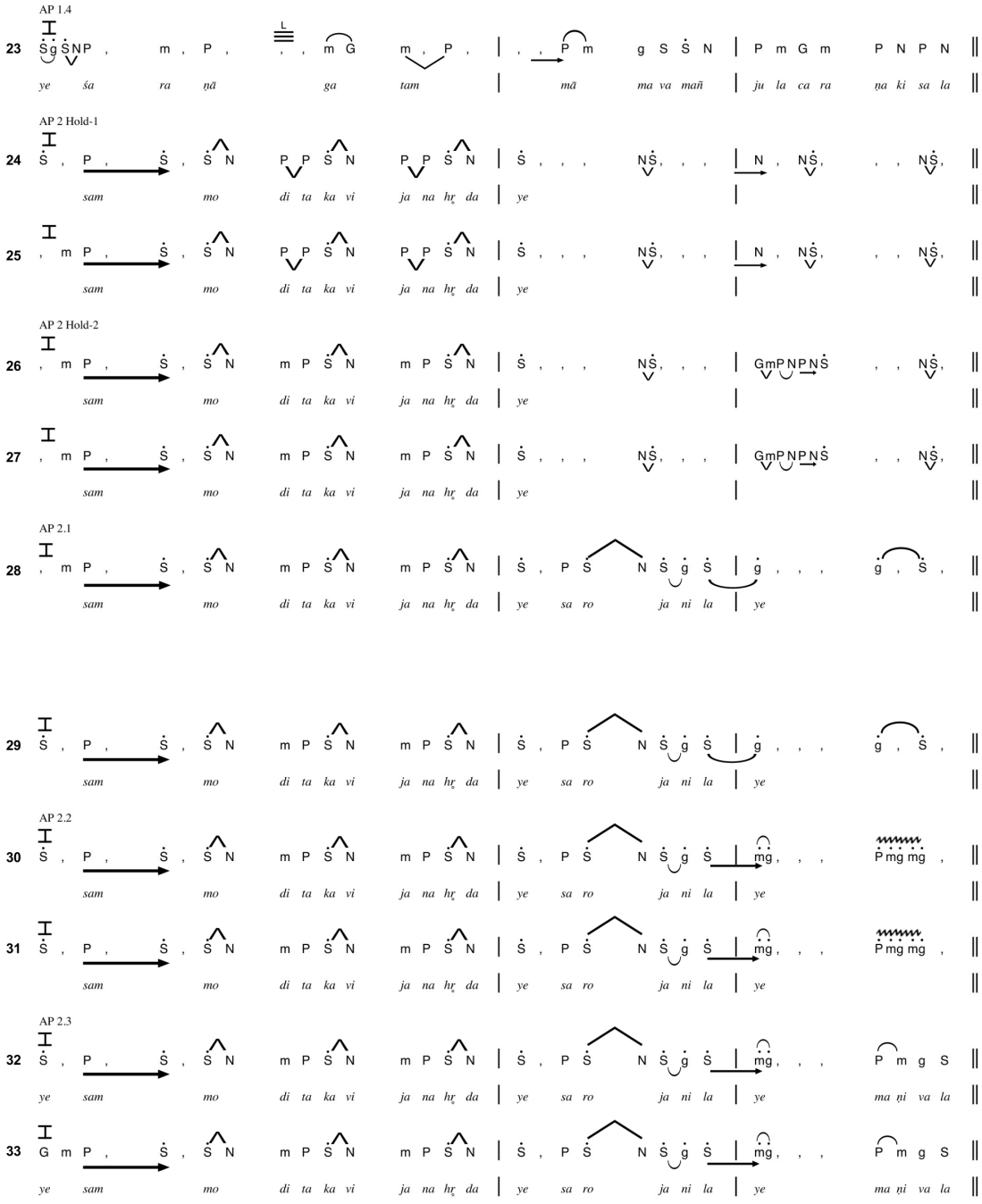
1.1 Performance: Karaikudi Sambasiva Iyer

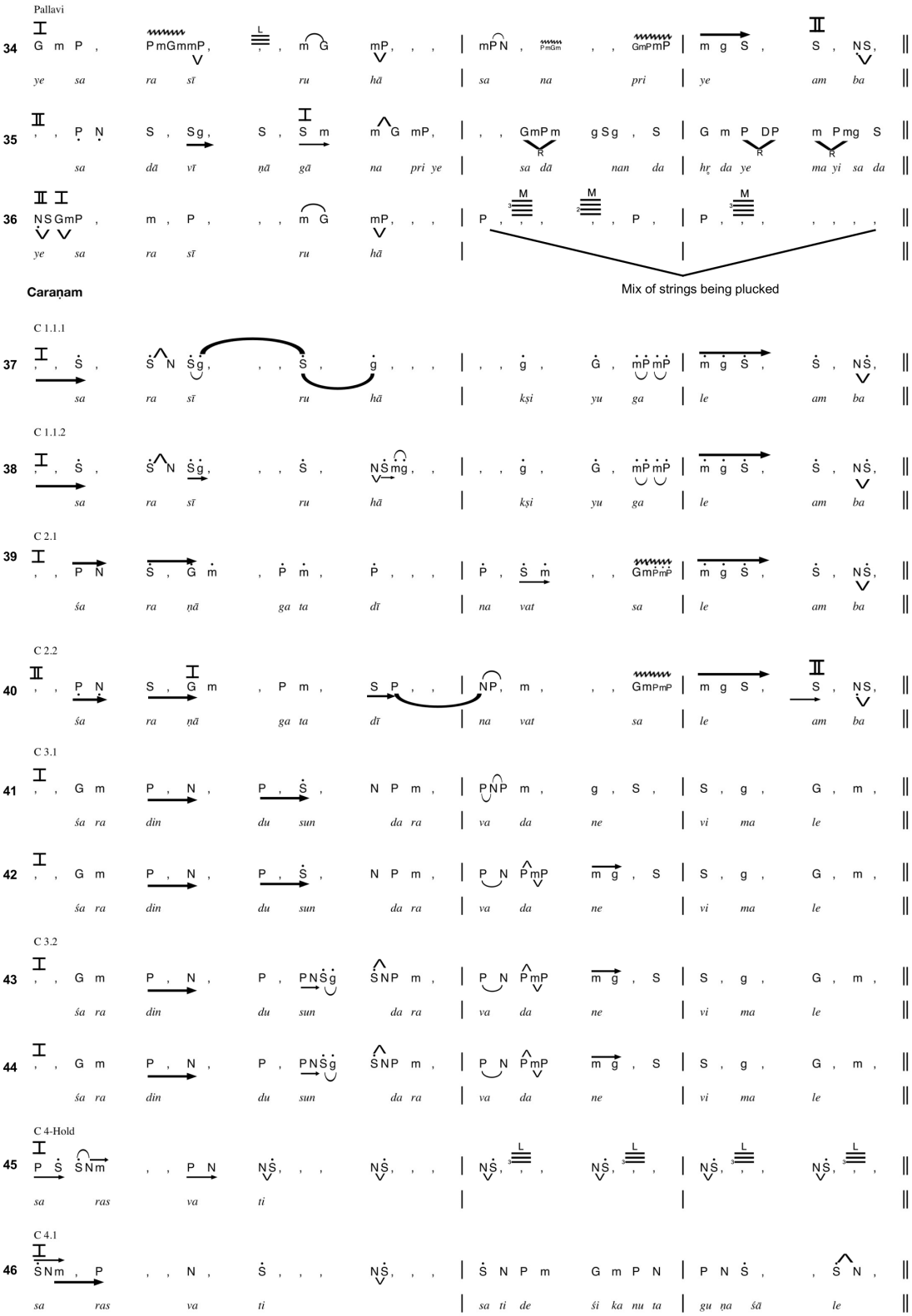
Composer: Śrī Puliyūr Doraisvāmi Iyer
Rāgam: Nāṭṭai
Tāḷam: Ādi
Language: Sanskrit

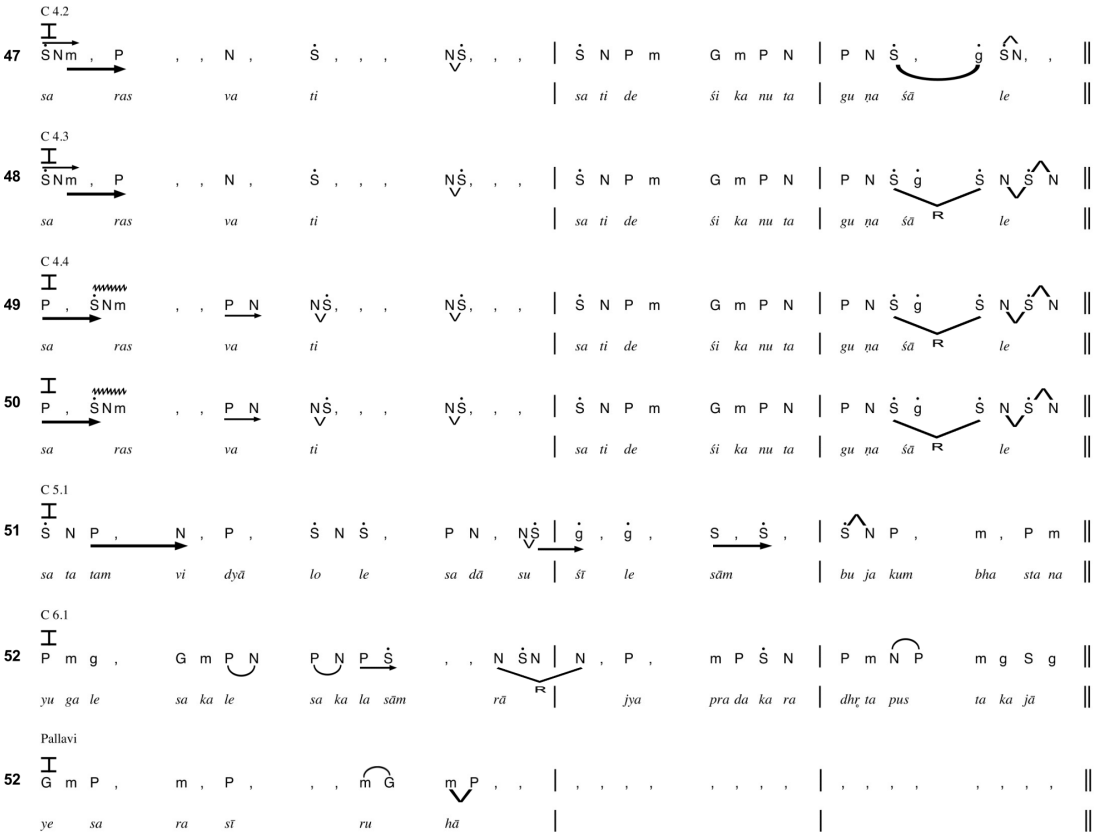
Pallavi




P 2.2
11
sa dā vī ṇā gā na pri ye | sa nan da | hṛ da ye | ma yi sa da
12
ye sa ra sī ru hā | sa na pri | ye | am ba
P 2.2 + ending
13
sa dā vī ṇā gā na pri ye | sa nan da | hṛ da ye | ma yi sa da
14
ye sa ra sī ru hā
Aṇupallavi
Mix of strings being plucked
AP 1 Hold-1
15
śa ra ṇā ga tam
AP 1 Hold-2
16
śa ra ṇā ga tam
AP 1.1.1
17
śa ra ṇā ga tam | mā ma va mañ | ju la ca ra | ṇa ki sa la
AP 1.1.2
18
ye śa ra ṇā ga tam | mā ma va mañ | ju la ca ra | ṇa ki sa la
AP 1.2.1
19
ye śa ra ṇā ga tam | mā ma va mañ | ju la ca ra | ṇa ki sa la
AP 1.2.2
20
ye śa ra ṇā ga tam | mā ma va mañ | ju la ca ra | ṇa ki sa la
21
ye śa ra ṇā ga tam | mā ma va mañ | ju la ca ra | ṇa ki sa la
AP 1.3
22
ye śa ra ṇā ga tam | mā ma va mañ | ju la ca ra | ṇa ki sa la


AP 1.4
23
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 2 Hold-1
24
sam mo di ta ka vi ja na hṛ da ye
25
sam mo di ta ka vi ja na hṛ da ye
AP 2 Hold-2
26
sam mo di ta ka vi ja na hṛ da ye
27
sam mo di ta ka vi ja na hṛ da ye
AP 2.1
28
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
29
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
AP 2.2
30
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
31
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
AP 2.3
32
ye sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye ma ṇi va la
33
ye sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye ma ṇi va la


Pallavi
34
G m P , P mG mm P , m G mP , , , mP N , , GmP mP m g S , S , NS ,
ye sa ra sī ru hā sa na pri ye am ba
35
, , P N S , Sg , S , S m m G mP , , , GmP m gSg , S G m P DP m P mg S
sa dā vī ṇā gā na pri ye sa dā nan da hṛ da ye ma yi sa da
36
NS GmP , m , P , , , m G mP , , , P , , , P , , , P , , , , , ,
ye sa ra sī ru hā
Mix of strings being plucked
Caraṇam
C 1.1.1
37
, , Ṡ , Ṡ N Ṡ g , , , Ṡ , ġ , , , , , ġ , Ġ , ṁP ṁP ṁ g Ṡ , Ṡ , NṠ ,
sa ra sī ru hā kṣi yu ga le am ba
C 1.1.2
38
, , Ṡ , Ṡ N Ṡ g , , , Ṡ , NṠ mg , , , , ġ , Ġ , ṁP ṁP ṁ g Ṡ , Ṡ , NṠ ,
sa ra sī ru hā kṣi yu ga le am ba
C 2.1
39
, , P N Ṡ , G ṁ , Ṗ ṁ , Ṗ , , , Ṗ , Ṡ ṁ , , GmP ṁP ṁ g Ṡ , Ṡ , NṠ ,
śa ra ṇā ga ta dī na vat sa le am ba
C 2.2
40
, , P N S , G m , P m , S P , , NP , m , , , GmP mP m g S , S , NS ,
śa ra ṇā ga ta dī na vat sa le am ba
C 3.1
41
, , G m P , N , P , Ṡ , N P m , PNP m , g , S , S , g , G , m ,
śa ra din du sun da ra va da ne vi ma le
42
, , G m P , N , P , Ṡ , N P m , P N P mP m g , S S , g , G , m ,
śa ra din du sun da ra va da ne vi ma le
C 3.2
43
, , G m P , N , P , PNṠ g ṠNP m , P N P mP m g , S S , g , G , m ,
śa ra din du sun da ra va da ne vi ma le
44
, , G m P , N , P , PNṠ g ṠNP m , P N P mP m g , S S , g , G , m ,
śa ra din du sun da ra va da ne vi ma le
C 4-Hold
45
P Ṡ ṠNm , , P N NṠ , , , NṠ , , , NṠ , , , NṠ , , , NṠ , , , NṠ , , ,
sa ras va ti
C 4.1
46
ṠNm , P , , N , Ṡ , , , NṠ , , , Ṡ N P m G m P N P N Ṡ , , Ṡ N ,
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le

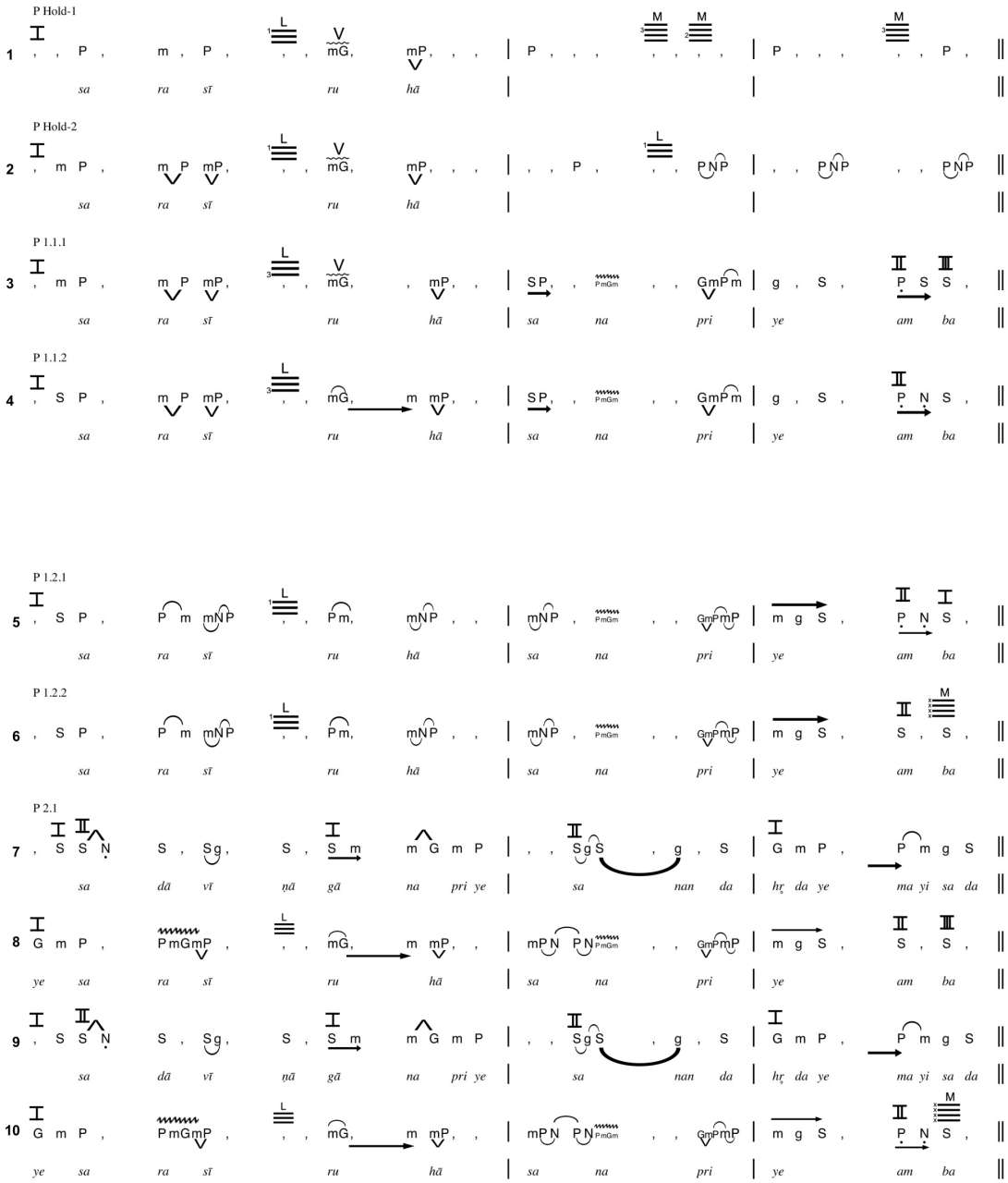

C 4.2
47 Ṡ N m , P , , N , Ṡ , , , N Ṡ , , , | Ṡ N P m G m P N | P N Ṡ , ġ Ṡ N , , ‖
sa ras va ti | sa ti de śi ka nu ta | gu ṇa śā le ‖
C 4.3
48 Ṡ N m , P , , N , Ṡ , , , N Ṡ , , , | Ṡ N P m G m P N | P N Ṡ ġ Ṡ N Ṡ N ‖
sa ras va ti | sa ti de śi ka nu ta | gu ṇa śā le ‖
C 4.4
49 P , Ṡ N m , , P N N Ṡ , , , N Ṡ , , , | Ṡ N P m G m P N | P N Ṡ ġ Ṡ N Ṡ N ‖
sa ras va ti | sa ti de śi ka nu ta | gu ṇa śā le ‖
50 P , Ṡ N m , , P N N Ṡ , , , N Ṡ , , , | Ṡ N P m G m P N | P N Ṡ ġ Ṡ N Ṡ N ‖
sa ras va ti | sa ti de śi ka nu ta | gu ṇa śā le ‖
C 5.1
51 Ṡ N P , N , P , Ṡ N Ṡ , P N , N Ṡ | ġ , ġ , S , Ṡ , | Ṡ N P , m , P m ‖
sa ta tam vi dyā lo le sa dā su | śī le sām | bu ja kum bha sta na ‖
C 6.1
52 P m g , G m P N P N P Ṡ , , N Ṡ N | N , P , m P Ṡ N | P m N P m g S g ‖
yu ga le sa ka le sa ka la sām rā | jya pra da ka ra | dhṛ ta pus ta ka jā ‖
Pallavi
52 G m P , m , P , , , m G m P , , | , , , , , , , , | , , , , , , , , ‖
ye sa ra sī ru hā | | | ‖

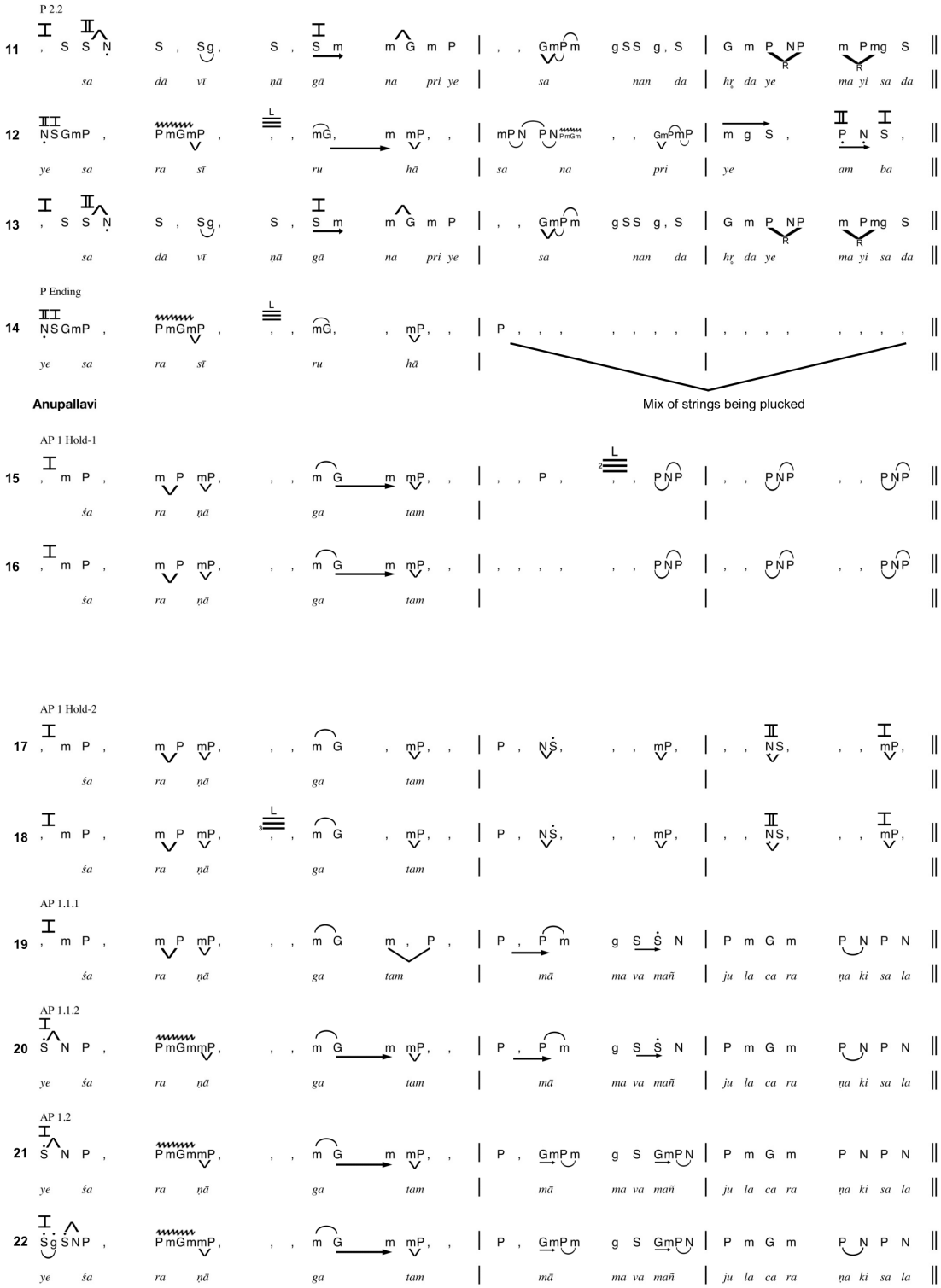
1.2 Performance: Ranganayaki Rajagopalan

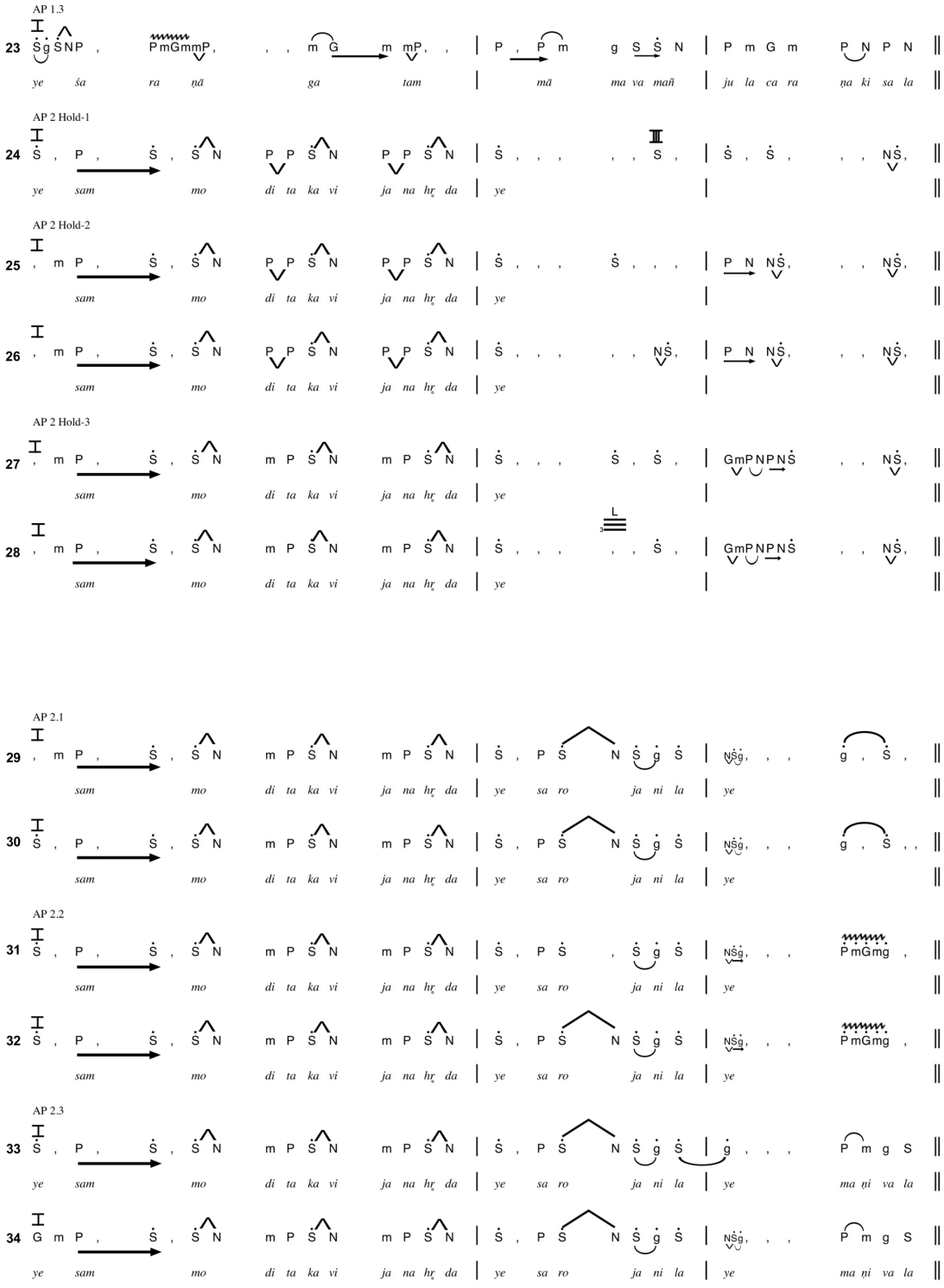
Composer: Śrī Puliyūr Doraisvāmi Iyer
Rāgam: Nāṭṭai
Tāḷam: Ādi
Language: Sanskrit

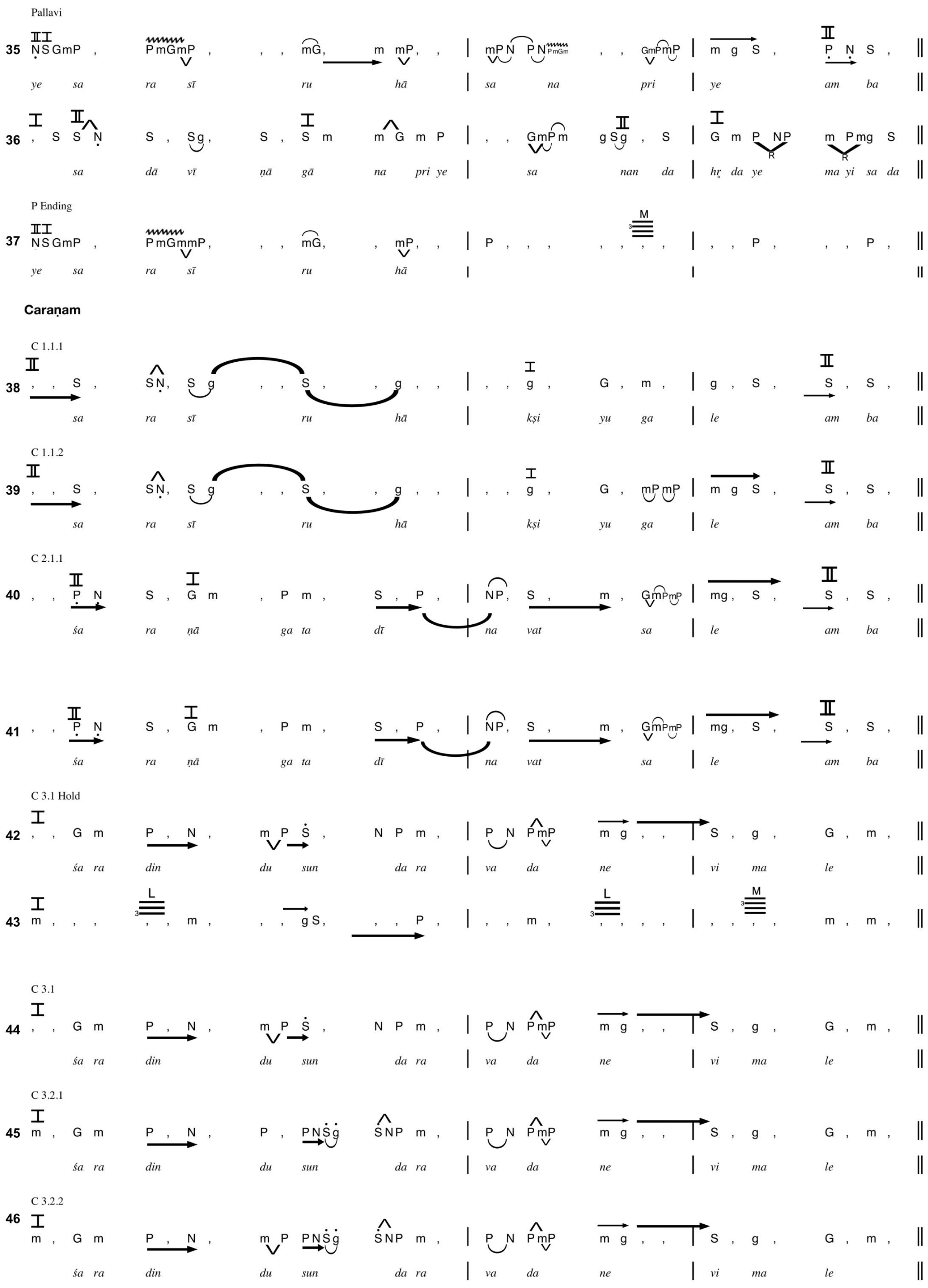
Notation

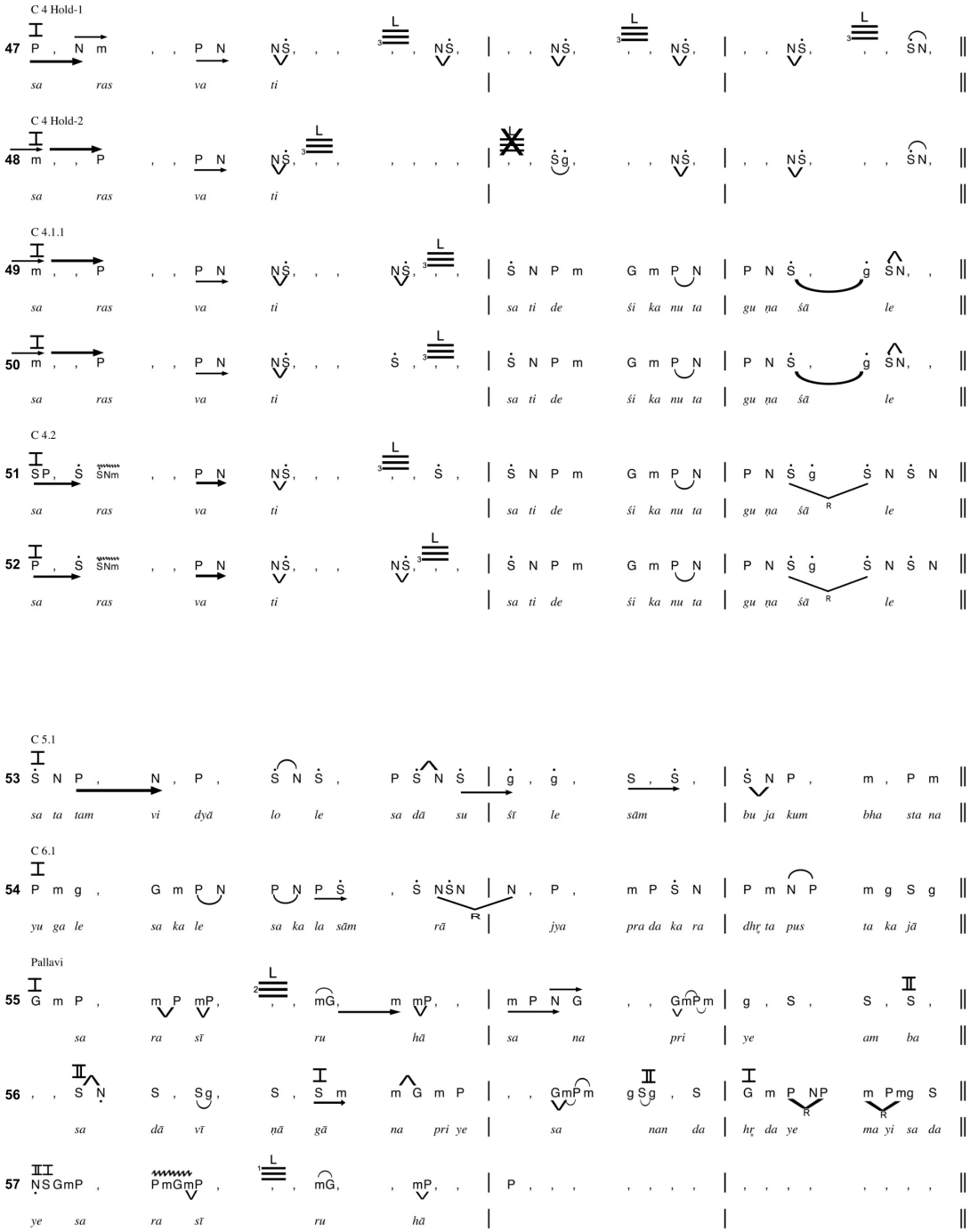
Pallavi
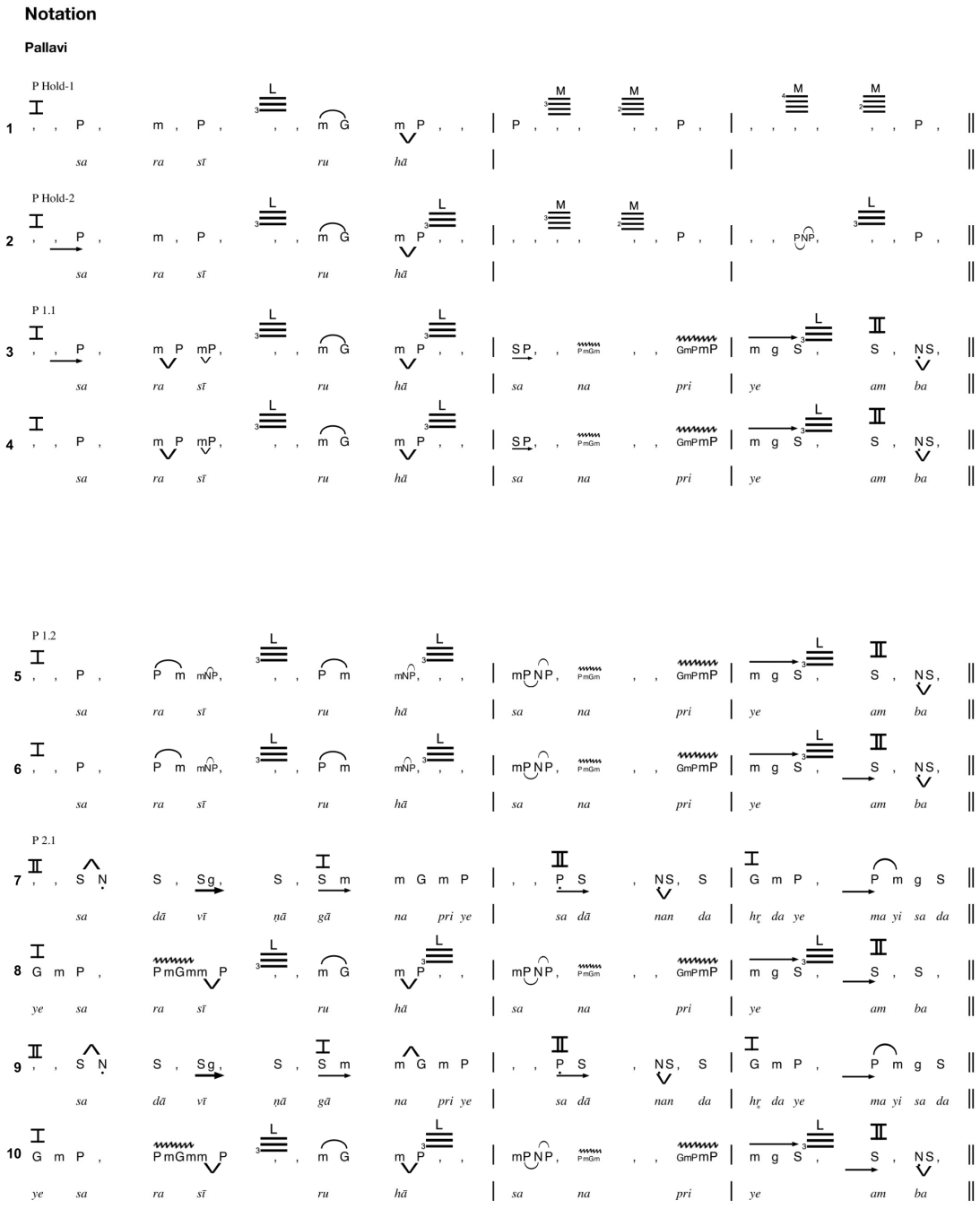



P 2.2
11
sa dā vī ṇā gā na pri ye sa nan da hṛ da ye ma yi sa da
12
ye sa ra sī ru hā sa na pri ye am ba
13
sa dā vī ṇā gā na pri ye sa nan da hṛ da ye ma yi sa da
P Ending
14
ye sa ra sī ru hā
Anupallavi
Mix of strings being plucked
AP 1 Hold-1
15
śa ra ṇā ga tam
16
śa ra ṇā ga tam
AP 1 Hold-2
17
śa ra ṇā ga tam
18
śa ra ṇā ga tam
AP 1.1.1
19
śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.1.2
20
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.2
21
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
22
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la

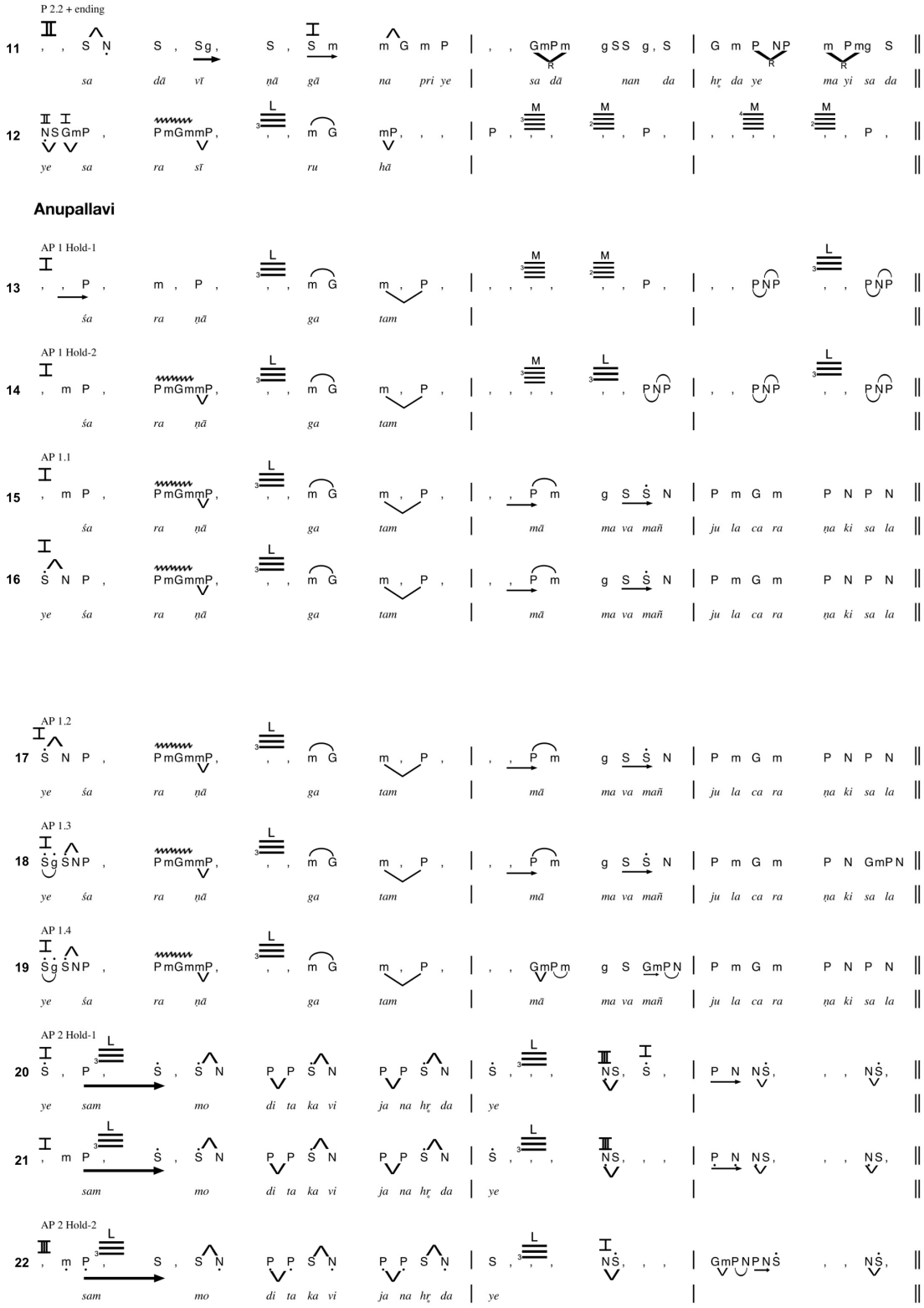

AP 1.3
23 ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 2 Hold-1
24 ye sam mo di ta ka vi ja na hṛ da ye
AP 2 Hold-2
25 sam mo di ta ka vi ja na hṛ da ye
26 sam mo di ta ka vi ja na hṛ da ye
AP 2 Hold-3
27 sam mo di ta ka vi ja na hṛ da ye
28 sam mo di ta ka vi ja na hṛ da ye
AP 2.1
29 sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
30 sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
AP 2.2
31 sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
32 sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
AP 2.3
33 ye sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye ma ṇi va la
34 ye sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye ma ṇi va la

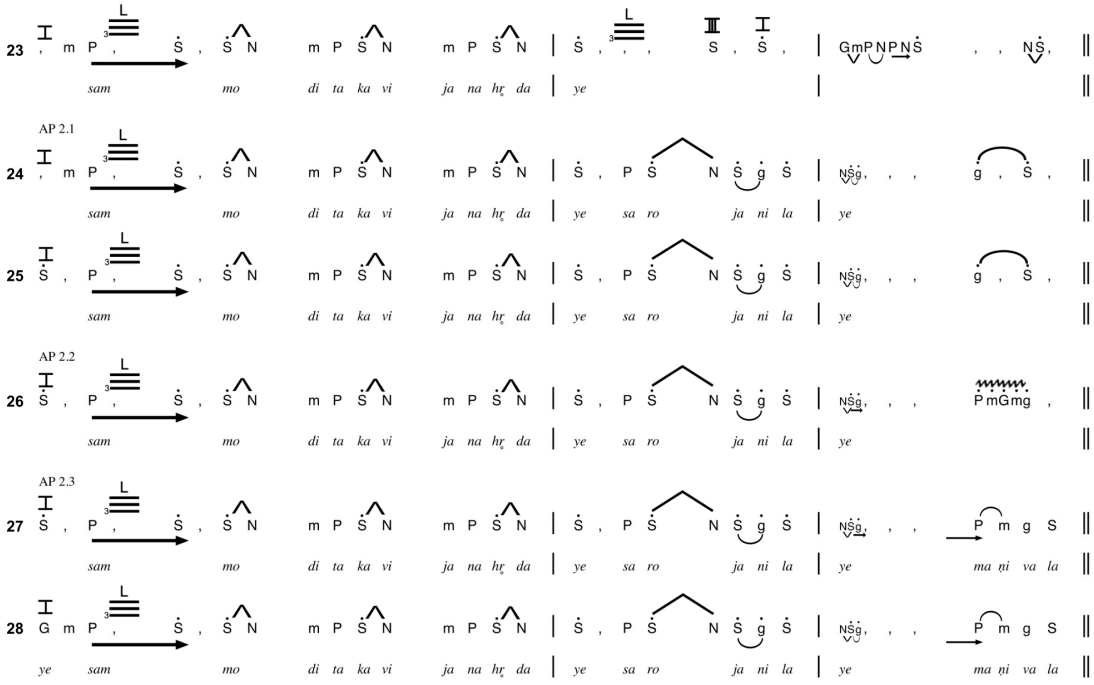

Pallavi
35 ye sa ra sī ru hā sa na pri ye am ba
36 sa dā vī ṇā gā na pri ye sa nan da hṛ da ye ma yi sa da
P Ending
37 ye sa ra sī ru hā
Caraṇam
C 1.1.1
38 sa ra sī ru hā kṣi yu ga le am ba
C 1.1.2
39 sa ra sī ru hā kṣi yu ga le am ba
C 2.1.1
40 śa ra ṇā ga ta dī na vat sa le am ba
41 śa ra ṇā ga ta dī na vat sa le am ba
C 3.1 Hold
42 śa ra din du sun da ra va da ne vi ma le
43
C 3.1
44 śa ra din du sun da ra va da ne vi ma le
C 3.2.1
45 śa ra din du sun da ra va da ne vi ma le
C 3.2.2
46 śa ra din du sun da ra va da ne vi ma le

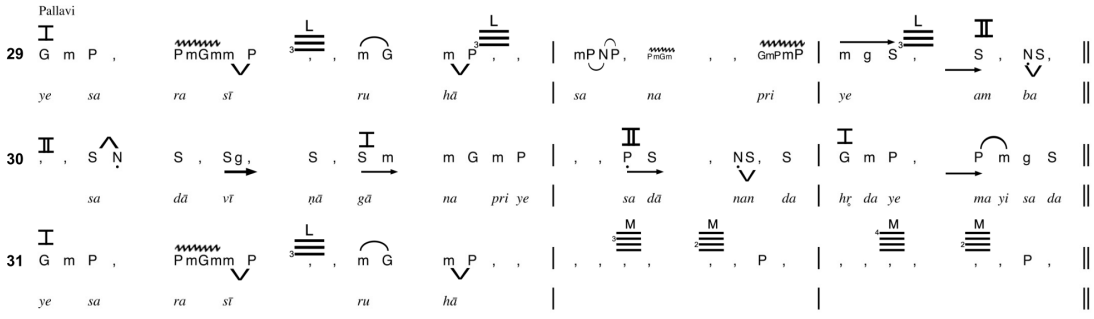

C 4 Hold-1
47 P , N m , , P N Ṅ Ṡ , , , Ṅ Ṡ , , , Ṅ Ṡ , , , Ṅ Ṡ , , , Ṅ Ṡ , , , Ṡ N ,
sa ras va ti
C 4 Hold-2
48 m , , P , , P N Ṅ Ṡ , , , , , , Ṡ g , , , Ṅ Ṡ , , , Ṅ Ṡ , , , Ṡ N ,
sa ras va ti
C 4.1.1
49 m , , P , , P N Ṅ Ṡ , , , Ṅ Ṡ , , Ṡ N P m G m P N P N Ṡ , ġ Ṡ N , ,
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
50 m , , P , , P N Ṅ Ṡ , , , Ṡ , , Ṡ N P m G m P N P N Ṡ , ġ Ṡ N , ,
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
C 4.2
51 S P , Ṡ Ṡ Nm , , P N Ṅ Ṡ , , , Ṡ , Ṡ N P m G m P N P N Ṡ ġ Ṡ N Ṡ N
sa ras va ti sa ti de śi ka nu ta gu ṇa śā R le
52 P , Ṡ Ṡ Nm , , P N Ṅ Ṡ , , , Ṅ Ṡ , , Ṡ N P m G m P N P N Ṡ ġ Ṡ N Ṡ N
sa ras va ti sa ti de śi ka nu ta gu ṇa śā R le
C 5.1
53 Ṡ N P , N , P , Ṡ N Ṡ , P Ṡ N Ṡ ġ , ġ , S , Ṡ , Ṡ N P , m , P m
sa ta tam vi dyā lo le sa dā su śī le sām bu ja kum bha sta na
C 6.1
54 P m g , G m P N P N P Ṡ , Ṡ N Ṡ N N , P , m P Ṡ N P m N P m g S g
yu ga le sa ka le sa ka la sām rā jya pra da ka ra dhṛ ta pus ta ka jā
Pallavi
55 G m P , m P mP , , mG , m mP , , m P N G , , GmPm g , S , S , S ,
sa ra sī ru hā sa na pri ye am ba
56 , , S N S , Sg , S , S m m G m P , , GmPm g Sg , S G m P NP m Pmg S
sa dā vī ṇā gā na pri ye sa nan da hṛ da ye ma yi sa da
57 NSGmP , PmGmP , , mG , , mP , , P , , , , , , , , , , , , , , , ,
ye sa ra sī ru hā

1.3 Performance: Rajeswari Padmanabhan

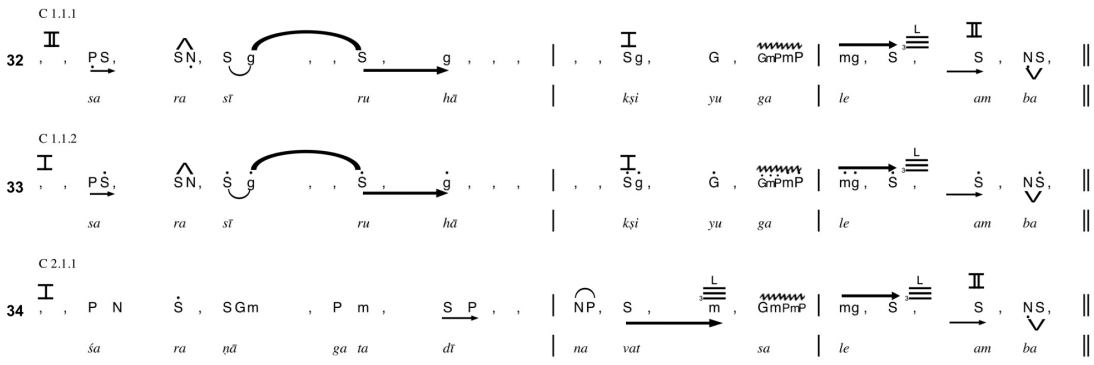


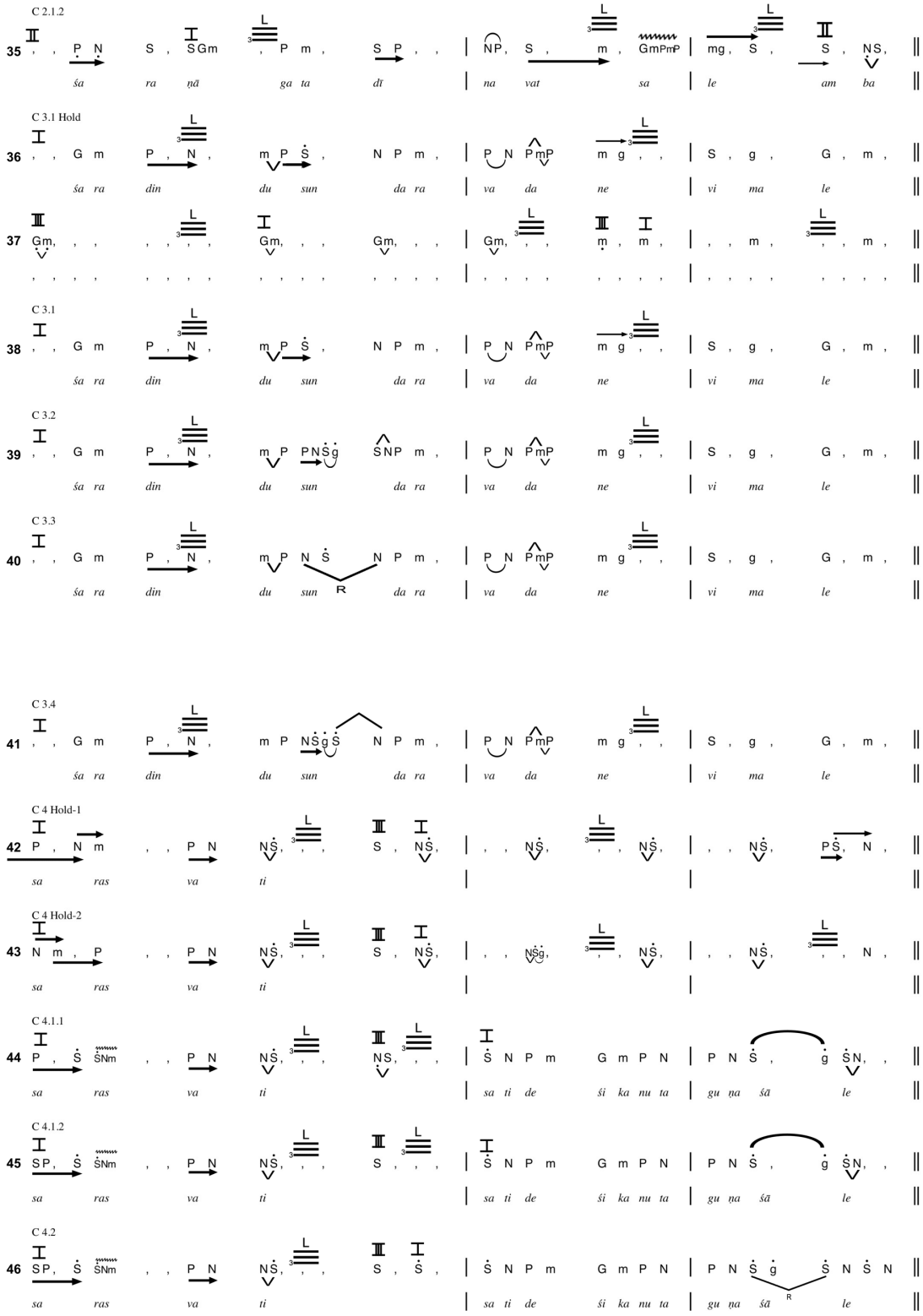

P 2.2 + ending
11
sa dā vī ṇā gā na pri ye sa dā nan da hṛ da ye ma yi sa da
12
ye sa ra sī ru hā
Anupallavi
AP 1 Hold-1
13
śa ra ṇā ga tam
AP 1 Hold-2
14
śa ra ṇā ga tam
AP 1.1
15
śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
16
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.2
17
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.3
18
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.4
19
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 2 Hold-1
20
ye sam mo di ta ka vi ja na hṛ da ye
21
sam mo di ta ka vi ja na hṛ da ye
AP 2 Hold-2
22
sam mo di ta ka vi ja na hṛ da ye

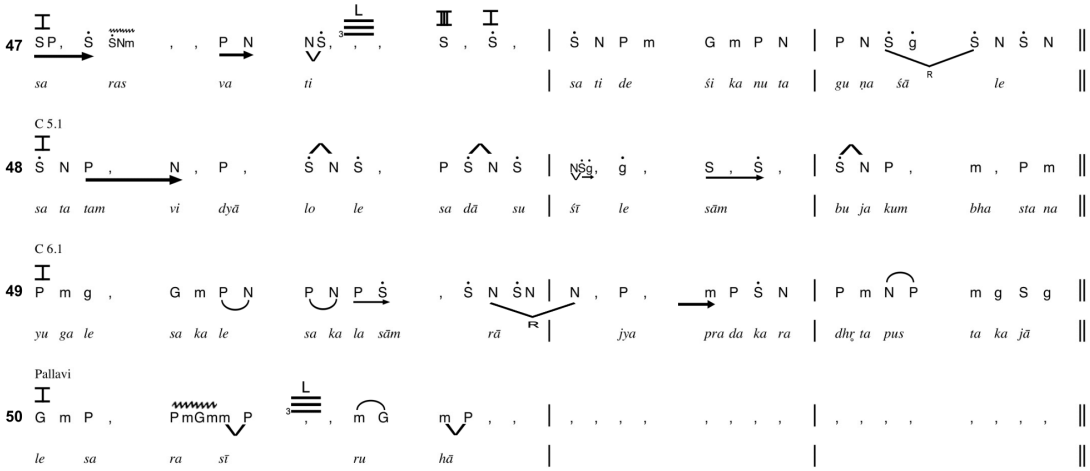

23 sam mo di ta ka vi ja na hṛ da | ye | | | |
AP 2.1
24 sam mo di ta ka vi ja na hṛ da | ye sa ro ja ni la | ye | | |
25 sam mo di ta ka vi ja na hṛ da | ye sa ro ja ni la | ye | | |
AP 2.2
26 sam mo di ta ka vi ja na hṛ da | ye sa ro ja ni la | ye | | |
AP 2.3
27 sam mo di ta ka vi ja na hṛ da | ye sa ro ja ni la | ye | ma ṇi va la |
28 ye sam mo di ta ka vi ja na hṛ da | ye sa ro ja ni la | ye | ma ṇi va la


Pallavi
29 ye sa ra sī ru hā | sa na pri | ye am ba
30 sa dā vī ṇā gā na pri ye | sa dā nan da | hṛ da ye ma yi sa da
31 ye sa ra sī ru hā | | | |

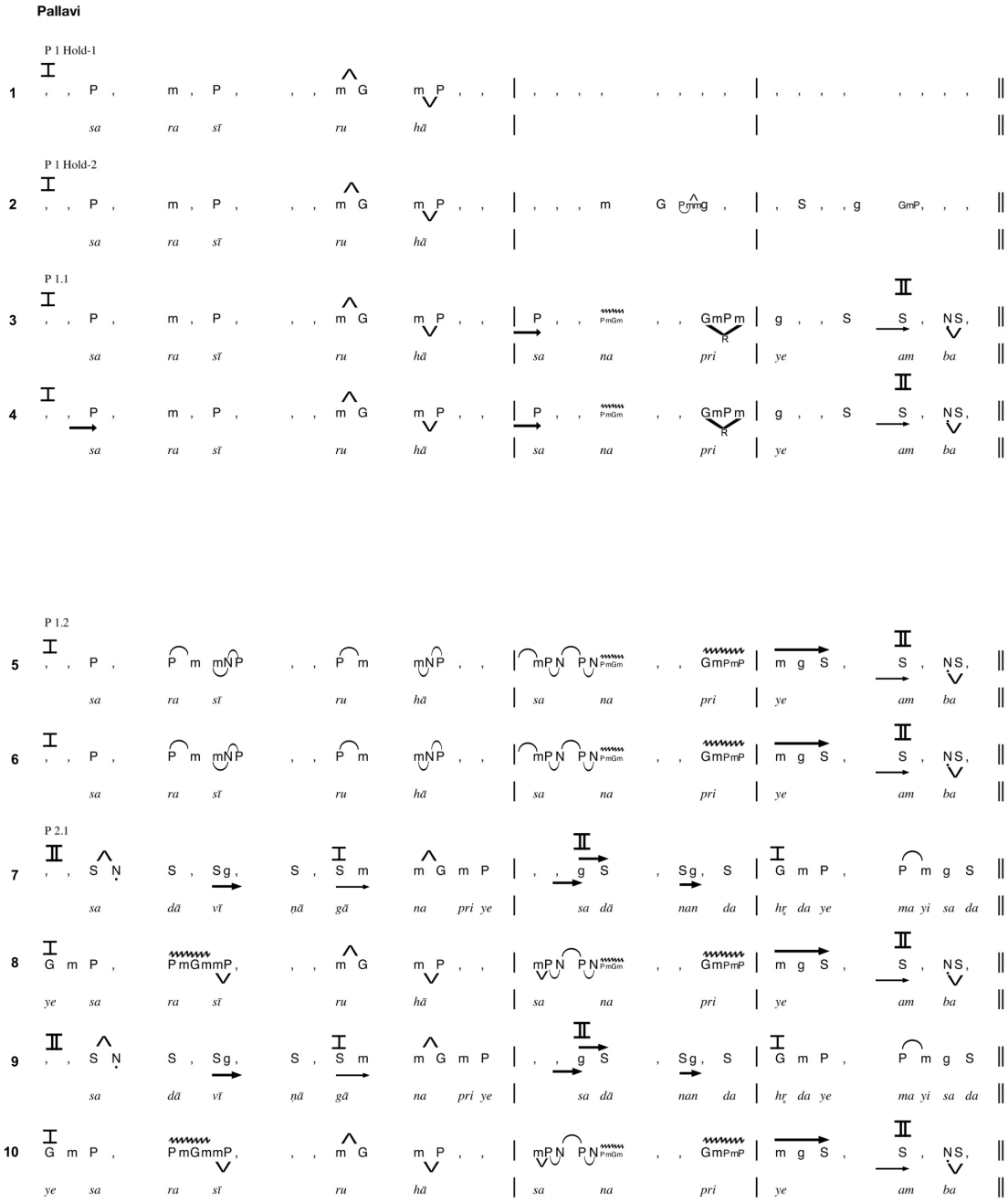
Caraṇam
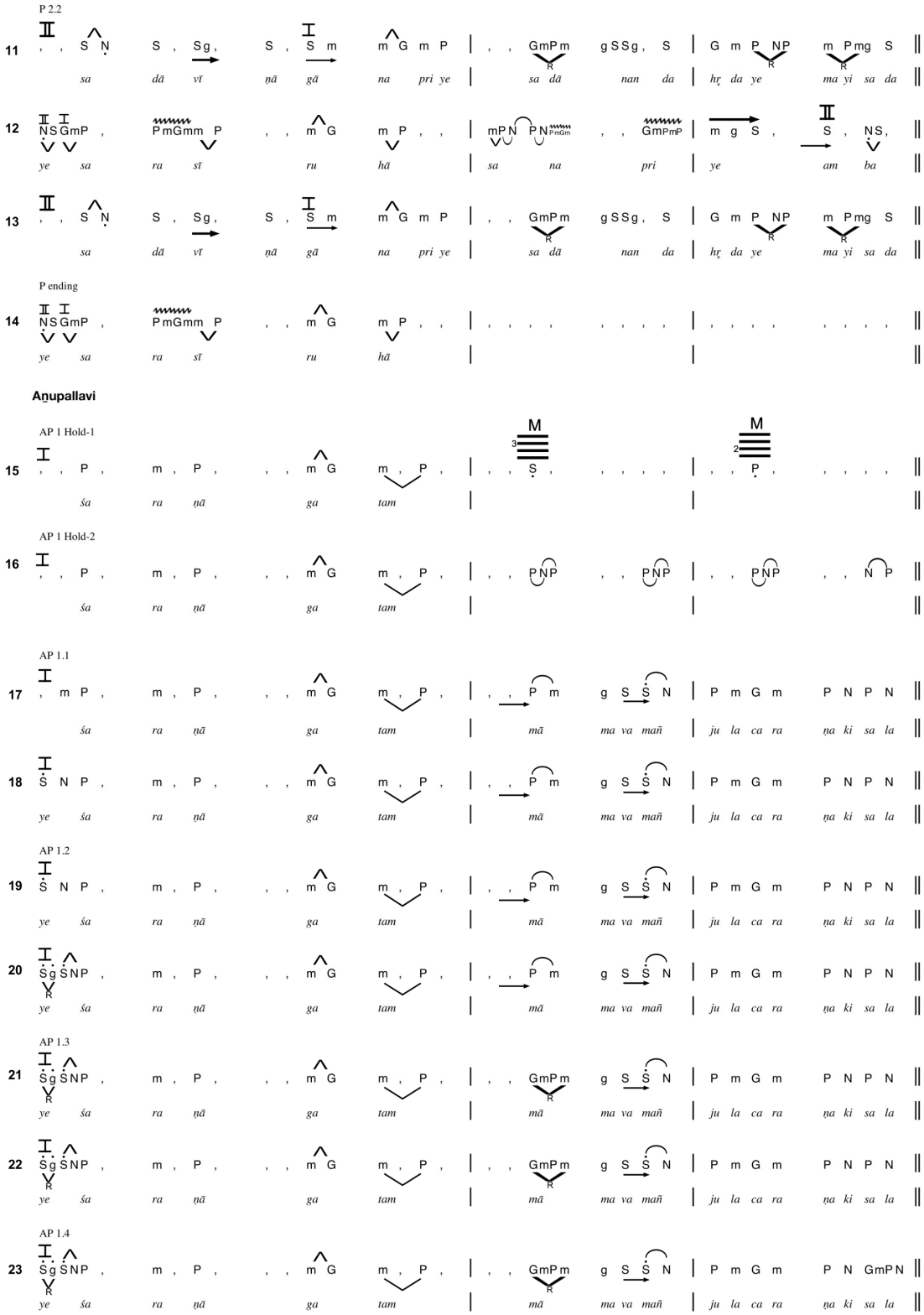

C 1.1.1
32 sa ra sī ru hā | kṣi yu ga | le am ba
C 1.1.2
33 sa ra sī ru hā | kṣi yu ga | le am ba
C 2.1.1
34 śa ra ṇā ga ta dī | na vat sa | le am ba


C 2.1.2
35
śa ra ṇā ga ta dī na vat sa le am ba
C 3.1 Hold
36
śa ra din du sun da ra va da ne vi ma le
37
C 3.1
38
śa ra din du sun da ra va da ne vi ma le
C 3.2
39
śa ra din du sun da ra va da ne vi ma le
C 3.3
40
śa ra din du sun da ra va da ne vi ma le
C 3.4
41
śa ra din du sun da ra va da ne vi ma le
C 4 Hold-1
42
sa ras va ti
C 4 Hold-2
43
sa ras va ti
C 4.1.1
44
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
C 4.1.2
45
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
C 4.2
46
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le

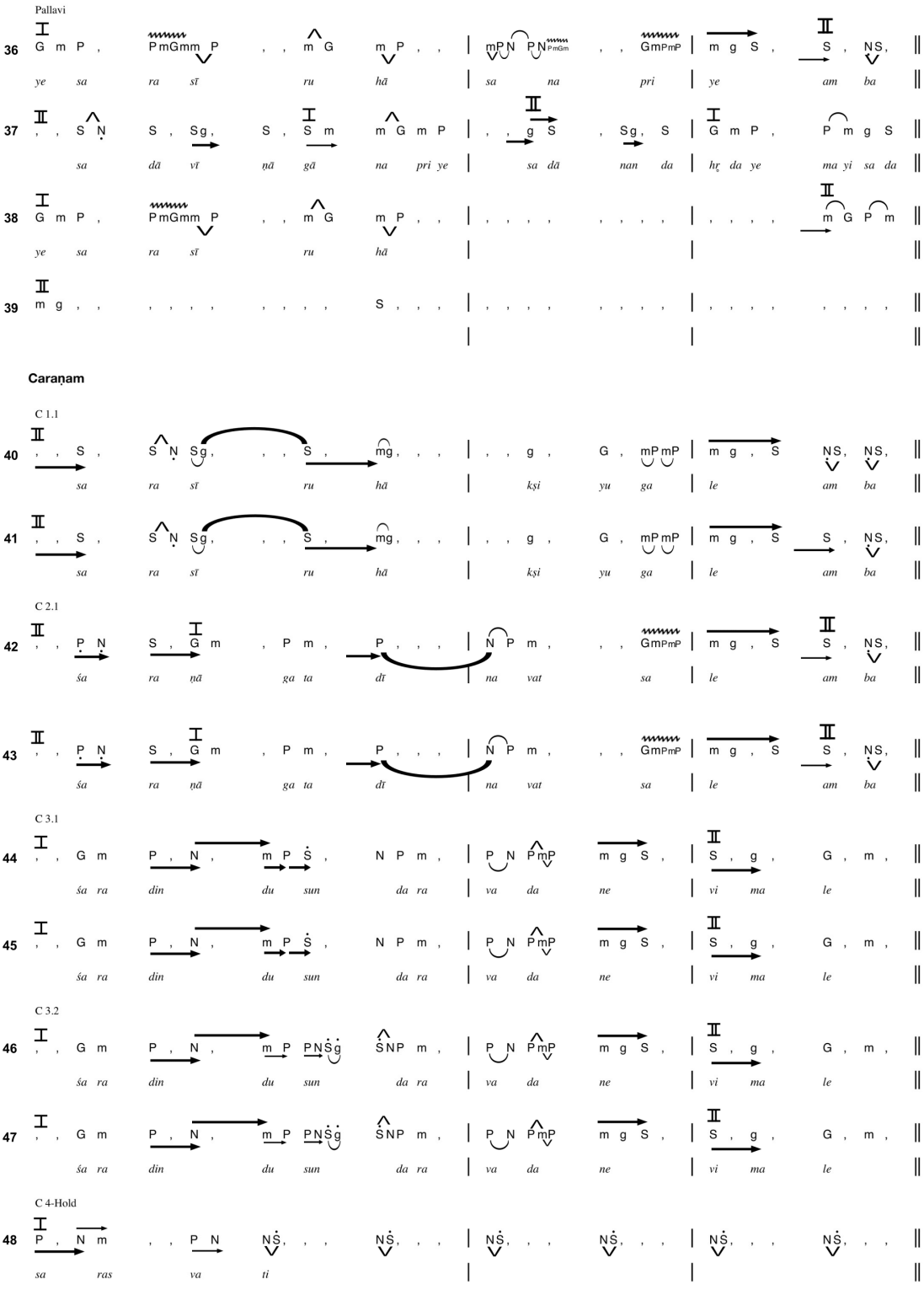

47
sa ras va ti
sa ti de śi ka nu ta gu ṇa śā le
C 5.1
48
sa ta tam vi dyā lo le sa dā su śī le sām bu ja kum bha sta na
C 6.1
49
yu ga le sa ka le sa ka la sām rā jya pra da ka ra dhṛ ta pus ta ka jā
Pallavi
50
le sa ra sī ru hā

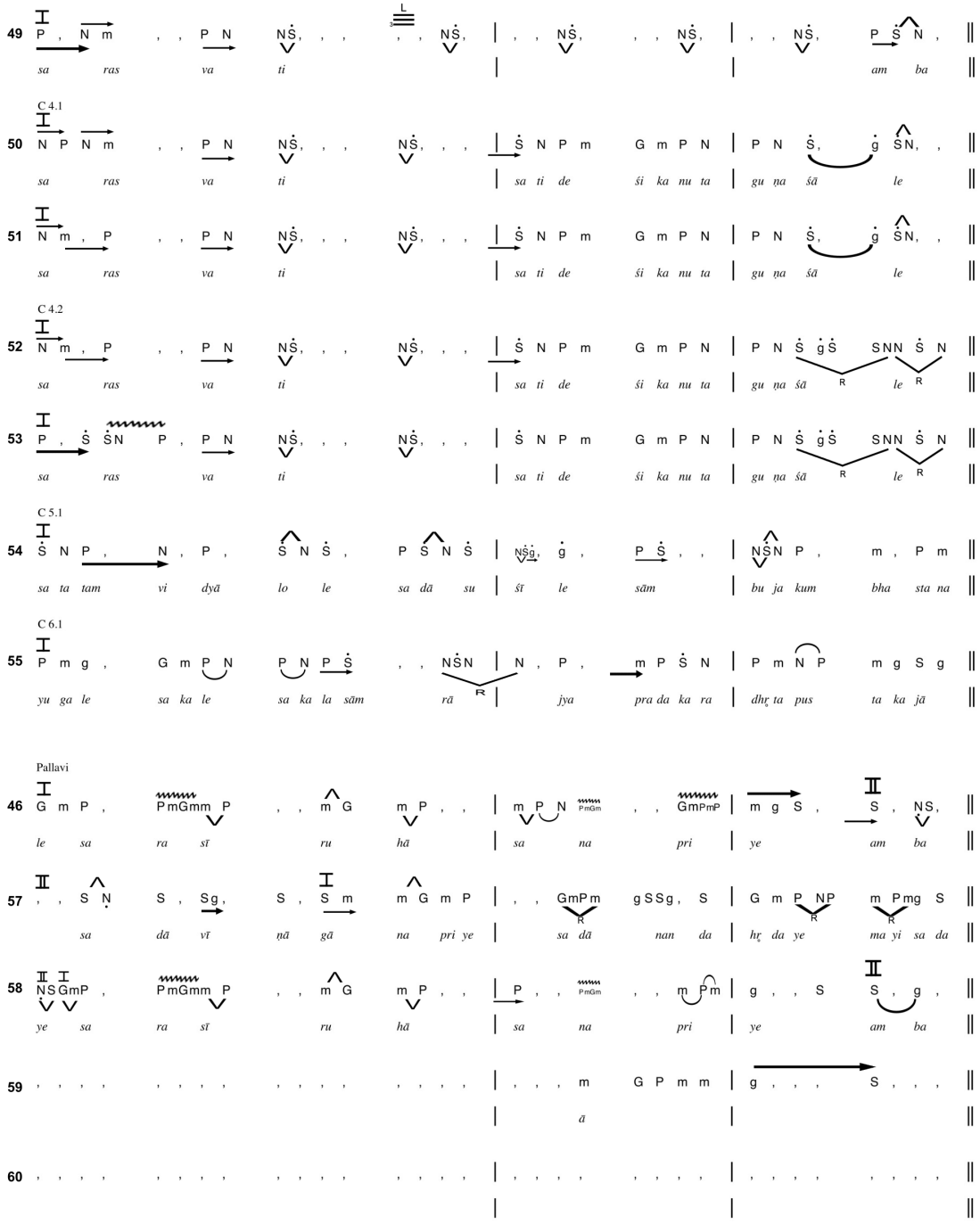
1.4 Performance: Karaikudi Subramanian




P 2.2
11 , , S N S , Sg , S , S m m G m P , , GmPm gSSg , S G m P NP m Pmg S
sa dā vī ṇā gā na pri ye sa dā nan da hṛ da ye ma yi sa da
12 NSGmP , PmGmm P , , m G m P , , mPN PNPmGm , , GmPmP m g S , S , NS ,
ye sa ra sī ru hā sa na pri ye am ba
13 , , S N S , Sg , S , S m m G m P , , GmPm gSSg , S G m P NP m Pmg S
sa dā vī ṇā gā na pri ye sa dā nan da hṛ da ye ma yi sa da
P ending
14 NSGmP , PmGmm P , , m G m P , ,
ye sa ra sī ru hā
Aṉupallavi
AP 1 Hold-1
15 , , P , m , P , , , m G m , P , , , Ṣ , , , P ,
śa ra ṇā ga tam
AP 1 Hold-2
16 , , P , m , P , , , m G m , P , , , PNP , , PNP , , PNP , , N P
śa ra ṇā ga tam
AP 1.1
17 , m P , m , P , , , m G m , P , , , P m g S Ṣ N P m G m P N P N
śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
18 Ṣ N P , m , P , , , m G m , P , , , P m g S Ṣ N P m G m P N P N
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.2
19 Ṣ N P , m , P , , , m G m , P , , , P m g S Ṣ N P m G m P N P N
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
20 Ṣg ṠNP , m , P , , , m G m , P , , , P m g S Ṣ N P m G m P N P N
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.3
21 Ṣg ṠNP , m , P , , , m G m , P , , , GmPm g S Ṣ N P m G m P N P N
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
22 Ṣg ṠNP , m , P , , , m G m , P , , , GmPm g S Ṣ N P m G m P N P N
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 1.4
23 Ṣg ṠNP , m , P , , , m G m , P , , , GmPm g S Ṣ N P m G m P N GmPN
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la


24 Ṡ ġ Ṡ N P , m , P , , , m G m , P , , , G m P m g S Ṡ N P m G m P N G m P N
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
25 Ṡ ġ Ṡ N P , m , P , , , m G m , P , , , P m g S Ṡ N P m G m P N P N
ye śa ra ṇā ga tam mā ma va mañ ju la ca ra ṇa ki sa la
AP 2 Hold-1
26 Ṡ , P , Ṡ , Ṡ N P P S N P P Ṡ N Ṡ , , , , , , , N , NṠ , , , NṠ ,
ye sam mo di ta ka vi ja na hṛ da ye
27 , m P , Ṡ , Ṡ N P P S N P P Ṡ N Ṡ , , , , , , , N , NṠ , , , NṠ ,
sam mo di ta ka vi ja na hṛ da ye
AP 2 Hold-2
28 , m P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , , , , , , , G m P N P N Ṡ , , NṠ ,
sam mo di ta ka vi ja na hṛ da ye
29 , m P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , , , , , , , G m P N P N Ṡ , , NṠ ,
sam mo di ta ka vi ja na hṛ da ye
AP 2.1
30 , m P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , P Ṡ N Ṡ ġ Ṡ ġ , , , ġ , Ṡ ,
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
31 N , P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , P Ṡ N Ṡ ġ Ṡ ġ , , , ġ , Ṡ ,
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
AP 2.2
32 , , P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , P Ṡ N Ṡ ġ Ṡ ġ , , , P m Ġ m g ,
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
33 Ṡ , P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , P Ṡ N Ṡ ġ Ṡ ġ , , , P m Ġ m g ,
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye
AP 2.3
34 Ṡ , P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , P Ṡ N Ṡ ġ Ṡ ġ , , , P m g S
sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye ma ṇi va la
35 G m P , Ṡ , Ṡ N m P S N m P Ṡ N Ṡ , P Ṡ N Ṡ ġ Ṡ ġ , , , P m g S
ye sam mo di ta ka vi ja na hṛ da ye sa ro ja ni la ye ma ṇi va la

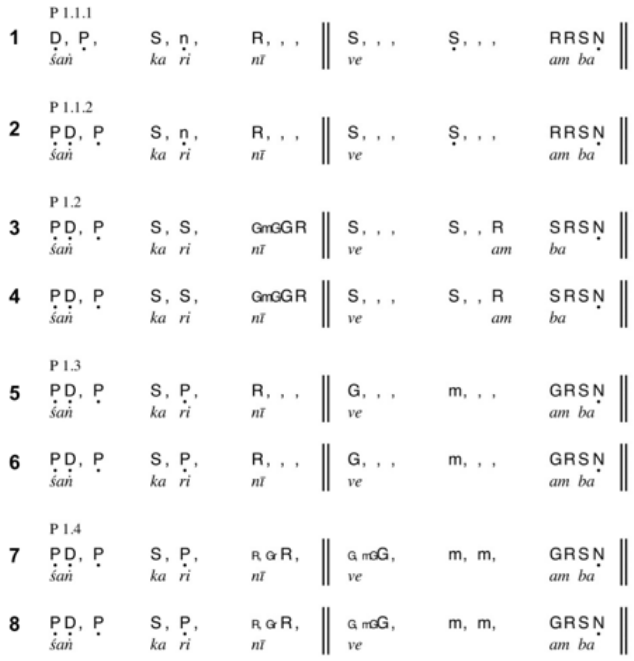

Pallavi
36
G m P , PmGmm P , , m G m P , , | mPN PNPmGm , , GmPmP | m g S , | S , NS,
ye sa ra sī ru hā | sa na pri | ye | am ba
37
, , S N S , Sg, S , S m m G m P | , , g S , Sg, S | G m P , | P m g S
sa dā vī ṇā gā na pri ye | sa dā nan da | hṛ da ye | ma yi sa da
38
G m P , PmGmm P , , m G m P , , | , , , , , , , , | , , , , | m G P m
ye sa ra sī ru hā
39
m g , , , , , , , , , S , , , | , , , , , , , , | , , , , | , , , ,
Caraṇam
C 1.1
40
, , S , S N Sg, , , S , mg, , , | , , g , G , mP mP | m g , S | NS, NS,
sa ra sī ru hā | kṣi yu ga | le | am ba
41
, , S , S N Sg, , , S , mg, , , | , , g , G , mP mP | m g , S | S , NS,
sa ra sī ru hā | kṣi yu ga | le | am ba
C 2.1
42
, , P N S , G m , P m , P , , , | N P m , , , GmPmP | m g , S | S , NS,
śa ra ṇā ga ta dī | na vat sa | le | am ba
43
, , P N S , G m , P m , P , , , | N P m , , , GmPmP | m g , S | S , NS,
śa ra ṇā ga ta dī | na vat sa | le | am ba
C 3.1
44
, , G m P , N , m P Ṡ , N P m , | P N PmP m g S , | S , g , G , m ,
śa ra din du sun da ra | va da ne | vi ma le
45
, , G m P , N , m P Ṡ , N P m , | P N PmP m g S , | S , g , G , m ,
śa ra din du sun da ra | va da ne | vi ma le
C 3.2
46
, , G m P , N , m P PNṠg ṠNP m , | P N PmP m g S , | S , g , G , m ,
śa ra din du sun da ra | va da ne | vi ma le
47
, , G m P , N , m P PNṠg ṠNP m , | P N PmP m g S , | S , g , G , m ,
śa ra din du sun da ra | va da ne | vi ma le
C 4-Hold
48
P , N m , , P N NṠ, , , NṠ, , , | NṠ, , , NṠ, , , | NṠ, , , NṠ, , ,
sa ras va ti


49
sa ras va ti am ba
C 4.1
50
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
51
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
C 4.2
52
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
53
sa ras va ti sa ti de śi ka nu ta gu ṇa śā le
C 5.1
54
sa ta tam vi dyā lo le sa dā su śī le sām bu ja kum bha sta na
C 6.1
55
yu ga le sa ka le sa ka la sām rā jya pra da ka ra dhṛ ta pus ta ka jā
Pallavi
46
le sa ra sī ru hā sa na pri ye am ba
57
sa dā vī ṇā gā na pri ye sa dā nan da hṛ da ye ma yi sa da
58
ye sa ra sī ru hā sa na pri ye am ba
59
ā
60

2.1 Performance: Karaikudi Sambasiva Iyer

Notation

Pallavi



P 1.5 + 2.1

9	PD, P	S, S,	GmGGR ‖	S, , ,	G, mP	D, P, ‖
	śaṅ	ka ri	nī	ve	ā ni	ni nu
10	PDn,	D, P,	m, D, ‖	P, n,	DPm,	GRSN ‖
	san	ta ta	mu kō	ri	vac	chi ti
11	PD, P	S, S,	GmGGR ‖	S, , ,	G, mP	D, P, ‖
	śaṅ	ka ri	nī	ve	ā ni	ni nu
12	PDn,	D, P,	m, D, ‖	P, n,	DPm,	GRSN ‖
	san	ta ta	mu kō	ri	vac	chi ti

P 1.5 + 2.2

13	PD, P	S, S,	GmGGR ‖	S, , ,	G, mP	D, P, ‖
	śaṅ	ka ri	nī	ve	ā ni	ni nu
14	S, , ,	N, D,	P, Gm ‖	PDn,	DPm,	GRSN ‖
	san	ta ta	mu kō	ri	vac	chi ti
15	PD, P	S, S,	GmGGR ‖	S, , ,	G, mP	D, P, ‖
	śaṅ	ka ri	nī	ve	ā ni	ni nu
16	S, , ,	N, D,	P, Gm ‖	PDn,	DPm,	GRSN ‖
	san	ta ta	mu kō	ri	vac	chi ti

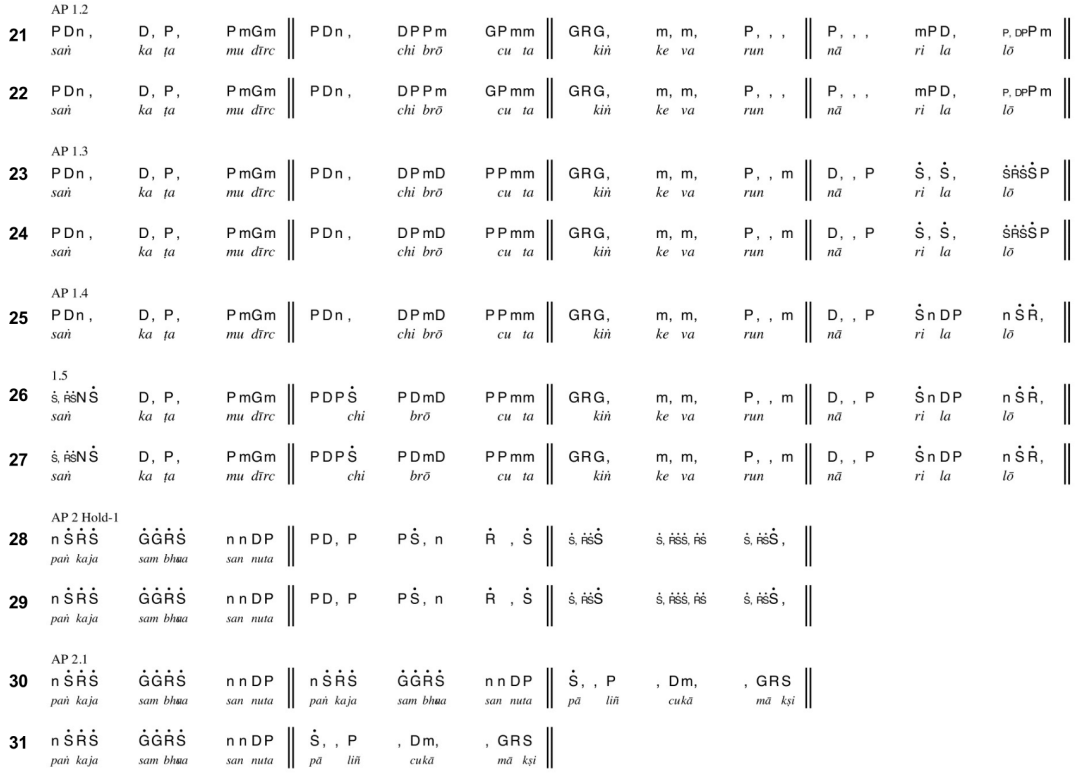
P ending

17	PD, P	S, P,	R, , , ‖	G, , ,	m, , ,	DPmP ‖
	śaṅ	ka ri	nī	ve		am
18	GRS,	S, , ,	, , , , ‖	, , , ,	, , , ,	, , , , ‖
	ba					

Aṉupallavi

AP 1.1

19	PDn,	D, P,	m, D, ‖	P, D,	m, , ,	mGPm ‖	GRG,	m, m,	P, , , ‖	P, , ,	P, , ,	P, DPPm ‖
	saṅ	ka ṭa	mu dīrc	chi	brō	cu ta	kiṅ	ke va	run			
20	PDn,	D, P,	m, D, ‖	P, D,	m, , ,	mGPm ‖	GRG,	m, m,	P, , , ‖	P, , ,	P, , ,	P, DPPm ‖
	saṅ	ka ṭa	mu dīrc	chi	brō	cu ta	kiṅ	ke va	run			


AP 1.2
21 PDn, D, P, PmGm PDn, DPPm GPmm GRG, m, m, P, , , P, , , mPD, P, DPPm
saṅ ka ṭa mu dīrc chi brō cu ta kiṅ ke va run nā ri la lō
22 PDn, D, P, PmGm PDn, DPPm GPmm GRG, m, m, P, , , P, , , mPD, P, DPPm
saṅ ka ṭa mu dīrc chi brō cu ta kiṅ ke va run nā ri la lō
AP 1.3
23 PDn, D, P, PmGm PDn, DPmD PPmm GRG, m, m, P, , m D, , P Ṡ, Ṡ, ṠṘṠṠP
saṅ ka ṭa mu dīrc chi brō cu ta kiṅ ke va run nā ri la lō
24 PDn, D, P, PmGm PDn, DPmD PPmm GRG, m, m, P, , m D, , P Ṡ, Ṡ, ṠṘṠṠP
saṅ ka ṭa mu dīrc chi brō cu ta kiṅ ke va run nā ri la lō
AP 1.4
25 PDn, D, P, PmGm PDn, DPmD PPmm GRG, m, m, P, , m D, , P ṠnDP nṠṘ,
saṅ ka ṭa mu dīrc chi brō cu ta kiṅ ke va run nā ri la lō
1.5
26 Ṡ, ṘṠNṠ D, P, PmGm PDPṠ PDmD PPmm GRG, m, m, P, , m D, , P ṠnDP nṠṘ,
saṅ ka ṭa mu dīrc chi brō cu ta kiṅ ke va run nā ri la lō
27 Ṡ, ṘṠNṠ D, P, PmGm PDPṠ PDmD PPmm GRG, m, m, P, , m D, , P ṠnDP nṠṘ,
saṅ ka ṭa mu dīrc chi brō cu ta kiṅ ke va run nā ri la lō
AP 2 Hold-1
28 nṠṘṠ ĠĠṘṠ nnDP PD, P PṠ, n Ṙ , Ṡ Ṡ, ṘṠṠ Ṡ, ṘṠṠ, ṘṠ Ṡ, ṘṠṠ,
paṅ kaja sam bhua san nuta
29 nṠṘṠ ĠĠṘṠ nnDP PD, P PṠ, n Ṙ , Ṡ Ṡ, ṘṠṠ Ṡ, ṘṠṠ, ṘṠ Ṡ, ṘṠṠ,
paṅ kaja sam bhua san nuta
AP 2.1
30 nṠṘṠ ĠĠṘṠ nnDP nṠṘṠ ĠĠṘṠ nnDP Ṡ, , P , Dm, , GRS
paṅ kaja sam bhua san nuta paṅ kaja sam bhua san nuta pā liñ cukā mā kṣi
31 nṠṘṠ ĠĠṘṠ nnDP Ṡ, , P , Dm, , GRS
paṅ kaja sam bhua san nuta pā liñ cukā mā kṣi

Svarasāhithyam (svaram)

SS-1 1.1

32 R, , , , , R, S, , , ‖ , , S, RṆḌṖ Sṇ RS ‖ G, , , Ġ, G, m, , , ‖ , , m, DPmP GR, S ‖

SS-1 1.2

33 Ṙ, , , , , Ṙ, Ṡ, , , ‖ , , Ṡ, ṠNDP Ṡn ṘṠ ‖ Ġ, , , G, Ġ, ṁ, , , ‖ , , , , , ḊṖṁṖ ĠṘ, Ṡ ‖

SS-1 2.1

34 Ṡ, ṘN DPSn ṘṠĠṘ ‖ Ġ, mP DPṠn ṘṠmĠ ‖ ṘṠ, Ṙ NDPm , PGR ‖ SṘN, DPm, GRSṆ ‖

35 S, Rṇ ḌṖSṆ RSGR ‖ G, mP DPṠn ṘṠmĠ ‖ ṘṠ, Ṙ NDPm , PGR ‖ SṘN, DPm, GRSṆ ‖

Pallavi

36 ṖḌ, Ṗ S, S, GR, , ‖ G, , , GmD, P, DPṃ, Pṁ ‖ GR, S S, , , , , , , , ‖ , , , , , , , , , , , , ‖

Caraṇam

C 1.1

37 S, S, D, , P Ṙ, Ṡ, ‖ n, n, D, P, PmGR ‖ G, m, P, DPṃ, Pṁ G, R, ‖ G, m, PDn, D D, nDP, ‖
ka na kā dri sa da na dī na ja na rak ṣa ki ya nu cu am ba

38 S, S, D, , P Ṙ, Ṡ, ‖ n, n, D, P, PmGR ‖ G, m, P, DPṃ, Pṁ G, R, ‖ G, m, PDn, D D, nDP, ‖
ka na kā dri sa da na dī na ja na rak ṣa ki ya nu cu am ba

C 2.1

39 , , Gm PD, P P, Ṡ, ‖ P, D, P, DPṃ, Pṁ G, R, ‖ G, m, P, DPṃ, Pṁ G, R, ‖ G, , m , , GR , SS, ‖
sa na kā di mu nu lel la bha ja na sē yu cu nuṅ ḍa ga

40 , , Gm PD, P P, Ṡ, ‖ P, D, P, DPṃ, Pṁ G, R, ‖ G, m, P, DPṃ, Pṁ G, R, ‖ G, , m , , GR , SS, ‖
sa na kā di mu nu lel la bha ja na sē yu cu nuṅ ḍa ga

C 2.2

41 , , Gm PD, P Ṙ, Ṡ, ‖ P, D, P, DPṃ, Pṁ G, R, ‖ GmD, P, DPṃ, Pṁ G, R, ‖ n, DP m, GR , SS, ‖
sa na kā di mu nu lel la bha ja na sē yu cu nuṅ ḍa ga

42 , , Gm PD, P Ṙ, Ṡ, ‖ P, D, P, DPṃ, Pṁ G, R, ‖ GmD, P, DPṃ, Pṁ G, R, ‖ n, DP m, GR , SS, ‖
sa na kā di mu nu lel la bha ja na sē yu cu nuṅ ḍa ga

C 3 Hold-1

43 DDP, DPmG RSP, ‖ PPmP D, DP Ṡ, ṠD ‖ Ṙ, , Ṡ Ṡ, , , ś, ṙṡṠN ‖ PD, P Ṡ, , , Ṡ, , , ‖
mu nu mūk ku ni bro ci na del la nu cā la vi ni vac ci ti ṭ

44 DDP, DPmG RSP, ‖ PPmP D, DP Ṡ, ṠD ‖ Ṙ, , Ṡ Ṡ, , , ś, ṙṡṠN ‖ PD, P Ṡ, , , Ṡ, , , ‖
mu nu mūk ku ni bro ci na del la nu cā la vi ni vac ci ti ṭ

C 3.1

45 DDP, DPmG RSP, ‖ PPmP D, DP Ṡ, ṠP ‖
munumūk kuni bro ci nadel la nucā la vi ni vac ci ti

C 3.2

46 DDP, DPmG RSP, ‖ PPmP D, DP Ṡ, ṠṠ ‖
munumūk kuni bro ci nadel la nucā la vi ni vac ci ti

C 4.1

47 n ṠṘṠ ṁĠṘ, ṠṘṡṡṠ ‖ ṠṠP, mPGm , GRS ‖
vi numā kanumā ni nunam minavā ḍanurak ṣim pa

C 3.2

48 DDP, DPmG RSP, ‖ PPmP D, DP Ṡ, ṠṠ ‖
munumūk kuni bro ci nadel la nucā la vi ni vac ci ti

C 4.1

49 n ṠṘṠ ṁĠṘ, ṠṘṡṡṠ ‖ ṠṠP, mPGm , GRS ‖
vi numā kanumā ni nunam minavā ḍanurak ṣim pa

Svarasāhithyam (sāhithyam)

SS-2 1.1

50 Ṙ, , , , , Ṙ, Ṡ, , , ‖ , , Ṡ, ṠNDP Ṡn ṘṠ ‖ Ġ, , , G, Ġ, ṁ, , , ‖ , , ṁ, ḊṖṁṖ ĠṘ, Ṡ ‖
śrī kāñ ci sa da na su ra da na rā kā śi va da na rā vē

SS-2 2.1

51 Ṡ, ṘN DPSn ṘṠĠṘ ‖ Ġ, mP DPṠn ṘṠmĠ ‖ ṘṠ, Ṙ NDPm , PGR ‖ SṘN, DPm, GRSṆ ‖
kō ki la ni bha mṛ du ja ga da na kō ri na va ra mulo sa gi pu ḍu pa rā ku sa lu pa rā ḍu bhā ra mātpa ra makṛ pā ni dhivi

Pallavi

52 ṖḌ, Ṗ S, S, GR, , ‖ G, , , GmPDn, DP m, Pm ‖ GR, S S, , , , , , , , ‖ , , , , , , , , , , , , ‖
śaṅ ka ri nī ve am ba

2.2 Performance: Lalgudi G. Jayaraman

Notation

Pallavi

P 1.1.1

1 Ḍ , P̣ , S , ṇ , R , , , ‖ S , , , , , , , , , , , ‖ , , , , , , , , S , S Ṇ ‖
śaṅ ka ri nī ‖ ve ‖ am ba ‖

P 1.1.2

2 Ḍ , P̣ , S , ṇ , R , , , ‖ S , , , , , , , , , , , ‖ , , , , , , , , S , S Ṇ ‖
śaṅ ka ri nī ‖ ve ‖ am ba ‖

P 1.2

3 Ḍ , P̣ , S , Ṣ , , G , R ‖ G , , , , , , , , , , , ‖ , , , , , , , , G R S Ṇ ‖ Ḍ , P̣ , S , ṇ , R , , , ‖ S , , , , , , , S R S Ṇ ‖
śaṅ ka ri nī ‖ ve ‖ am ba ‖ śaṅ ka ri nī ‖ ve am ba ‖

P 1.3

4 Ḍ , P̣ , S , S , , G , R ‖ G , , , , , , , mGRS Ṇ ‖ Ḍ , P̣ , S , ṇ , R , , , ‖ S , , , , , , , G R S Ṇ ‖
śaṅ ka ri nī ‖ ve am ba ‖ śaṅ ka ri nī ‖ ve am ba ‖

P 1.4

5 Ḍ , P̣ , S , S , , G , R ‖ G , , , G , m , G R S Ṇ ‖
śaṅ ka ri nī ‖ ve am ba ‖

P 1.5.1

6 Ḍ , P̣ , S , ṇ , S m G r ‖ S , , , G , m , , P D , ‖ P D n , D , P , m , P , ‖ , , D , D P G m G R S Ṇ ‖
śaṅ ka ri nī ‖ ve ya ni ni nu ‖ san ta ta mu kō ‖ ri vac chi ti ‖

P 1.5.2

7 Ḍ , P̣ , S , ṇ , S m G r ‖ S , , , G , m , , P D , ‖ P D n , D , P , m , P , ‖ , , D , D P G m , GRS Ṇ ‖
śaṅ ka ri nī ‖ ve ya ni ni nu ‖ san ta ta mu kō ‖ ri vac chiti ‖

P 1.6.1

8 Ḍ , P̣ , S , ṇ , S m G r ‖ , , S , G , m , , P D , ‖ P D n , D , P , m , G m ‖ P D n , D P G m , GRS Ṇ ‖
śaṅ ka ri nī ‖ ve ya ni ni nu ‖ san ta ta mu kō ‖ ri vac chiti ‖

P 1.6.2

9 Ḍ , P̣ , S , ṇ , S m G r ‖ , , S , G , m , , P D , ‖ P D n , D , P , m , G m ‖ P D n , D P G m G R S Ṇ ‖
śaṅ ka ri nī ‖ ve ya ni ni nu ‖ san ta ta mu kō ‖ ri vac chi ti ‖

P 1.7.1

10 Ḍ , P̣ , S , ṇ , S m G r ‖ , , S , m G D P D P Ṡ , ‖ n Ṡ ṁ Ġ Ṙ Ṡ N , D P Ṙ Ṡ ‖ N , D P D P m , G R S Ṇ ‖
śaṅ ka ri nī ‖ ve ya ni ni nu ‖ san ta ta mu kō ‖ ri vac chi ti ‖

P 1.7.2

11 Ḍ , P̣ , S , ṇ , S m mG,R ‖ , , S , m G D P D P Ṡ , ‖ n Ṡ ṁ Ġ Ṙ Ṡ N , D P Ṙ Ṡ ‖ N , D P D P m , , GRS Ṇ ‖
śaṅ ka ri nī ‖ ve ya ni ni nu ‖ san ta ta mu kō ‖ ri vac chi ti ‖

P Ending

12 Ḍ , P , S , S , , , G , ‖ , , m G P m G R , , , , ‖ , , , , , , SRGm D , PmG ‖ RSṇḌ P̣ , , S ṇ R , , , ‖ S , , , , , , , , , , , ‖
śaṅ ka ri nī ‖ va ni ‖

, , , , , , , , , , , , ‖ , , , , , , , , , , , , ‖

Aṉupallavi

AP Hold-1

13 P̣ Ḍ ṇ , Ḍ , P̣ , ṃ , P̣ , ‖ , , Ḍ , Ḍ P̣ P̣ ṃ ṃ , G̣ , ‖ ṛ , , , , , , , , , , , ‖
saṅ ka ṭa mu dīrc ‖ chi brō cu ta ‖

AP Hold-2

14 P̣ Ḍ ṇ , Ḍ , P̣ , ṃ , P̣ , ‖ , , Ḍ , Ḍ P̣ P̣ ṃ ṃ , G̣ , ‖ , , , , ṛ , , , , , , , ‖
saṅ ka ṭa mu dīrc ‖ chi brō cu ta ‖

AP Hold-3

15 P D n , D , P , m , P , ‖ , , D , PDPm , m , G , ‖ , , r , , , , , , , , , ‖ , , , , , , , , m , , , ‖
saṅ ka ṭa mu dīrc ‖ chi brō cu ta ‖ ‖ nā ‖

AP 1.1

16 P D n , D , P , m , P , ‖ , , D , PDPm , m , G , ‖ , r , G , P m , P , , , ‖ , , , , , , , , G , m , ‖
saṅ ka ṭa mu dīrc ‖ chi brō cu ta ‖ kiṅ ke va run ‖ nā ‖


AP 1.2
17
P D n , D , P , m , P , , , D , P D P m , m , G , , r , G , P m , P , , , , , , , , m̤ P̤ D̤ , P̤ D̤ P̤ m̤ ,
saṅ ka ṭa mu ḍ t r c chi brō cu ta kiṅ ke va run nā
AP 1.3.1
18
P̤ D̤ ṇ̤ , D̤ , P̤ , m̤ , G̤ m̤ P̤ D̤ ṇ̤ , D̤ P̤ m̤ D̤ P̤ P̤ m̤ G̤ m̤ R̤ G̤ , P̤ , m̤ , P̤ , , , P̤ D̤ , P̤ ṇ̤ , R , S , , ,
saṅ ka ṭa mu ḍ t r c chi brō cu ta kiṅ ke va run nā ri la lō
AP 1.3.2
19
P̤ D̤ ṇ̤ , , D̤ P̤ , m̤ , G̤ m̤ P̤ D̤ ṇ̤ , D̤ P̤ m̤ D̤ P̤ P̤ m̤ G̤ m̤ R̤ G̤ , P̤ , m̤ , P̤ , , , P̤ D̤ , P̤ ṇ̤ , R , S , , ,
saṅ kaṭa mu ḍ t r c chi brō cu ta kiṅ ke va run nā ri la lō
AP 1.4.1
20
P D n , D , P , m , G m P D P Ṡ P D m D P P m G m R G , P , m , P , , , P D , P n , Ṙ , Ṡ , , Ṙ Ġ
saṅ ka ṭa mu ḍ t r c chi brō cu ta kiṅ ke va run nā ri la lō
AP 1.4.2
21
Ṙ Ṡ n , D , P , m , G m P D P Ṡ P D m D P P m G m R G , P , m , P , , , P D , P n , Ṙ , Ṡ , , Ġ
saṅ ka ṭa mu ḍ t r c chi brō cu ta kiṅ ke va run nā ri la lō
AP 1.4.3
22
Ṙ Ṡ n , D , P , m , G m P D P Ṡ P D m D P P m G m R G , P , m , P , , , P D , P n , Ṙ , Ṡ , Ġ ,
saṅ ka ṭa mu ḍ t r c chi brō cu ta kiṅ ke va run nā ri la lō
AP 1.5
23
Ṙ Ṡ n , D , P , m , G m P D n , D P m D P P m G m R G , P , m , P , , , P D , P n , Ṙ , Ṡ , , ,
saṅ ka ṭa mu ḍ t r c chi brō cu ta kiṅ ke va run nā ri la lō
AP 2 Hold-1
24
n Ṡ Ṙ Ṡ ṁ Ġ Ṙ Ṡ n , D P Ṡ ,
paṅ kaja sam bhava san nuta
AP 2.1
25
n Ṡ Ṙ Ṡ ṁ Ġ Ṙ Ṡ n , D P n , , D P m m , , G R S
paṅ kaja sam bhava san nuta pā liñ cukā mā kṣi
26
n Ṡ Ṙ Ṡ ṁ Ġ Ṙ Ṡ n , D P n , , D P m m , , G R S
paṅ kaja sam bhava san nuta pā liñ cukā mā kṣi
AP 2.2
27
n Ṡ Ṙ Ṡ ṁ Ġ Ṙ Ṡ n , D P Ṙ Ṡ n D P m D P m G R S
paṅ kaja sam bhava san nuta pā liñ cukā mā kṣi

28 n Ṡ Ṙ Ṡ | ṁ Ġ Ṙ Ṡ | n , D P || Ṙ Ṡ n D | P m D P | m G R S ||
paṅ kaja | sam bhava | san nuta || pā liñ | cukā | mā kṣi

AP 2.3
29 n Ṡ Ṙ Ṡ | ṁ Ġ Ṙ Ṡ | n , D P || Ṙ Ṡ Ṡ D | P m D P | P G R S ||
paṅ kaja | sam bhava | san nuta || pā liñ | cukā | mā kṣi

Svarasahithyam

SS-1 1.1.1
30 R , , , | , , , , | S , , , || , , , , | S Ṇ Ḍ P̣ | S S G R || G , , , | , , , , | m , , , || , , , , | D P m P | G R , S ||

SS-1 1.1.2
31 P̣ , R , | , , , , | S , , , || , , , , | S Ṇ Ḍ P̣ | S S G̣ Ṛ || G̣ , , , | , , , , | m , , , || , , , , | D P m P | G R , S ||

SS-1 2.2
32 S , R Ṇ | Ḍ P̣ S n | R S G R || G , m P | D P Ṡ Ṅ | Ṙ Ṡ ṁ Ġ || Ṙ Ṡ , Ṙ | N D P m | , , G R || S , n n | D P m , | m G R S ||

Pallavi
33 Ḍ , P̣ , | S , ṇ , | S m G R || , , S , | m G D P | D P Ṡ , || n Ṡ ṁ Ġ | Ṙ Ṡ N , | D P Ṙ Ṡ || n , D P | GmPDn , , | DPm, GRSṆ ||
śaṅ | ka ri | nī || ve | ya ni | ni nu || san | ta ta | mu kō || ri | vac | chi ti

Ending (11 cycles)
34 Ḍ , P̣ , | S , Ṣ , | , G , , || , , , , | , , , , | , , , , ||
śaṅ | ka ri | nī

Caraṇam

C 1.1
35 , , G m | , P , , | D , P , || P Ṙ Ṡ Ṙ | Ṙ Ṡ n , | D , P , || P D n , | D P P m | G , m , || R , G m | , P D , | P , , , ||
kana | kā | dri sa || da na | dī | na || ja na | rak ṣa | ki || yanu | cu

36 , , G m | , P , , | D , P , || P Ṙ Ṡ Ṙ | Ṙ Ṡ n , | D , P , || P D n , | D P P m | G , m , || R , G m | , P D , | P , , , ||
kana | kā | dri sa || da na | dī | na || ja na | rak ṣa | ki || yanu | cu

C 2.1.1
37 , , G m | , P D , | P , Ṡ , || P , D , | D P m , | R , R , || G m D , | P m G , | R , G , || n , , D | P m G R | , S , , ||
sana | kā | di || mu nu | lel | la || bhaja na | sē | yu cu || nuṅ | ḍa | ga

C 2.1.2

38 , , Gm , PD, P, Ṡ, ‖ P, D, DPm, G, mR ‖ G, D, P, G, R, G, ‖ n, , D PmGR , S, , ‖
sa na kā di mu nu lel la bha ja na sē yu cu nuṅ ḍa ga

C 3.1

39 DDP, mPGR SSP, ‖ PPmG mPDP Ṡ, Ṡ Ṡ ‖
munumā kuni bro ci nadel la nucā la vi ni vac ci ti

40 DDP, mPGR SSP, ‖ PPmG mPDP Ṡ, Ṡ Ṡ ‖
munumā kuni bro ci nadel la nucā la vi ni vac ci ti

C 4.1

41 n Ṡ Ṙ Ṡ ṁ Ġ Ṙ Ṡ n Ṡ DP ‖ Ṡ Ṡ G, Ṡ Ṡ DPm , R, S ‖
vi numā kanumā ni nunam minavā ḍanurak ṣim pa

C 3.1 + 4.1

42 DDP, mPGR SSP, ‖ PPmG mPDP Ṡ, Ṡ Ṡ ‖
munumā kuni bro ci nadel la nucā la vi ni vac ci ti

43 n Ṡ Ṙ Ṡ ṁ Ġ Ṙ Ṡ n Ṡ DP ‖ Ṡ Ṡ G, Ṡ Ṡ DPm , R, S ‖
vi numā kanumā ni nunam minavā ḍanurak ṣim pa

Svarasahithyam

SS-2 1.1.1

44 Ṙ, , , , , , , Ṡ, , , ‖ , , , , Ṡ NDP SSGR ‖ G, , , , , , , m, , , ‖ , , , , DPmP GR, S ‖
śrī kāñ ci sa dana su ra da na rā kā śa śi va da narā vē

SS-2 1.1.2

45 R, , Ṗ R, , R S, , R ‖ S, , R SṆḌṖ SSGR ‖ G, , Ṗ G, , G m, , , ‖ , , , , DPmP GR, S ‖
śrī kāñ ci sa dana su ra da na rā kā śa śi va da narā vē

SS-2 2.2

46 S, RṆ ḌṖSn RSGR ‖ G, mP DPṠṄ ṠṠṁĠ ‖ Ṙ Ṡ, Ṙ NDPm , , GR ‖ S, n n DPm, mGRS ‖
kō ki la ni bhaṃḍu ḷa gaḍana kō ri na vara muḷo sa gi puḍu parā ku sa lu parā ḍubhaḍa mā para maḳr pā ni dhiṁi

Pallavi

47 Ḍ, Ṗ, S, ṇ, SmṁG,R ‖ , , S, mGDP DPṠ, ‖ n Ṡ ṁĠ Ṙ Ṡ Ṅ, DPṘ Ṡ ‖ n, DP GmPDn, , ‖ DPm, GRSṆ ‖
śaṅ ri nī ve ya ni ni nu saṅ ta ta mu kō ri vac chi ti

Ending

48 Ḍ, Ṗ, S, Ṣ, , G, R ‖ G, , , , , , , RSṆ ‖ ḌṖ, , ḌṖ, S , S, R ‖ , SR, , , , , , SR ‖
śaṅ ka ri nī ve am ba śaṅ ka ri nī ve am

49 SṆḌṖ S, S, G, , R ‖ m, , , , , , , RSṆ ‖ ḌṖḌṖ , S, S , G, R ‖ GmD, PmGRS , SRSṆ ‖
ba śaṅ ka ri nī ve am ba śaṅ ka ri nī ve amba

50 Ḍ, Ṗ, S, S, , Ġ, , ‖ , , , , , , , ṃṖḌ, ‖ Ṗ, , S ṆḌṖ, Sṇ R, ‖ , , S, , , , , , , , ‖
śaṅ ka ri nī am ba

51 , , , , , , , , ‖ , , , , , , , , ‖ , , , , , , , , ‖ , , , , , , , , ‖