

# “Khaṇḍa Tripuṭa tāḷa kuṛaiṭṭu in kalpana svaram”

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## **I. Introduction:**

The word ‘Kuṛaiṭṭu’ broadly means ‘to reduce’. In Karnataka music, it denotes a process of reduction in the āvartas of tāḷa. One of the main segments in the laya-oriented manōdharma form - tani-āvartanam, ‘kuṛaiṭṭu’, also finds a place in the solfa-oriented manōdharma form of kalpana svaram, as its concluding segment.

Although not a compulsory component of every presentation of kalpana svaram, kuṛaiṭṭu, when rendered, certainly creates the effect of a grand finale to a rāga-s delineation in kalpana svaram. Each rendition of kuṛaiṭṭu invariably culminates in a kōṛvai. The aspects of kuṛaiṭṭu and kōṛvai serve as avenues for showcasing skill and expertise in laya.

One of the most common tāḷas in which kuṛaiṭṭu is presented is catuśra jāti tripuṭa tāḷa, commonly known as ādi tāḷa. This is owing to its structural split-up being even, with the pūrvāṅga and the uttarāṅga consisting of 4 kriyā-s / akṣara-s each. This even break-up of tāḷa, makes the process of reduction in kuṛaiṭṭu easy, in contrast, to a tāḷa such as khaṇḍa jāti tripuṭa tāḷa, which being odd-numbered comprising 9 kriyā-s / akṣara-s, makes each step in the reduction of āvarta, more intricate to handle. This can further be complicated, with complex eḍuppu positions taken up in kuṛaiṭṭu.

Further, as observed from many renditions of kuṛaiṭṭu, this aspect of kalpana svaram is rendered, predominantly in the 2<sup>nd</sup> degree of speed; though, there are occasional instances of encountering kuṛaiṭṭu in the 1<sup>st</sup> speed also.

With regards the use of khaṇḍa tripuṭa tāḷa in musical forms, this tāḷa, seems to be a popular choice for many a musician for the manōdharma form Rāgam-tānam-pallavi, employed in

different *naḍai*-s and for a variety of *eḍuppu*-s. Even so, the presence of *kuṛai* in *kalpana svaram*, is seen to be rather less, with the popular preference being the rendition of *rāgamālikā kalpana svarams*. Nevertheless, there are renditions of *kuṛai* in *khaṇḍa tripuṭa tāḷa*, amongst which one detailed approach, has been identified and presented here.

Before going into the analysis of *kuṛai* in *khaṇḍa tripuṭa tāḷa*, it is essential to first outline its noteworthy aspects.

## II. Notable aspects in *kuṛai*:

### 1. Reduction in āvarta:

This is the main connotation of *kuṛai*, meaning halving the duration of the *tāḷa-āvarta*s. The steps involved in *kuṛai* and the extent of reduction in *kuṛai* varies with *tāḷa*<sup>1</sup>.

### 2. Eḍuppu:

This denotes the point of commencement of melody, in *tāḷa*. In *kuṛai*, it would refer to the position in *tāḷa*, where the *sāhityā* line that is taken up for the rendition of *kalpana svarams* and *kuṛai* is commenced. Further, in relation to the *sāhityā* line, the *eḍuppu* for which *kuṛai* is rendered, whether for the *eḍuppu* of the *sāhityā* line, or for *sama eḍuppu* irrespective of the *eḍuppu* of the *sāhityā* line, is a noteworthy aspect.

### 3. Homecoming point in *kuṛai*, accompanied by a period of rest:

In *kuṛai*, it is the trend to select a particular *svara* as the homecoming point for each *kuṛai* passage<sup>2</sup>, in contrast to the *kalpana svaram* passages, where the chosen *sāhityā* line is the homecoming point. This *svara* that is chosen as the homecoming point in *kuṛai* is accompanied by a period of rest of a certain *kāṛvai* duration. Commonly, a *kāṛvai* of 3 for the period of rest is noticeable in *kuṛai* (in some cases 6 in the elaborate *kuṛai* passages). Further, there are also varieties of *kuṛai*, such as *khaṇḍa kuṛai*, *miśra kuṛai*, etc, where the period of rest employed is also halved with each subsequent step in *kuṛai*.

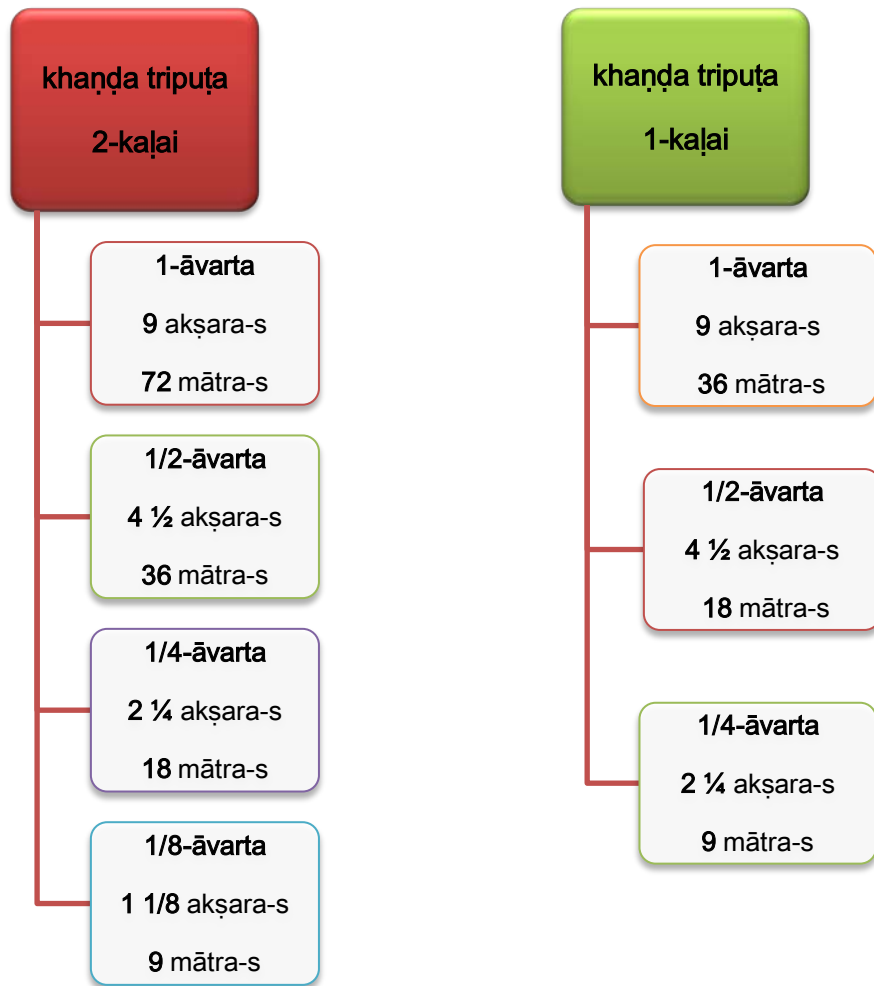
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<sup>1</sup> For instance, in shorter duration *tāḷa*-s like *miśra cāpu* or *khaṇḍa cāpu*, *kuṛai* commences with passages of the length of 6 or 4 *āvarta*-s, while *jāti*-based *tāḷa*s like *ādi* (2 *kaḷai*), *khaṇḍa tripuṭa*, *miśra Jhampa* etc, being of a longer duration, offer a detailed scope for reduction in *āvarta* commencing from 1-*āvarta* of *tāḷa* itself.

<sup>2</sup> This *svara* is generally seen to be maintained till the last step in the process of reduction in *kuṛai*. However, there are exceptions, wherein, other *svaras* are also taken up as the homecoming point, during the course of *kuṛai*, depending on the aesthetics of the *rāga*, and the progression of melody in *kuṛai*.

### III. Kuṛaiṇṇu in khaṇḍa Tripuṭa tāḷa:

1. Mostly renditions of kuṛaiṇṇu in khaṇḍa tripuṭa are seen to be rendered in 2-kaḷai and 1-kaḷai of the tāḷa; even with 4-kaḷai rāgam-tānam-pallavi-s presented.
2. Commencing with 1-āvarta of 9 akṣara-s / kriyā-s, reduction in kuṛaiṇṇu is from 9 akṣara-s to  $4\frac{1}{2}$  akṣara-s to  $2\frac{1}{4}$  akṣara-s and finally 1 and  $\frac{1}{8}$ <sup>th</sup> akṣara-s of tāḷa. These steps in kuṛaiṇṇu for 2-kaḷai and 1-kaḷai of khaṇḍa tripuṭa tāḷa, are as illustrated in the chart below:



The delineation of kuṛaiṇṇu that is being presented, is one, wherein, employing a period of rest of 3 kārṇvai-s duration, the rāga is portrayed through various permutations and combinations of svaras, in a variety of pātterns of tisram, catuśram, khaṇḍam, and so on, adhering to a certain progression in the thought process.

This approach to kuṛaiṭṭu has been rendered by Madurai Sri T.N. Seshagopalan for a rāgam-tānam-pallavi in rāga Śaṅkarābharaṇam, for 1/4-eḍam eḍuppu. Kuṛaiṭṭu is rendered for the eḍuppu of the pallavi line.

#### IV. RTP - Structure:

The structure of the rāgam-tānam-pallavi in 2-kaḷai of khaṇḍa tripuṭa tāḷa, as rendered by Sri T.N. Seshagopalan is as follows:

Rāga	: Śaṅkarābharaṇam
Eḍuppu	: 1/4 eḍam or 2/8 <sup>th</sup> position from samam
Aṛudi kāṛvai	: 5
Sāhityā of pallavi	: “Guha Muruga Śaṅmukha nīvā – kāvā kōvē”
Melodic structure	:

, - m g , , - gu ha	p m g , mu ru ga .	, - p , <u>ś n</u> . - ṣaṇ . mu .	\p <sup>(dp,d)</sup> , <u>p m g</u> , kha . . . . .	m p d n nī . . . . .	
ś , , , vā . . . .	, - ś , , (n) . - kā . . . .	\p , , , vā . . . .	<u>p p m g</u> g s kō . . . . vē .		
r – “guha” . -					

Framework of pallavi consisting of a pūrvāṅgam and uttarāṅgam of 19 and 12 mātra-s respectively, divided by means of an aṛudi kāṛvai of 5. The split-up of the pūrvāṅgam and uttarāṅgam are as given below:

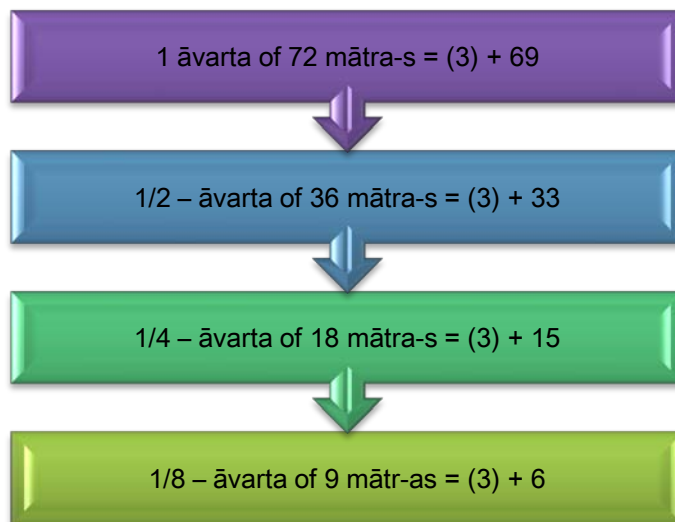
Pūrvāṅgam (19 mātra-s)	: 3 <sub>{1+2}</sub> + 5 <sub>{2+3}</sub> + 7 <sub>{3+4}</sub> + 4
Aṛudi kāṛvai	: 5
Uttarāṅgam (12 mātra-s)	: 3 + 4 + 5

Thus the structure of the pallavi<sup>3</sup> would be:  
1+2 + 2+3 + 3+4 + 4 - (5) - 3 + 4 + 5

#### V. Steps in Kuṛaiṭṭu:

<sup>3</sup> Note: The hyphen demarcates the pūrvāṅgam, the aṛudi kāṛvai and the uttarāṅgam segments in the pallavi-s structure.

A broad outline of the steps involved in kuṛaiṭṭu for 2-kaḷai of khaṇḍa tripuṭa tāḷa is as follows:



## 1. 1-āvarta kuṛaiṭṭu:

In 1-āvarta kuṛaiṭṭu of 72 mātra-s, pattern-sequences are rendered for 69 mātra-s, after excluding a kāṛvai of 3 as the period of rest. 3 such sequences are rendered in 1-āvarta kuṛaiṭṭu.

1.1. The first sequence of 69 mātra-s can be categorised in 3 segments of 23 mātra-s each, with each segment of 23, expressed as 3 miśram-s interspersed with a kāṛvai each –

$\{t_2 d_2 k \ddagger t_m (\cdot) + t_2 d_2 k \ddagger t_m (\cdot) + t_2 d_2 k \ddagger t_m (\cdot)\} * 3 \text{ times.}$

Taking this sequence as the base idea, and varying its first and the third segments are derived the respective segments of the subsequent 2 sequences.

To elucidate:

1.2. Reducing 3 mātra-s from the first segment of the first sequence (**23 minus 3**), while simultaneously increasing the third segment by 3 (**23 plus 3**), at the same time, retaining the second segment of 23 mātra-s, makes the second pattern-sequence of 69 mātra-s. Thus the 3 segments of this sequence would be 20, 23 and 26 mātra-s respectively; where the first segment of 20 mātra-s is expressed as 3 patterns of 6, interspersed with a kāṛvai each –

6 (1) 6 (1) 6 –  $t d_2 k \ddagger t_m (,) + t d_2 k \ddagger t_m (,) + t d_2 k \ddagger t_m$ ; while the third segment of 26 mātra-s is rendered as 3 patterns of 8, interspersed with a kārṅvai each –

8 (1) 8 (1) 8 –  $t d_2 - t d k \ddagger t_m (,) + t d_2 - t d k \ddagger t_m (,) + t d_2 - t d k \ddagger t_m$ .

Thus, the 3 segments of the second pattern-sequence rendered one after the other in succession are:

$$\begin{aligned} & t d_2 k \ddagger t_m (,) + t d_2 k \ddagger t_m (,) + t d_2 k \ddagger t_m \\ & t_2 d_2 k \ddagger t_m (,) + t_2 d_2 k \ddagger t_m (,) + t_2 d_2 k \ddagger t_m \\ & t d_2 - t d k \ddagger t_m (,) + t d_2 - t d k \ddagger t_m (,) + t d_2 - t d k \ddagger t_m \end{aligned}$$

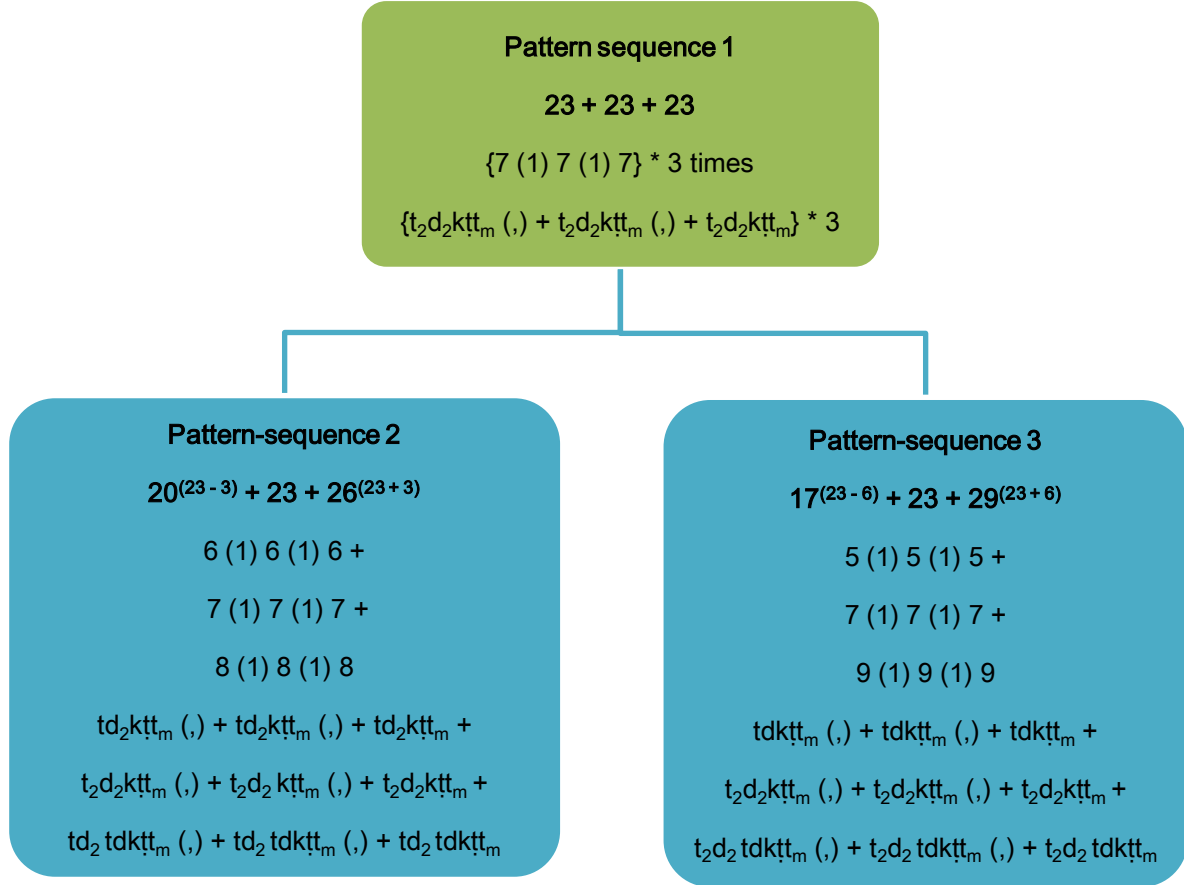
1.3. In the same manner, deducting 6 mātra-s from the first segment of the first sequence (**23 minus 6**), while simultaneously increasing the third segment by 6 (**23 plus 6**), makes the third pattern-sequence of 69 mātra-s. Thus the 3 segments of this sequence would be 17, 23 and 29 mātra-s respectively; with the first segment of 17 expressed as 3 patterns of khaṇḍam interspersed with a kārṅvai each – 5 (1) 5 (1) 5 –  $t d k \ddagger t_m (,) + t d k \ddagger t_m (,) + t d k \ddagger t_m$ ; and the third segment of 29 rendered as 3 patterns of saṅkīrṇam, interspersed with a kārṅvai each – 9 (1) 9 (1) 9 –  $t_2 d_2 - t d k \ddagger t_m (,) + t_2 d_2 - t d k \ddagger t_m (,) + t_2 d_2 - t d k \ddagger t_m$ .

The 3 segments of this sequence would thus be:

$$\begin{aligned} & t d k \ddagger t_m (,) + t d k \ddagger t_m (,) + t d k \ddagger t_m \\ & t_2 d_2 k \ddagger t_m (,) + t_2 d_2 k \ddagger t_m (,) + t_2 d_2 k \ddagger t_m \\ & t_2 d_2 - t d k \ddagger t_m (,) + t_2 d_2 - t d k \ddagger t_m (,) + t_2 d_2 - t d k \ddagger t_m \end{aligned}$$

Here, the cogency in the patterns employed in the 3 sequences of 1-āvarta kuṅraippu is prominent; with the constituent segments of the first sequence consisting of patterns of miśram; the second sequence consisting of patterns of 6, 7 and 8; while the third comprising patterns of khaṇḍam, miśram and saṅkīrṇam respectively.

These sequences in 1-āvarta kuṅraippu are illustrated in the following chart:



**2. 1/2-āvarta kuṛaiṇṇu:**

1-āvarta kuṛaiṇṇu is followed up with 1/2-āvarta kuṛaiṇṇu of 36 mātra-s where after excluding a kāṛvai of 3 as the period of rest, pattern-sequences are rendered for 33 mātra-s. 33 is rendered as 3 sequences of 11. Each sequence of 11 can be viewed in 2 parts – as the ‘kāṛvai’ segment and the ‘svara’ segment, where, by reducing the ‘kāṛvai’ segment, while simultaneously increasing the ‘svara’ segment, gives forth various sequences in 1/2-āvarta kuṛaiṇṇu.

2.1. The first variation of 11 in the sequence of 33 mātra-s is rendering 11 as a combination of 6 and 5. This is again rendered in 2 ways differing in the manner of splitting the kāṛvai segment of 6 mātra-s as 3 and 3 “ $(t_3 + t_3)$ ” and as 2 and 4 “ $(t_2 + t_4)$ ”.

Thus the 2 variations in the first sequence of 1/2-āvarta kuṛaiṇṇu are:

$$(t_3 + t_3) + t d k t t_m - (t_3 + t_3) + t d k t t_m - (t_3 + t_3) + t d k t t_m$$

$$(t_2 + t_4) + t d k \ddot{t} t_m - (t_2 + t_4) + t d k \ddot{t} t_m - (t_2 + t_4) + t d k \ddot{t} t_m$$

2.2. The second variation of 11 in the sequence of 33 mātra-s in 1/2-āvarta kuṛaiṇṇu is 5 and 6 –

$$(t_3 + t_2) + t d_2 k \ddot{t} t_m - (t_3 + t_2) + t d_2 k \ddot{t} t_m - (t_3 + t_2) + t d_2 k \ddot{t} t_m$$

2.3. The third variation of 11 is 4 and 7 –

$$(t_4) + t_2 d_2 k \ddot{t} t_m - (t_4) + t_2 d_2 k \ddot{t} t_m - (t_4) + t_2 d_2 k \ddot{t} t_m$$

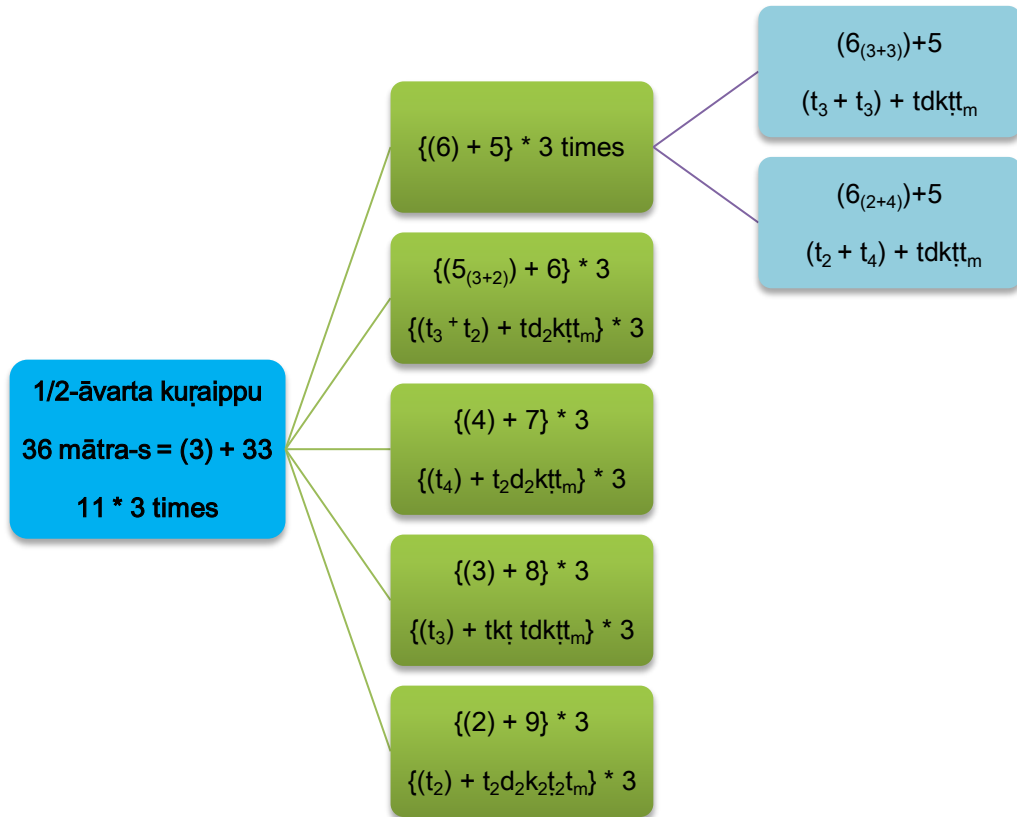
2.4. The fourth variation of 11 is 3 and 8 –

$$(t_3) + t k \ddot{t} + t d k \ddot{t} t_m - (t_3) + t k \ddot{t} + t d k \ddot{t} t_m - (t_3) + t k \ddot{t} + t d k \ddot{t} t_m$$

2.5. The fifth and last variation in the sequence of 11 is a combination of 2 and 9 –

$$(t_2) + t_2 d_2 k_2 \ddot{t}_2 t_m - (t_2) + t_2 d_2 k_2 \ddot{t}_2 t_m - (t_2) + t_2 d_2 k_2 \ddot{t}_2 t_m$$

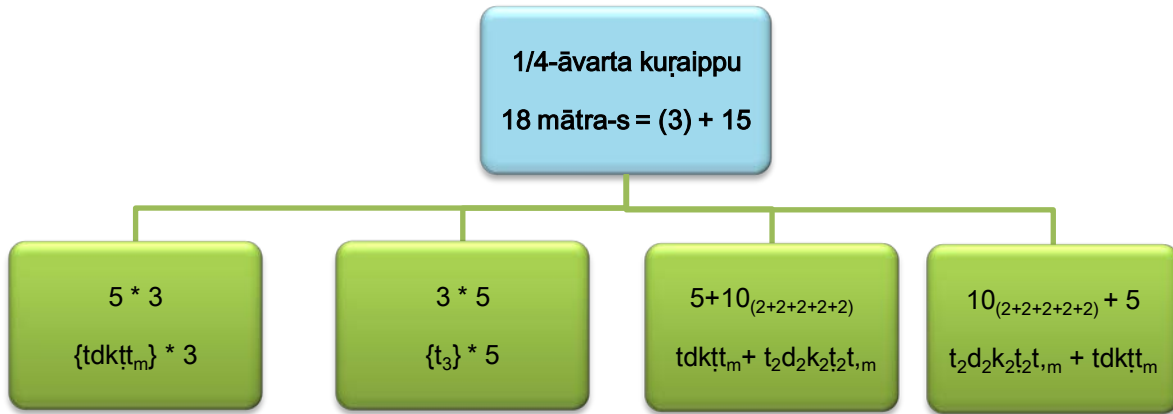
These variations in the sequences of 1/2-āvarta kuṛaiṇṇu are presented in the form of a chart:





### 3. 1/4-āvarta kuṛaiṇṇu:

Succeeding 1/2-āvarta kuṛaiṇṇu is 1/4-āvarta kuṛaiṇṇu of 18 mātra-s where after excluding a kāṛvai of 3 as the period of rest, pattern-sequences are rendered for 15 mātra-s. The variations presented for 15, are as illustrated in the chart:



3.1. The first variation of 15 is 3 khaṇḍam patterns – {t d k t t<sub>m</sub>} \* 3 times.

3.2. The second variation is as 5 tīśrams - {t<sub>3</sub>} \* 5 times

3.3. The third variation of 15 is as a combination of 5 and 10 - t d k t t<sub>m</sub> + t<sub>2</sub> d<sub>2</sub> k<sub>2</sub> t<sub>2</sub> t<sub>m</sub>

3.4. The fourth variation is a reverse of the third, as 10 and 5 – t<sub>2</sub> d<sub>2</sub> k<sub>2</sub> t<sub>2</sub> t<sub>m</sub> + t d k t t<sub>m</sub>

### 4. 1/8-āvarta kuṛaiṇṇu:

4.1. The final step in kuṛaiṇṇu is 1/8-āvarta, consisting of 9 mātra-s, where patterns are rendered for 6 mātra-s, after excluding a kāṛvai of 3 as the period of rest –

$$(3) + 6 = (t_3) + t d_2 k t t_m.$$

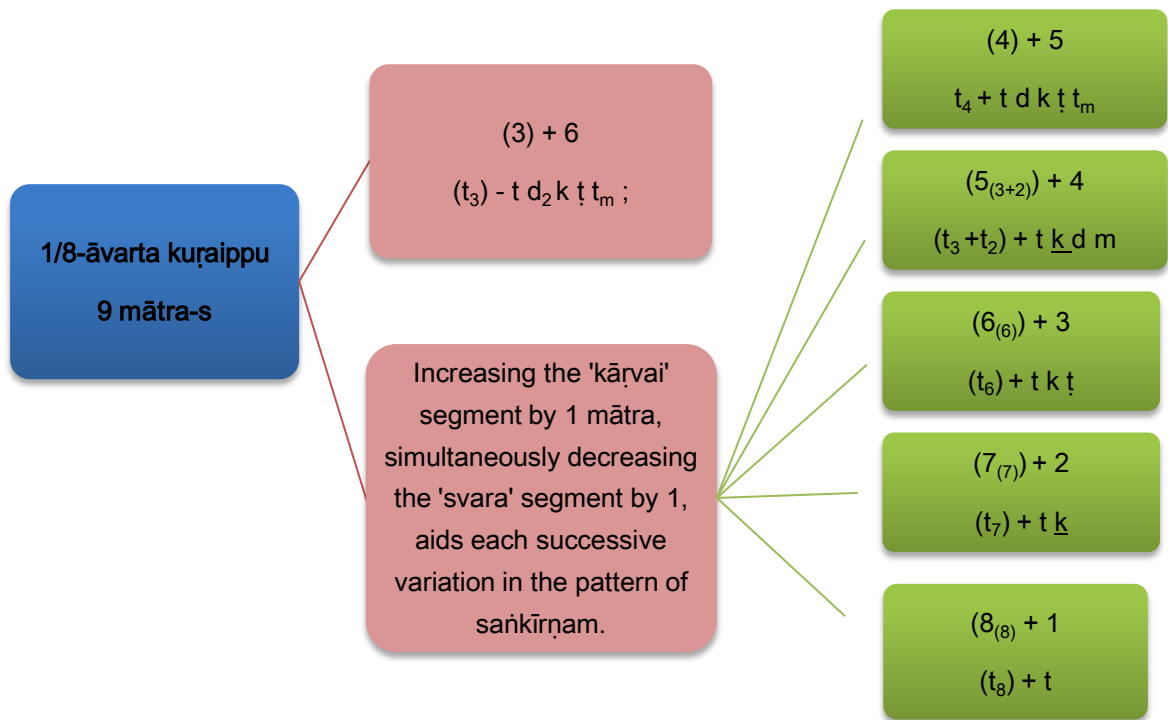
4.2. Following a few such sequences of 9 as (t<sub>3</sub>) + t d<sub>2</sub> k t t<sub>m</sub> ; (t<sub>3</sub>) + t d<sub>2</sub> k t t<sub>m</sub> etc, the summing up of the kuṛaiṇṇu svaras is presented with variations in the patterns of saṅkīṛṇams, rendered in succession up to the commencement of the kōṛvai.

4.3. The shift in the pattern of saṅkīrṇam is facilitated by the increase in the 'kāṛvai' segment of a pattern of 9 by 1 mātra.

To elucidate with an example:

- ❖ The kāṛvai segment of (3), in the combination of 9 as (3) and 6 is increased by 1 to become (4). This alters its adjacent 'svara' segment, reducing it from 6 to 5. Hence the split up of 9 has been altered from one of (3) + 6 to (4) + 5.
- ❖ Similarly, the next step is to increase the kāṛvai segment of (4) by 1, making it (5), thereby reducing the 'svara' segment from 5 to 4, making the combination of saṅkīrṇam as (5) and 4. This process is continued until the last possible variation in the pattern of saṅkīrṇam as (8) and 1.
- ❖ Subsequent to rendering saṅkīrṇams in different combinations, whole patterns of saṅkīrṇam are rendered as "t<sub>2</sub> d<sub>2</sub> k<sub>2</sub> t<sub>2</sub> t<sub>m</sub>"; both in catuśra ṇaḍai as well as tiśra ṇaḍai. Entire āvarta-s of these whole saṅkīrṇam patterns are also rendered, which directly lead in to the kōṛvai. The kōṛvai too, is construed of in whole patterns of saṅkīrṇam and in a combination of a catuśram and khaṇḍam pattern as well; rendered both in catuśra ṇaḍai as well as tiśra ṇaḍai in the third round. Hence, the summing up of kuṛaiṇu can be said to be a kind of prelude to the structure of the kōṛvai; where the kōṛvai does not stand as an individual component but blends well with the structure of kuṛaiṇu.

The following chart portrays the variations presented in the patterns of saṅkīrṇam, in continuation from 1/8-āvarta kuṛaiṇu:



**VI. Notation:**

**1-āvarta kuṛaippu:**

**Sequence 1:**

, , - , , , - ś , ś	, ṛ ś n , - n , n	, ś n d , - p , d	, n d p ṣ m , p ,	d p m , - p , d ,	
n d p , - d , n ,	ś ṛ ś ṣ ḡ , ṛ , ś		n d , - ṛ , ś , n	d p , - g , m , p	
d n ṣ ( ś , , )					

**Sequence 2:**

, , - , , , - g m ,	p d p , - m p , d	n d , - p d , n ś	n ṣ m , p , d n d	, - p , d , n ś n -	
, - d , n , ś ṛ ś ṣ	ḡ , ṛ , ś n d ,		, - ṛ , ś , n d p	, , - g , m , p , d	
, n ṣ ( ś , , )					

**Sequence 3:**

, , - , , , - g m p	d p , - m p d n d	, - p d n ś n ṣ ḡ ,	m , p d p , - m ,	p , d n d , - p ,	
d , n ś n ṣ ḡ , m	, g m p d p , - m		, p , m p d n d	, - g , m , p , d	
, n ṣ ( ś , , )					

**1/2-āvarta kuṛaippu:**

**Sequence 1:**  $(6_{(3+3)}) + 5 = (t_3 + t_3) + t d k \ddot{t} t_m$

$(6_{(2+4)}) + 5 = (t_2 + t_4) + t d k \ddot{t} t_m$

, , - , , , - (ś , ,	ś , , ) - ġ r ś n d -	(n , , n , , ) - r ś	n d p - (d , , p ,	, ) - g m p d n § (ś ,	
, ) -					
, , , , , - ś , ś	, , , - ġ r ś n d -	n , n , , , r ś	n d p - m , m , ,	, - g m p d n § (ś ,	
, ) -					

**Sequence 2:**  $\{(5_{(3+2)}) + 6\} * 3 = \{(t_3 + t_2) + t d_2 k \ddot{t} t_m\} * 3$

, , - , , , - (ś , ,	ś , , ) ġ r , ś n d -	(n , , , , ) r ś ,	n d p - (m , , , , )	g m , p d n - (ś ,	
, ) -					

**Sequence 3:**  $\{(4) + 7\} * 3 = \{(t_4) + t_2 d_2 k \ddot{t} t_m\} * 3$

, , - , , , - (ś , ,	, ġ , r , ś n d -	n , , , , r , ś ,	n d p - d , , , - g	, m , p d n - (ś ,	
, ) -					

**Sequence 4:**  $\{(3) + 8\} * 3 = \{(t_3) + t k \ddot{t} + t d k \ddot{t} t_m\} * 3$

, , - , , , - (ś , , -	ġ r ś - ġ r ś n d §	n , , - r ś n - r ś	n d p § m , , - g m	p - g m p d n § (ś ,	
, ) -					

**Sequence 5:**  $\{(2) + 9\} * 3 = \{(t_2) + t_2 d_2 k_2 t_2 t_m\} * 3$

, , - , , , - ś , - ġ	, r , ś , n , d §	n , - r , ś , n ,	d , p § m , - g , m	, p , d , n - (ś ,	
, )					

### 1/4-āvarta kuṛaippu:

**Sequence 1:**  $5 * 3 = \{t d k \ddot{t} t_m\} * 3$

, , - , , , - g m p	d p - m p d n d - p	d n ś ṛ - (ś , , ) - (vio)			
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, - ś , ś ś , - n ,	n n , - ś n p d n	(ś , , ) - (vio)			
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**Sequence 2:**  $3 * 5 = \{t_3\} * 5$

, , - , , , - g , ,	m , , - p , , - d ,	, - n , , - (ś , , ) - (vio)			
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**Sequence 3:**  $5 + 10_{(2+2+2+2+2)} = t d k \ddot{t} t_m + t_2 d_2 k_2 \ddot{t}_2 t_m$

, - g m p d n - g ,	m , p , d , n , -	(ś , , ) - (vio)			
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**Sequence 4:**  $10_{(2+2+2+2+2)} + 5 = t_2 d_2 k_2 \ddot{t}_2 t_m + t d k \ddot{t} t_m$

, , - , , , - g , m	, p , d , n , - g	m p d n - (ś , , ) - (vio)			
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### 1/8-āvarta kuṛaippu:

, ś ś , p d n (ś	, , ) - ś ś , p d n	(ś , , ) - ś ś , ś ṛ	ḡ (ś , , ) - ś ś , ś	
ṛ ḡ (ś , , ) - n ś ,	ṛ ḡ ś (ṛ , , ) - n ś	, ṛ ḡ ś (ṛ , , , ) -	n ś ṛ ḡ m (ḡ , ,	
, , ) - m ḡ ṛ ś ṛ (ḡ	, , , ) - m ḡ ṛ ś ṛ	(ḡ , , , , ) - ḡ ṛ ś	n (ṛ , , , , ) - ḡ ṛ	
ś n (ṛ , , ṛ , ) - ḡ	ṛ ś n (ś , , , ) -	ḡ ṛ ś n (ś , , ,	, , ) - n ś ṛ (ś , ,	
, , , , ) - ś ṛ ḡ (ṛ	, , , , , ) - ś ṛ ḡ	(ṛ , , , , , ) - ṛ ḡ	m (ḡ , , , , , ) - ṛ	
ḡ m (ḡ , , , , ,	, ) - ḡ m (ḡ , , , ,	, , ) - ḡ m (ḡ , , ,	, , , , ) - ṛ ḡ (ṛ , ,	
, ṛ , , , ) - ś ṛ (ś	, , , , , ) - ś ṛ	(ś , , , , , ) - n	ś (ṛ , , ṛ , , , ) -	
n ś (ṛ , , ṛ , ,	, , , , ) - ṛ (ḡ , , ,	, , , , , ) - ṛ (ḡ , ,	, , , , , ) - ḡ (m ,	
, , , , , , ) - ṛ	(ḡ , , , , , , , )	ṛ (ḡ , , , , , , , )	, ) - ś (ṛ , , , , ,	
, ) - ś ṛ , , , ṛ ,	ṛ , ṛ - ś , ś , ś	, ś , ś - ś , ś ,	ś , ś , ś - ś , ś	
ś , ś , ś , ś - ś	ś ś , ś , ś , ś -	m p d , n , d ,	n - ś , n , d , p	

, m – g , m , p ,	d , p – m , p , d	, n , d – <b>g , m , p ,</b>	<b>d , p – m , p , d , n , d</b>	<b>p , d , n , ś , ř- ġ ,</b>	
ř , ś , n , d – ř	, ś , n , d , p		<b>ġ , ř , ś , n , d – ř , ś</b>	<b>, n , d , p – ś , n , d ,</b>	
<b>p , m – patterns of saṅkīrṇam are continued for 2 more āvarta-s in tīśra naḍai, up to the commencement of the kōṛvai.</b>					

Note: In the above 1/8-āvarta kuraippu svaras: - the **area shaded grey** is the svaras rendered by the violin artiste; the segment in **bold** represents the increase in the kārvai by 1 mātra causing the change in the saṅkīrṇam patterns, while the **highlighted segments** denote patterns rendered in tīśra naḍai.

## VII. Conclusion:

This analysis of kuraippu in khaṇḍa tripuṭa tāḷa brings to light the cogency and brilliance in the thought process of kuraippu, right up to the commencement of the kōṛvai. The progressive manner of rendering svaras in different permutations and combinations is the highlighting feature of this approach to kuraippu where expertise and skill in laya are clearly unmistakable.

At this juncture, it is imperative to mention that whatever be the form in which a rāga is portrayed, be it ālāpana, tānam, niraval or kalpana svaram, the prime focus is on projecting the aesthetic beauty of a rāga. However, the focus being the creation of different mathematical structures through various svara-combinations, leads to the aspect of ‘kaṇakku’ taking precedence over aesthetics. This is because, the creation of a perfect balance of a very high quotient of maths in music, and that of an equal quotient of aesthetics in music, is an exceptionally challenging task.

With this concludes the presentation, the aim of which was primarily to comprehend the handling of kuraippu in khaṇḍa tripuṭa tāḷa where the focus was the creation of mathematical structures in a step-by-step manner. This analysis of the handling of kuraippu in khaṇḍa tripuṭa tāḷa, gives scope for developing other methodologies in kuraippu, both in this same tāḷa, as well in other tāḷas, using this as a base idea. Further, such an analysis creates inquisitiveness in the mind of a student of music to attempt to comprehend the applicability

of this pattern-oriented rendition of a rāga in kuṛaiṭṭu, to other forms of manōdharmā saṅgīta, as for e.g. madhyamakāla niraval, where pattern-type formations are noticeable; and also to make a comparative study of the handling of kuṛaiṭṭu in the laya-oriented form – tani-āvartanam, which is an in-depth and individual branch of study by itself.

### Key to Abbreviations:

1. Akṣara - denotes each kriyā of tāḷa. For e.g.: ādi tāḷa has 8 akṣara-s.
2. Mātra - denotes internal pulse within an akṣara. For e.g. ādi tāḷa (1-kaḷai), in catuśra naḍai has 4 pulses in one akṣara of tāḷa in madhyamakālam.
3. (svara) - a svara enclosed within the open and close parenthesis is a svara rendered as kāṛvai-s.
4. ( , ) - a comma within the parenthesis denotes a gap of 1 kāṛvai.
5. letter 't' - denotes the syllable 'ta'
6. letter 'd' - denotes syllable 'dhi'
7. letter 'k' - denotes syllable 'ki'
8. letter 'ṭ' - denotes syllable 'ṭa'
9. letter 'ḳ' - denotes syllable 'ka'
10. letter 'm' - denotes syllable 'mi'
11. letter 't<sub>m</sub>' - denotes syllable 'tom'
12. letter 't<sub>m</sub>' - denotes syllable 'tom' having a duration of 2 mātra-s
13. A number as subscript within parenthesis - denotes the total duration in terms of the number of mātra-s
14. A combination of numbers given as subscript within parenthesis - denotes the internal split-up of a svara
15. pattern-sequence - a collection of patterns, rendered one after the other in succession
16. symbol “§ “ - denotes the end of a pattern-sequence

### Audio References:

1. Source: Sangeethapriya - [www.sangeethapriya.org](http://www.sangeethapriya.org)  
Rāgam-tānam-pallavi-s and kṛti-s rendered in khaṇḍa tripuṭa tāḷa by a variety of musicians.
2. Source: You tube - <https://www.youtube.com/watch?v=qs7dgSp4c00>

Madurai Sri. T.N. Seshagopalan - Cleveland Aradhana Festival, 2013 - Rāgam-tānam-pallavi – Śaṅkarābharaṇam – khaṇḍa Tripuṭa (2-kaḷai).

This audio is the sample taken up for analysis.

3. Source: DVD

“Rasikatvam (The Experience of Carnatic Music)” by Sri. T.M. Krishna.

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2. Nēmani Sōmayājulu, “Mridanga Sourabham”, Nada Tharangam Trust, December 2013
3. Radha Bhaskar, “Karnataka Music Concerts – An Analytical Study”, Ph.D, University of Madras, November 2000.