

The Procedure of Singing Pallavi

First, the pallavi is sung neatly twice or more to explain the structure, the kArvai, the eduppu (place of starting), the arrangement of words on laya basis etc. Then the niraval is to be sung in the slow and fast tempos. While singing niraval the relative placement of words vis-à-vis the talam should be maintained to avoid confusion. Then trikAlam (three speeds) will be sung. If the kAlapramAnam of the pallavi chosen is suitable sing the first, second and third kAlams of successively higher speed, then we shall gradually sing the three kAlams. This approach may not be suitable in some cases, as with the pallavi that we have planned. In such cases, one shall sing in this order.

1. The first speed (samakAlam) lasting a single Avartanam or tAla cycle.
2. The next slower speed to samakAlam where one cycle of the pallavi extends to two Avartanams of the tAla.
3. Finally, the next higher speed to samakAlam, where the one cycle of the pallavi will repeat twice per Avartanam of the tAla. We must note that in this speed, it is preferable to sing the pallavi four times (i.e. for two Avartanams) for the sake of symmetrical aesthetics.

After singing trikAlam in this manner, we shall present the Tisram. After Tisram, we will sing the pallavi in two consecutive speeds (samakAlam and the higher speed) contained inside the laghu once and the dhrutam once. This is sung for a variety as bedham.

Finally we conclude with the kalpana swaras. Kalpana swaras can be sung in raga or tala malikas.

Ragam Tanam Pallavi

Sahityam: Venkata saila vihAra vEgamE brova rArA

Ragam: Mohanam

TAlam: kanda jAathi Triputa. (I₅ O O) 9 X 4 = 36 aksharams (counts) (Adi tAla + one more finger count in the laghu)

Eduppu: The pallavi starts *two* aksharas i.e. half place after the starting beat.

We usually divide the pallavi into three parts.

First Part – poorva bAgam	Second Part - arudi kArvai	Third Part – utara bAgam
Beginning of words	Pause in between	Concluding part

The first part of this pallavi “**Venkata saila vihA**” will be sung from the half place (after 2 units) of the starting beat and continue through all the finger counts of the laghu. The kanda jAathi laghu of this tAla is to be put as a beat followed by 4 finger counts. After the fourth finger count, beat of the first dhrutam comes. In this beat we will sing “**rA**” of Venkata saila vihAra. This is called the “arudi” which divides the pallavi into two parts. This part has a pause of *six* aksharams. We call this pause the “arudi kArvai”. The arudi kArvai begins from the beat of the first dhrutam and ends in the half place of the veechu. From there the third part “**vEgamE brova rArA**” is sung. Thus to summarize the arrangement of the pallavi –

Total aksharams is 36

Kanda laghu is of 20 aksharams

So the first part is 18 + arudi kArvai is 6 + the third part is 12 (Consisting of 10 aksharams of the third part and the 2 aksharams of the eduppu)

Notation

Mohanam

kanda jAathi tripata

1) samakAlam

	1	2	3	4
, , g p Ve n	, g r s ka ta	, s , s sai la	r d. s , vi	, r , , h A
	O		O	
g , , , ra	, , s , vE	, d p , ga mE	g d p g bro va ra	
, r ra				

When we sing the second speed, the kAlapramAnam or tempo of the tAla should be maintained in the exact same pace as in the samakAlam. When singing in the second speed the pallavi will be sung twice for a single tAla Avartanam as in the second speed rendering in varnams.

2) keezhkAlam (lower speed)

	1	2	3	4
, , g , Ve n	p , , ,	g , r ,	s , , ,	s , , ,
	O		O	
s , r , la	d. , s , vi	, , , ,	r , , ,	
	1	2	3	4
, , g , ra	, , , ,	, , , ,	, , s , ve	, , , ,
	O		O	
d , p , ga me	, , g ,	d , p , bro va	g , , ,	
r , ra				

We will not sing the pallavi in the third speed because, for the timing-structure of this pallavi it will be difficult to say the words clearly in the third speed. So, we will sing the pallavi at a speed, which is one step lower than samakAlam. At this lower speed, the single cycle of the pallavi will last for two Avartanams of the tAlam.

3) mElkAlam (Higher speed)

										1										2									
, , g p , g r s					, s , s r d. s ,					, r , ,																			
Ve n ka ta					sai la vi					hA																			
										3										4									
g , , ,					, , s' , , d p ,					g d p g , r																			
ra					vE ga mE					bro va ra					ra														
										O																			
, , g p , g r s					, s , s r d. s , , r																								
Ve n ka ta					sai la vi					hA																			
										O																			
, , g , , , , ,					s' , , d p , g d																								
ra					vE ga mE bro																								
p g , r																													
va ra ra																													

After singing thus, the pallavi is sung in samakAlam as normally started. Following this the Tisram will be sung. To sing Tisram, we should put the tAlam in tisra jAthi or nadai from the starting place (eduppu) where the pallavi began. The pallavi is sung normally whereas the tAla counts will be in 3s(6s) instead of 4s (8s). We have to sing the pallavi thrice to return to the starting point. While singing tisram, the places in the tAla where the second round and the third round of the pallavi begin should be noted carefully.

4) Tisram

[illegible]

While singing tisram in this pallavi we should note that there would be *three* aksharams in the starting beat before pallavi eduppu, rather than *two* in samakAlam. The reason for this is that, the half place of tisram is 3.

5) Bedham – Pallavi in 2 speeds inside the laghu/Dhrutam

		1	2	3	4
,	,	g p	, g r s	, g p	, g r s
		Ve n	ka ta	Ve n	ka ta
				sai	la
s	,	,	r	,	,
vi		h A			
		O		O	
g	,	,	,	,	s
ra			vE	d p	, s
			ga mE	vE	, d p
				ga mE	, g d
				bro	
p	g	,	r		
va	Ra		ra		

Please note the kArvai difference of “ta” in venkata.