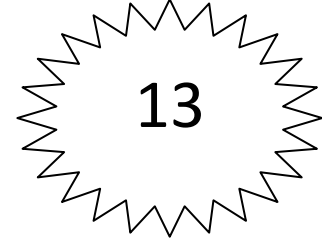


Significance of Laya in Pallavis

Vijay Vihari Boyina
Carnatic Vocalist
Visakhapatnam, Andhra Pradesh
Email : vijayvihari5@gmail.com



Abstract :

The tune is said to be a song when it follows the basic Laya. The Laya plays a prominent role in any form of music. When considered the Carnatic Music in specific, the Laya has a broader scope and equal significance as that of Raga which has a prominent role in the same. The Pallavi singing in Carnatic Music emphasizes more on the Laya with certain Vinyasams (special features) which depicts the artist's intellectual ability, alertness, focus, logical and technical analysis. There are many Musicological Thesis which our ancient Lakshnakaras have preserved in their archives. In this paper, the study holds the importance of Laya in Pallavi singing, the structure of Pallavis with different kinds of thalas such as 35 Thalas, 175 Thalas, 108 Thalas, Mukhi Thalas and Dwinada Pallavis.

Key words :

Jaathi, Gathi, Thala, Laya, Mukhi

Research Paper :

Introduction:

When it comes to Laya, Thala becomes the buzz word. No other musical form has as many Thalass as that in Carnatic Music. Paarsvadeva demonstrated nearly 50 Thalass with its names in his Lakshana grantham "Sangeetha Samayasaaram"

We have a universal saying in the South Indian Music which is nothing but:

"Sruthimaatha Layapitha"

Here in our music, the Laya plays the prominence as like a father in a family. Several kinds of Thalass exist in our Carnatic Music:

- Shulaadi Saptha Thalass
- The 35 Thalass
- The 175 Thalass
- The 108 Thalass etc.,

We have different parts of a Thala:

1. Shadaangas- 6 parts
2. Shodasaangas- 16 parts

This research paper mainly emphasizes on Shadaangas, as we consider the Shodasaangas can be elucidated as an extension of this paper. The shadaangas are:

1. Anudritham
2. Dritham
3. Laghuvu
4. Guruvu
5. Plutham
6. Kaakapaadam

Derivation of the 35 Thala scheme:

The shulaadi saptha Thalass when multiplied with the five Jaathis (Trishra, Chaturashra, Khanda, Mishra, Sankeerna) give rise to 35 Thala scheme.





For the Shuladi Saptha Thalass, when the kriyas for Laghuvu are exclusively considered, we get the 35 Thala scheme. With the Jaathi considered, we get 35 Thala combinations with same/different # of kriyaas, there by forming a new Thalam

For suppose, The original Thala is Trishra Jaathi Triputa Thalam, when done the Jaathi change such as Chaturashra, Khanda, Mishra, Sankeerna Jaathis we get Triputa Thalam pertaining to that Jaathi.

The 175 Thala Scheme:

The 35 Thalass with the combination of the 5 Gathis(Trishra,Chaturashra, Khanda,Mishra, Sankeerna) give rise to 175 Thala Scheme

When considered the Matya Thalam, the below tabulation depicts the Thalass with Gathis

Thala	Jaathi	Akshara	Trishra Gathi	Chaturashra Gathi	Khanda Gathi	Mishra Gathi	Sankeerna Gathi
Matya	Trishram	8	24	32	40	56	72
	Chaturashram	10	30	40	50	70	90
	Khandam	12	36	48	60	84	108
	Mishram	16	48	64	80	112	144
	Sankeernam	20	60	80	100	140	180

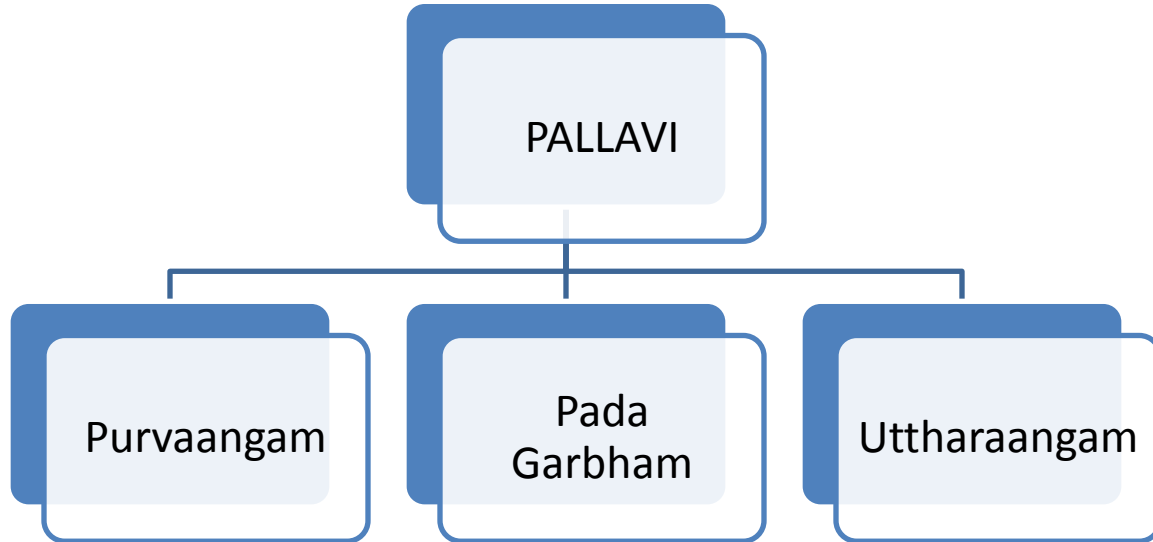
Thus for all the Shuladi Saptha thalass, we get $35 \times 5 = 175$ Thalass.

PALLAVI:

PA-Pada-The Lyrical Part

LA-Laya-The Thala part

VI-Vinyasam-The unique feature w.r.t Rhythmology.





Structure of PALLAVI:

As the tree diagram depicts, the first part of Pallavi is the Purvaangam, the second part of the Pallavi is the Uttharaangam and the middle part is the Pada Garbham from where there exists a user defined Vishranthi or an interval of certain number of Aksharas.

There is a significance of Laya or the Thala in synchronization with the song(Sama Graham) or the vice versa which is Vishama Graham which is further classified into Atheetha Graham and Anaagatha Graham.

As the Sama Graha pallavis are widely used across, let us focus on the Eduppu of Vishama Graha Considering the Pallavi written by Prof.Dr.Dwaram Lakshmi, in the Mohana Raga set to Khanda Jaathi Triputa Thala.

Notation and Lyrics:

RAGAM : MOHANA

Thalam : Khanda Jaathi
Triputa Thala

- PROF DR. DWARAM LAKSHMI

AAS:- With Notation and Lyrics

; G d p G P G R S d S 9
ka ma - kshi Meera kshi Nee ra ja -

G ; ; P | D s s d P g ||, 9
kshi ka pa da ve Vi Sa la kshi

Capital letters → 2 Aksharas
Small letters → 1 akshara each

; → 2 aksharas
, → 1 akshara

The Mathematical analysis or the counting logic of the Pallavi or the calculation behind the Akshara count begins when the actual Gaana Kramam of the Pallavi is sung.

The Thala set for this Pallavi is Khanda Jaathi Triputa Thala which has total 9 Kriyas and as the Pallavi is by default set to Chaturashra gathi, the total number of Aksharas per avritham is $9*4=36$.

Gaana Kramam:

Aas—4 times

Vilomam---Once

Aas---Twice

Anuloman—4 times





Aas—Twice

Trishram—Thrice

Aas—Twice---Prathiloman—1.Prathiloma Vilomam and 2. Prathiloma Anulomam

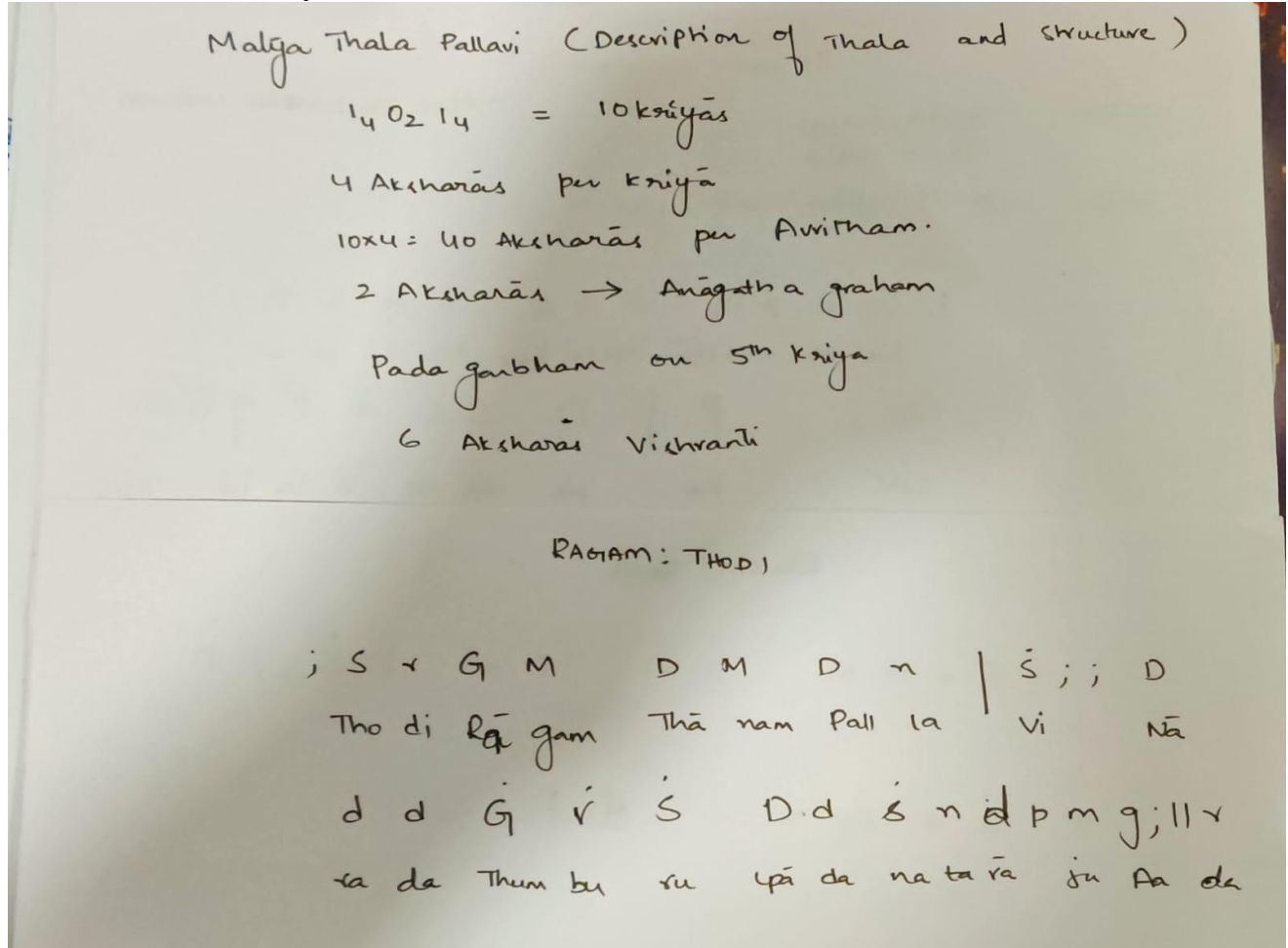
Vinyasam 1: Aas+Anulomam

Vinyasam 2:Aas + Trishram(First speed)

Vinyasam 3: Aas + Trishram(Second speed)

Khanda Jaathi Triputa Thala Pallavis are the most commonly sung pallavis and the Trishram is only applicable to Chaturashra Gathi Pallavis

Chaturashra Jaathi Matya Thala Pallavis(Chaturashra Gathi)



Pallavi from the 175 Thalās scheme:





RĀGAM : KĀMBHŪJĪ

Thrixhra Jaathi Tripuṭā
Thālam (kharḍa Gathri)

1 0 0 = 7 kriyās
3 2 2

; p d ś ś N d p m g p D |
kan - ja da lāya ta - kshi kā mā |

ś ; ; , ś ś g | ś n d p d ś
kehi ka ru na ju da ve ka na ka
n d p ||
ma ha la

d m *
- kehni

Note: For Gathi Pallavis there is no Trishram and Prathilomam

Dwinada Pallavis:

Nadai/Nada and Gathi are one and the same. For Dwinada Pallavis, the Purvangam will be in one gathi and the Uttharangam will be in another gathi. Hence total number of Gathis will be 2.

For the Pallavi considered here, the basic set Thala is Chaturashra Jaathi Tripuṭa Thala(Aadi Thalam)

Intricate Pallavis:

The intricate Pallavi considered here in this research study is from 108 Thalās





It is a Raga-Thala Pallavi, depicting the same Raga and Thala Name which is nothing but Kokilapriya

Aas: Eduppu—Sama graha

Pallavi description and structure

14 02 02 = 8 kriyās

For Puvvāngam → The gāthi is chaturashram
 $4 \times 4 = 16$ Aksharas for Laghuvu

For Uthavāngam → The gāthi is khande gāthi
 $4 \times 5 = 20$ Aksharās for
 Driatham

2 Aksharās → Anāgātham
 Padgambham → 5th kriyā
 Vichrānti → 7 Aksharās

RĀGAM: BILAHARI

; S n d P m gg vs s G |

; Mā - na va Man - ga la - Gow -

P ; , ; d n s | , r s i n D , dg ||
 ri karu ne va sa la ha vi - bila

p d *

ha vi



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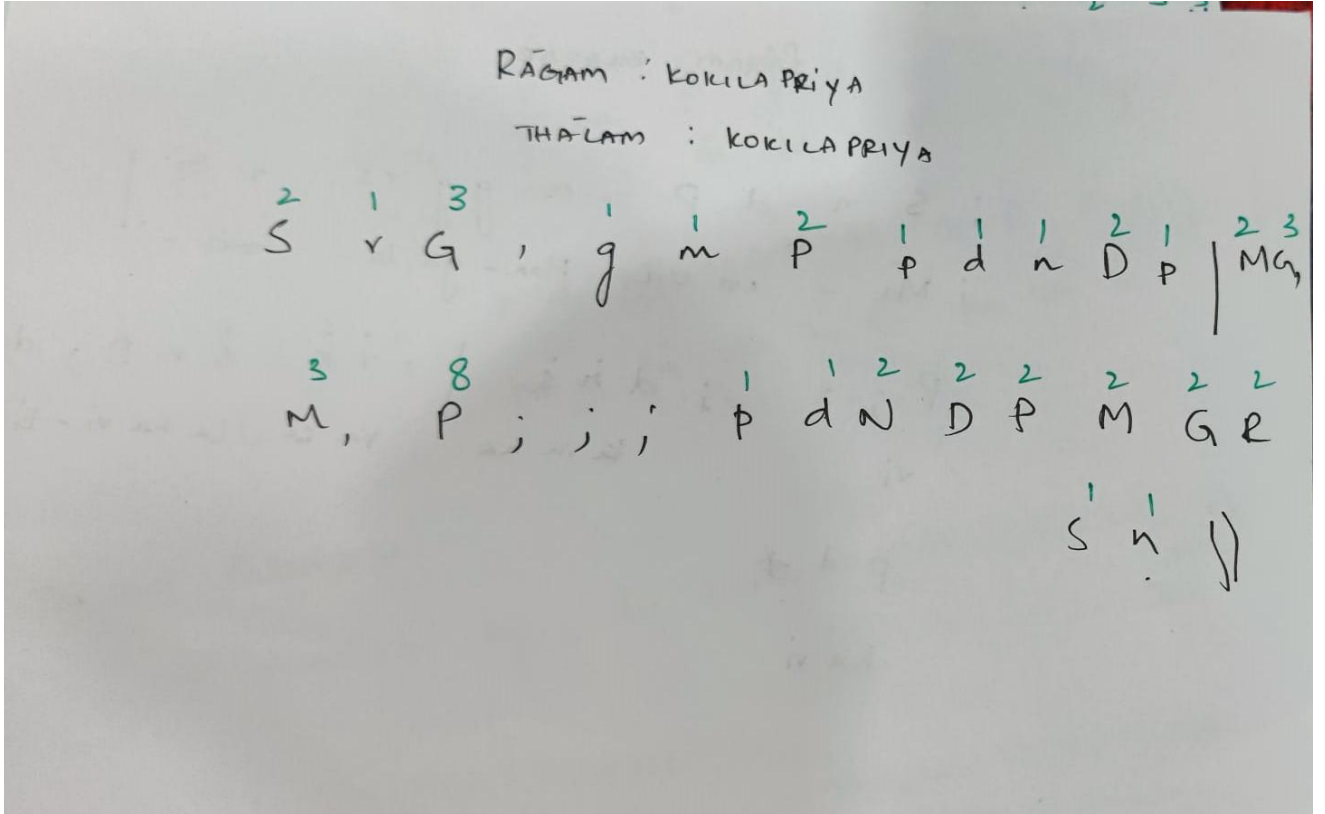
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Padagarbham—on 13th Kriya

Vishranthi—8 Aksharas

Thalam—8(Guru) + 4(Laghuvu) + 12(Plutham)



Mukhi Pallavis:

The Mukhi Pallavis were created by Padmavibhushan, Chavalier Dr.Mangalampalli Balamurali Krishna.

Mukhi means face. Hence in this Thala the Laya is applicable or the Gathi is considered only for the Ghatha/Face

There are 4 different kinds of Mukhi Thalass:

- 1.Trimukhi
- 2.Panchamukhi
- 3.Sapthamukhi
- 4.Navamukhi

Considering the Panchamukhi Pallavi composed by Dr. M.L. Vasantha Kumari here for Chaturashra Jaathi Triputa Thalam



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PANCHAMUKHI PALLAVI

Chatwasthra Jaathi Tripata Thalam
 $1\ 4\ 0\ 2\ 0\ 2 = 8\ kriyās$

1	2	3	4	5	6	7	8
↓	↓	↓	↓	↓	↓	↓	↓
5	2	2	2	5	2	5 Aksharās	2 Aksharās
Aksharās	Aksharās	Aksharās	Aksharās	Aksharās	Aksharās	(Khandagathi)	(Thalita)
(Khandagathi)	Thaka	Thaka	Thaka	(Khandagathi)	Thaka	(Thaka Thalita)	
(Thaka Thalita)				(Thaka Thalita)			

$5 + 2 + 2 + 2 + 2 + 5 + 2 + 5 + 2$
 = 25 Aksharās

$\overset{2}{S} \overset{2}{N} \overset{1}{d} \overset{2}{P} \overset{1}{P} \overset{2}{G} \overset{1}{m} \mid \overset{5}{P};$
 Sri Aan ja ne yam bha je | nam

$\overset{1}{p} \overset{1}{d} \mid \overset{n}{n} \overset{2}{s} \overset{2}{P} \overset{1}{d} \overset{1}{n} \parallel$
 Sri - | Ra ma dhu than - ||

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