

Transcription A2.

Todi Alapana From Mandoliin Ecstasy (Track 15)

**A Approach to octave**

Sa (middle C, tonic) note region 00:00 - 00:18

1.  $\bar{s}$   $\bar{s}$   $\bar{s}r^1$   **$\bar{r}m\bar{r}^2m\bar{r}ms$**

This first phrase uses segment one, minor third oscillation (in bold).

2.  $\bar{m}p$   $\bar{d}^1p\bar{d}m$   $\bar{m}dp$   $\bar{m}pm$   $(\bar{r})$   **$\bar{m}\bar{r}m\bar{r}m\bar{r}$**   **$\bar{m}\bar{r}m\bar{r}^1s\bar{r}g\bar{r}^2g\bar{r}^1$**

The second phrase also uses segment 1, minor third oscillations and ends on segment 2.

3.  $\bar{r}$   $\bar{s}$   $\bar{s}$   $\bar{r}s$   
s\_\_\_\_\_ s\_\_\_\_\_

In the third phrase, Shrinivas plays two strings at once, plucking and sustaining the lower octave c string, while bending the middle c string from Db to C, stating the note region he is in.

4.  $\bar{s}$   $\bar{r}m\bar{r}s$   $\bar{d}n\bar{d}n\bar{d}^2n\bar{d}^1$   
s\_\_\_\_\_

The fourth phrase ending on the b6th with segment two, says that he is moving into a new note region, descending to Ab below middle C.

Da (Ab) note region below middle C 00:18 - 00:44

We know the next seven phrases are all in the b6th note region below middle C, since each phrase begins on Ab below middle C.

5.  $\bar{d}$   $\bar{d}$   $\bar{d}s\bar{n}s\bar{r}s\bar{n}$   $\bar{d}$   $\bar{d}$  (5 and 6: call and response)  
. . . . .

6.  $\bar{d}s\bar{n}s\bar{r}s\bar{d}^2s\bar{d}s\bar{d}s\bar{d}^1$   
. . . . .

7.  $\bar{d} \ n \ dn \ s \ ns \ r \ nrnrs \ nsnsn \ srdsn \ \bar{d}nd^2nd^2d^1$   
 . . . . .

The next three phrases (numbers 8, 9, 10) are call and response.

8.  $\bar{d} \ ggrsrgr^2gr^1$   
 .

9.  $\bar{d} \ g(m)rgr^2r^1$   
 .

10.  $\bar{d}nsdp\bar{d}nd^2nd^1$  (dpd is a hammeron, pa is played on open string 4)  
 . . . . .

Phrase 11 signals the move back up the C note region by repeatedly sustains C in the end.

11.  $\bar{d}^1 \ \mathbf{sd^2sd^2sd^2sd^2s} \ \bar{s} \ \bar{s}$   
   s   s   s  
   .   .   .

Sa (middle C) note region 00:44 - 1:11

Phrases 12 and 13 are call and response. They have almost the same length, start on the same note, and end in the same way: "srsr," which is underlined.

12.  $\bar{s} \ rmrs \ \bar{d}sdpd\underline{srsr} \ s$   
   . . . . .  
 s   s  
 .   .

13.  $\bar{s}rn(g)sp\underline{dsrsr} \ \bar{s}$   
 . . . . .

Phrase 14 uses mostly fast major second oscillations that descend and then ascends quickly. It ends on segment 2.

14.  $\bar{s}nsnsrs \ nsn \ s(n)rsrc \ \bar{s}nsnrsrc \ nsndndsnrn$   
 . . . . .

- - -  
dndsnrn rnd(s)dp\_mpd(s)nsnrsgrs  
... ..  
s dsd nd<sup>2</sup>nd<sup>1</sup>  
. . .

Phrase 15 is Segment 1.

15. **d<sup>1</sup>sd<sup>2</sup>sdsdsd**  
s  
.

Phrase 16 uses Segment 1 and Segment 2 and ends on the b2, signaling a move to the next note region.

16. s rs **rnr<sup>2</sup>mrnrnm** rnr<sup>1</sup>sr**gr<sup>2</sup>gr<sup>1</sup>**

Ri (Db) Note Region 1:11: 1:42

17. r r nr<sup>2</sup>dn rnr<sup>2</sup>mrnpd<sup>2</sup>pd<sup>1</sup>mp<sup>2</sup>mr<sup>1</sup>sr  
. . ???????????

18. r r rmgmdmr<sup>1</sup>mrr

Phrases 18 and 19 are like the “call/response” phrases 40 and 41.

19. d sn(sn)rsdsdd

Call and response: phrase 20 and 21 sound like phrase 18 since they barely noticeable differences in plucks, notes and length.

20. rmgmdmr<sup>1</sup>mrr

21. rmgmdmr<sup>1</sup>mr r dmr<sup>1</sup>mrr

22. octaves:  $\bar{r}mgmd$  ??????????
23. octaves:  $\bar{r}mr^2mr \bar{m} \bar{p}(d) \bar{p}_dpdp\_m$

$\bar{m}dm dnr \mathbf{mrmr}mr\bar{m}^1srgr^2gr^1$

Ma (F) note region: 1:42 : 2:17

24.  $\bar{r} \bar{m}r^2mrmr\bar{m} \bar{m} \bar{m}$

25.  $\bar{g}mg r^1gr \bar{n}rn \bar{d}nd \bar{m}$   
 . . . . .

Phrase 26 uses  $ga^3$  or E natural. This major third note is a foreign note or *anya swara* in Todi raga.

26.  $\bar{p}dsnsnrsg^3rs(d)\bar{s}rsrsr mr^2 mrp\bar{m}$

27.  $\bar{m} \bar{m} \bar{p}np \bar{m}pm \mathbf{r}mr\bar{m}mr$

28.  $\bar{r}^1mr^2mr\bar{m}dm\_m\_m$

29.  $\bar{m}r^1mrsr \mathbf{mr}^2mr\bar{d}m \bar{m}\_m$

30. (m)nmd  $\mathbf{mrmr}-mrmn\_m\bar{n} \bar{m}r^1m \bar{r}sr mrmrd^2 \bar{m}\_m$

31.  $\bar{m} d^1sd \bar{g}mgdm \bar{d}sd \bar{g}mgdm \bar{d}msd \bar{m}pmp\bar{r}$

Pa (G) Note Region 2:17 - 2:38

32.  $\bar{r}mr^2mr \bar{m} \bar{p} dp dpm \bar{p}m \bar{p} p$

(pdpd is bending the string, g to ab)

33.  $\bar{p}d\bar{m}ds$  slide da to sa (3<sup>rd</sup> string, middle C)  
 $r^1 nsp\_\_\_\_$  slide sa to pa (fourth string, G a fourth below middle C)  
..
34.  $\bar{p}ds \bar{s}r\bar{m}r^2\bar{m}rps$  (pop noise)  
.. (switch to third string for sa)
35. octaves:  $\bar{p} \bar{d} \bar{p} \bar{p} \bar{p} \bar{p} \bar{p}$  (stop octaves)  
 $\bar{p}nd\bar{d}nd\bar{d}ndr \bar{d}nd\bar{d}d$   
(here we have the first note played an octave higher than middle C: Db)
36.  $\bar{m}d\bar{r}\bar{m}$   
..
37.  $\bar{d}s\bar{d}^2\bar{s}d\bar{s}nr^1s \bar{s} rsrs d^1\bar{nd}^2\bar{nd}^1$

Da (Ab) note region: 02:38- 03:00

- ..
38.  $\bar{d} \bar{d} \bar{d} nr\bar{n} \bar{s}d^2\bar{s}d^1 nrn rnr \bar{d} nrsgs nsd^1\bar{nd}^2\bar{nd}^1$
39.  $\bar{d}nrnd \bar{m}grgm \bar{d}nr\bar{s}rsnsd^1\bar{nd}^2\bar{nd}^1$
40.  $\bar{d}snr\bar{s}rsnrdd$
41. octave below:  $\bar{d}snr\bar{s}rsnrdd$   
..
42.  $\bar{r}mg\bar{m}d\bar{m}r^2\bar{m}r^1r$
43.  $\bar{d}snr\bar{s}rsnsdd$

. . . . .

44.  $\bar{d} n(d) rnrnrnrnr \bar{d}pd$

**B Development in higher octave**

.  
Sa (C an octave above middle C) Note Region 3:00 - 4:20

.....  
45.  $rsrs\_ (slides\ down)n(r)nd(s)dp\ pmpdsnsnsrmrs\_dsdnd^2nd^1$   
(bending to Db from C)

-----  
46. octaves  $d\_sd^2sdsdsds$

. . . . .  
47.  $d^1sds\ s\ s\ s\ \underline{s}\ \underline{s}$   
          s          s\ s\ s\  $\underline{s}$

-----  
48.  $srngs\ pdmnp\ srngs\ p\ ds\ srmm\ pd\ snsp$   
          . . . .

-----  
49.  $s\ r\ srs\ s\ s\ s\ sd\ (d)n\ srs\ dpm\ pdsnsnsrsgrs$   
      s\ s\ s\ s\ s\ s\ s\ s\ s

-----  
      .  
      dsd  $nd^2nd^1$

-----  
50.  $d\ ndr\ sr\ d\ ndr\ sr\ d\ ndr\ sr$

-----  
      .  
      sns  $dnd^2nd^1$

-----  
      . . . . .

51. d snrs s d<sup>2</sup>sdrd<sup>1</sup>pd

52. d snsrs s(rs) srs srsrsrs dsd<sup>nd<sup>2</sup>nd<sup>1</sup></sup>

53. d n rgrnrnn dnr nrsgr mrs dsd<sup>nd<sup>2</sup>nd<sup>1</sup></sup>

54. dsd<sup>2</sup>sdsdsd d<sup>1</sup>s s s

55. sdsdpdsnsr s  
s s s

56. srdspd rn rnr s  
s s s

57. snsnsnrsr nsnsrsr nsnsnrsr nrndndndrn dndndrn  
s s

dndpdpd dndndrn rnmrs dsd<sup>nd<sup>2</sup>nd<sup>1</sup></sup>  
s s s

Phrase 58 is an imitation of phrase 16, both using the same idea to transition to the next note region.

58. d snr srs rnr<sup>2</sup>mdmdmr<sup>1</sup>mrsr<sup>gr<sup>2</sup>gr<sup>1</sup></sup>  
s s

Ri Note Region 4:20 - 4:52

59.  $\overset{\cdot}{r} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r} \overset{\cdot}{n} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r} \overset{\cdot}{d} \overset{\cdot}{n} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{n} \overset{\cdot}{d} \overset{\cdot}{d} \overset{\cdot}{n} \overset{\cdot}{p} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{p} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$   
 ??????????

60.  $\overset{\cdot}{r} \overset{\cdot}{r} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{d} \overset{\cdot}{r} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{d} \overset{\cdot}{p} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$   
 ???????????

Phrase 61 and phrase 18 are almost exact replicas. The minute differences – one extra Db in the beginning of phrase 18, an extra oscillation in phrase 61 and use of D ( $r^2$ ) in phrase 61 instead of Eb (g) in phrase 18 - are not audible at regular playback speed. The phrases end exactly the same way (underlined).

61.  $\overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$  (18.  $\overset{\cdot}{r} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{g} \overset{\cdot}{m} \overset{\cdot}{g} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$ )

62.  $\overset{\cdot}{n} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{g} \overset{\cdot}{m} \overset{\cdot}{g} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$

63.  $\overset{\cdot}{r} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$

\*= two octaves above Sa or middle C

64.  $\overset{\cdot}{r} \overset{\cdot}{r} \overset{\cdot}{r} \overset{\cdot}{g} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{g} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{s} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$   
 r

In the next phrase, Shrinivas arpeggiates what the western ear identifies as a Db major triad, root to root. He is stretching the Todi tonality with this arpeggiation, much like the way Jazz players take a chordal approach to playing changes, superimposing tonalities over tonalities.

65.  $\overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{s} \overset{\cdot}{d} \overset{\cdot}{s} \overset{\cdot}{d} \overset{\cdot}{p} \overset{\cdot}{d} \overset{\cdot}{s} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{m} \overset{\cdot}{r} \overset{\cdot}{s} \overset{\cdot}{r}$   
 Db major chord: Db F Ab Db



Ma Note Region 4:50 - 5:17

This whole section is basically a repetition of what Shrinivas played an octave below.

He plays the same motive as he did in phrase 24, a phrase which had the same function – establishing the F note region - as 66 does.

66.  $\overset{\cdot}{r} \overset{\cdot}{mr^2} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{m}$  (24.  $\overset{\cdot}{r^1} \overset{\cdot}{mr^2} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{m} \overset{\cdot}{m}$ )

Here also, phrase 67 is roughly equal to phrase 25.

67.  $\overset{\cdot}{g} \overset{\cdot}{m} \overset{\cdot}{g} \overset{\cdot}{m} \overset{\cdot}{r^1} \overset{\cdot}{g} \overset{\cdot}{r} \overset{\cdot}{g} \overset{\cdot}{r} \overset{\cdot}{nr} \overset{\cdot}{n} \overset{\cdot}{d} \overset{\cdot}{n} \overset{\cdot}{d} \overset{\cdot}{m}$  (25.  $\overset{\cdot}{g} \overset{\cdot}{m} \overset{\cdot}{g} \overset{\cdot}{r^1} \overset{\cdot}{g} \overset{\cdot}{nr} \overset{\cdot}{n} \overset{\cdot}{d} \overset{\cdot}{n} \overset{\cdot}{d} \overset{\cdot}{m}$ )

68.  $\overset{\cdot}{p} \overset{\cdot}{d} \overset{\cdot}{s} \overset{\cdot}{n} \overset{\cdot}{s} \overset{\cdot}{nr} \overset{\cdot}{s} \overset{\cdot}{g^3} \overset{\cdot}{rs} \overset{\cdot}{ds} \overset{\cdot}{srs} \overset{\cdot}{r} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{rd} \overset{\cdot}{m}$

69.  $\overset{\cdot}{m} \overset{\cdot}{m} \overset{\cdot}{p} \overset{\cdot}{d} \overset{\cdot}{p} \overset{\cdot}{m} \overset{\cdot}{p} \overset{\cdot}{m} \overset{\cdot}{r^1} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{mr}$

70.  $\overset{\cdot}{r} \overset{\cdot}{mr^2} \overset{\cdot}{mr} \overset{\cdot}{mr} \overset{\cdot}{rd} \overset{\cdot}{m} \overset{\cdot}{m}$

71.  $\overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{mr} \overset{\cdot}{mr^1} \overset{\cdot}{sr^1} \overset{\cdot}{mr^2} \overset{\cdot}{mr} \overset{\cdot}{rd} \overset{\cdot}{m} \overset{\cdot}{m}$

72.  $\overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{mr^1} \overset{\cdot}{mrs} \overset{\cdot}{sds} \overset{\cdot}{s} \overset{\cdot}{r} \overset{\cdot}{mr^2} \overset{\cdot}{mr} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{r^1} \overset{\cdot}{m} \overset{\cdot}{rs} \overset{\cdot}{gr^2} \overset{\cdot}{m} \overset{\cdot}{r^1} \overset{\cdot}{s}$

$\overset{\cdot}{p} \overset{\cdot}{d} \overset{\cdot}{nd} \overset{\cdot}{nd^1} \overset{\cdot}{p} \overset{\cdot}{sr} \overset{\cdot}{gr^2} \overset{\cdot}{m} \overset{\cdot}{r^1} \overset{\cdot}{sr} \overset{\cdot}{gr^2} \overset{\cdot}{m} \overset{\cdot}{p} \overset{\cdot}{ds} \overset{\cdot}{s} \overset{\cdot}{r} \overset{\cdot}{mr^2} \overset{\cdot}{mr} \overset{\cdot}{d} \overset{\cdot}{m} \overset{\cdot}{r^1} \overset{\cdot}{mr}$

Pa Note Region 5:17 - 6:19

73. sd p m mnpr<sup>2</sup>(m) (r)m m md<sup>2</sup>p pd<sup>1</sup>pdp

74. (r) dpdpmpmpmp\_\_p\_\_ p\_\_

The next two phrases, 75 and 76 explores the high, middle and low ranges and is a precursor to Section 3, fast passages in all ranges, which begins at 6:27.

75. pdmdsrnsdpmps\_\_srnsdp\_\_pds srmr<sup>2</sup>m pds **sr<sup>1</sup>mr<sup>2</sup>mp**

76. pdn **sr<sup>1</sup>mr<sup>2</sup>m** pds srmgmgd  
 ...

77. p d p p pdp p p p mpmdpd pmdmdpd dmdmp**rmr<sup>2</sup>mrm**  
 ??????

78. pdpd mpm dpd p\_\_p\_\_

79. pdpnd (pd) sdpm

80. m\_\_ndn dpd nd<sup>2</sup>nd<sup>1</sup>

81. d nds d

82. p\_\_ p\_\_ p\_\_ mp d m(p) pndnp pdm

83.  $\overline{\dots \dots \dots \dots \dots \dots \dots \dots}$   
 pdp pmpm pdp pmpmdpdp mdm rmr<sup>2</sup>mrmr<sup>1</sup>s

$\overline{\dots \dots \dots \dots \dots \dots \dots \dots}$   
 srmr<sup>2</sup>mrpmdmndpmpmrmr<sup>1</sup> r<sup>1</sup>sr **mr<sup>2</sup>m** dpd mp\_\_\_\_\_

Da Note Region 5:17 - 6:19

84.  $\overline{\dots \dots \dots \dots \dots \dots \dots \dots}$   
 pm p dpd\_\_sd<sup>2</sup>sdsdsd<sup>1</sup>pdnd<sup>2</sup>nd<sup>1</sup>

85.  $\overline{\dots \dots \dots \dots \dots \dots \dots \dots}$   
 dp dp **dsd<sup>2</sup>sdsdsd**

\*  
Sa Note Region 6:27 - 6:31

86.  $\overline{\dots \dots \dots \dots \dots \dots \dots \dots}$   
 ns s\_\_ s \_\_ sd<sup>1</sup>

The phrase succession in section 2, development in the higher octave, is an imitation of the phrase succession played an in section 1, an octave below.

**C: Fast Phrases All Ranges 6:31 - 7:14**

87.  $\overline{\dots \dots \dots \dots \dots \dots \dots \dots}$   
**d<sup>1</sup>sd<sup>2</sup>sds** dndn pdpd mdmp r<sup>2</sup>mrm r<sup>1</sup>gr srs nsnr dnd pdp

mdmp r<sup>2</sup>mrm r<sup>1</sup>mrs\_\_\_

88. sr<sup>1</sup>mr<sup>2</sup>mpdpmr<sup>1</sup>s

89. sr<sup>1</sup>mr<sup>2</sup>mpdndp<sup>1</sup>mr<sup>1</sup>s

90. sr<sup>1</sup>mr<sup>2</sup>mpdsnsnr<sup>1</sup>dn pd???mpsrn(sn) rpd sr<sup>1</sup>mr<sup>2</sup>m pdsnsnr<sup>1</sup>nsdp  
mrm rs\_\_\_

91. sr<sup>1</sup>mr<sup>2</sup>mpdsnsnr<sup>1</sup>nmrrnr<sup>1</sup>rdp<sup>2</sup>mr<sup>1</sup>s

In this massive phrase Shrinivas begins to play around with the Db major pentatonic scale:

92. sr<sup>1</sup>mr<sup>2</sup>mpdsnsnr<sup>1</sup>rdp mr<sup>2</sup>mr<sup>1</sup>sr<sup>1</sup>mr<sup>2</sup>mpdpmr<sup>2</sup>mr<sup>1</sup>sr<sup>1</sup>mr<sup>2</sup>mpdsdpmr<sup>2</sup>mr<sup>1</sup>  
sr<sup>1</sup>mr<sup>2</sup>mpds srgmgdmmrs sd<sup>2</sup>rd<sup>1</sup>p mr<sup>2</sup>mr<sup>1</sup> srgmdnrgmgd mgrn  
switch strings at m

dmgr gmdnrgm<sup>1</sup>grndm<sup>1</sup>gr gmn<sup>1</sup>rndm<sup>1</sup>grgm dn<sup>1</sup>rndm<sup>1</sup>gr gmndm<sup>1</sup>grgmdm<sup>1</sup>gr

ndnrgmdnr\_srsr<sup>1</sup>nm<sup>1</sup>sr<sup>1</sup>nr<sup>1</sup>dp (r)pd<sup>1</sup>pd<sup>1</sup>spd<sup>1</sup>gpr drsrsrsgr<sup>1</sup>rd<sup>2</sup>rd<sup>1</sup>p  
... bend ...

rmrsr d<sup>2</sup>rd<sup>1</sup>pd drsr nrdrdp mr<sup>2</sup> rrmrms

Shrinivas is bringing the phrases lower and lower to come to section 4, phrases in the lower range.

In phrase 93, Pa (G) is emphasized.

93.  $\overline{r^1mr^2mr}$   $\overline{mpdp}$   $\overline{pdp}$   $\overline{pdpdpm}$   
                     bend p

In phrase 94, Ma, (F) is emphasized.

94.  $\overline{mdmdmrmr}$   
       octaves

In phrase 95, Ri (Db) is the last note played.

95.  $\overline{md^2mrmsr}$ **gr<sup>2</sup>gr<sup>1</sup>**

In the three previous phrases, Shrinivas has moved from the fifth to the flat second. Now he will play two phrases centering around the tonic, Sa or C, and then begin to play phrases below middle C.

**D: Descent into Lower Octave 7:27 - 9:19**

Here he bends s to r and back down

96.  $\overline{srs}$   $\overline{ssrs}$   $\overline{ssrs}$   $\overline{ssrs}$   $\overline{s}$   $\overline{sd}$   $\overline{ns}$   $\overline{srsd^2r}$   $\overline{d^1pm}$   
       sss sss sss sss s . . . . .  
       ... .. . . . .

$\overline{pdsd^2rsrsr}$   $\overline{srsms}$   $\overline{s}$   $\overline{s}$   $\overline{rmrsdsd}$ **nd<sup>2</sup>nd<sup>1</sup>**  
       . . .

97. **d<sup>1</sup>sd<sup>2</sup>sd**snsnr $\overline{s}$   $\overline{d^2rd^1pm}$   $\overline{pdsnsnrsr}$   $\overline{rs}$   $\overline{s}$   $\overline{s}$

Phrase 98 emphasizes Bb or Ni below middle C.

98.  $\bar{n}d \bar{n}d \bar{n}d \bar{n}d \bar{n}d\bar{g}m\bar{g}d\bar{m}n\bar{d}r\bar{n}d\bar{s}d\bar{p}d\bar{p}$   
.. .. .

Phrase 98 – 102, all start or end on either Ab and one phrase (101) ends on G.

99.  $\bar{r}sr \bar{d} \bar{n} \bar{s}rsrdpd$   
.. .. .

100.  $\bar{r}sr \bar{d} \bar{n} \bar{r}ngs\bar{d}^2\bar{r}\bar{d}^1\bar{p}ds \bar{m}d\bar{g}m \bar{d}nr\bar{n}d\bar{n}d\bar{p}d$   
.. .. .

101.  $\bar{d}sd^2\bar{s}dsnr\bar{s}$   
.. .. .

102.  $\bar{s} \_\_\_\bar{r}smr\bar{s}p \_\_\_\bar{.}$   
.

Phrase 103 -108 focus on F below middle C.

103.  $\bar{d}^1\bar{s}d^2\bar{s}nr\bar{s} \_\_\_\bar{r}m\bar{r}s\bar{d}s\bar{d}p\bar{m} \_\_\_\bar{.}$   
.. .. .

104.  $\bar{m}$  slight bend upward  $\bar{m}$   $\bar{m}d\bar{m}d\bar{m}r^2\bar{m}r\bar{m}r^1\bar{s}r\mathbf{gr}^2\mathbf{gr}^1$   
.. .. .

105.  $\bar{r}^1\bar{m}r^2\bar{m}r\bar{m}r\bar{m} \_\_\_\bar{m} \_\_\_\bar{.}$

106.  $\bar{m}m\bar{m}$   
.

107.  $\bar{m}nps\bar{p}r\bar{m}$   
.. .. .

108.  $\bar{m}nd\bar{n}d\bar{r}m$   
.....

109.  $\bar{d}nr \bar{n}rn \bar{d}m \bar{d}nr \bar{n}rn \bar{d}m\bar{g}m\bar{d}nr \bar{s}rs \bar{d}p\bar{m} \bar{d}nr\bar{n}r$   
.. .. .  
 $\bar{n}sdnr\bar{s}gs \bar{n}sd\mathbf{nd}^2\mathbf{nd}^1$   
.. .. .

In phrase 110, Shrinivas begins a long phrase by bending the lowest string at the 7<sup>th</sup> fret (pa, or G) to play the da (Ab), and then brings the string back to its place, sounding the pa or G before

110.  $\overline{\text{dp}} \overline{\text{p}} \overline{\text{pmpmpdp}} \text{mpm} \text{dpdpd} \overline{\text{mpm}} \text{dpdp} \text{mdm} \text{r}^2\text{mrmrdm}$   
 .. .. . . . . . . . . . .  
 $\text{rmr}^2\text{mrdm} \text{r}^2\text{m} \overline{\text{r}^1\text{s}} \text{r}^2\text{m} \overline{\text{r}^2\text{m}} \text{m} \text{dpdmp} \text{r}^2\text{m} \text{pdp} \text{mdm} \text{r}^2\text{m} \text{r}^2\text{m}$   
 .. .. . . . . . . . . . .

111.  $\overline{\text{r}^1\text{mr}^2} \text{mr} \text{mrm} \text{d}(\text{m})\text{d} \text{mrm} \text{r}^1\text{sr}$   
 .. .. . . . . . . . .

112.  $\overline{\text{r}^2\text{m}} \text{gd} \text{nr}^1\text{mrsr} \text{dmnmr}^2\text{mrsr}$   
 .. .. . . . . . . . . . .

113.  $\overline{\text{r}^2\text{m}} \text{gd} \text{pnd} \text{r}^2\text{m} \text{nmsd} \text{mpm}^2\text{rsr}$   
 .. .. . . . . . . . . . .

114.  $\overline{\text{r}^1\text{mr}^2\text{m}} \text{gd} \text{mnds} \text{d}^2\text{sd}^1\text{nmpr}^2\text{mr}^1\text{sr}$   
 . . . . . . . . . . . . . .

115.  $\overline{\text{r}^1\text{mr}^2\text{m}} \text{rdmndr}^1$  (sr)  $\overline{\text{r}^2\text{m}} \text{rsr}$  fast glissando to r an octave below slide up to  $\overline{\text{r}^2\text{m}} \text{ndn} \text{dmpr}^2\text{sr}$   
 .. .. . . . . . . . . . .

n dnd  
 . . .

116.  $\overline{\text{rsrsrsrsr}} \text{slide up} \text{dpdpd} \text{m} \text{dp}^2\text{mr}^1\text{sr}$   
 .. .. . . . . . . . . . .

117.  $\overline{\text{r}^2\text{m}} \text{r}^2\text{pmdpn} \text{dp}^2\text{mr}^1\text{ms}$   
 .. .. . . . . . . . . . .

118.  $\overline{\text{r}^1}$  slide up n dm gr<sup>2</sup>r<sup>1</sup>  
 . . . . . . . . . .

119.  $\overline{\text{r}^2\text{m}} \text{dmr}^1\text{sr} \text{dmr}^2\text{mr}^1\text{sr}$   
 .. .. . . . . . . . . . .

120.  $\overline{\text{r}^2\text{r}^1\text{g}} \text{rsrgr}^2\text{gr}^2\text{r}^1$

. . . . .  
 121.  $\bar{r}$   $\bar{s}$   $\bar{s}$   $\bar{s}$   $\bar{s}$   
 . . . . .

**C<sup>2</sup>: More fast phrases**

Long fast phrase ascends all the way to upper sa 9:19 – 9:26

122.  $\bar{s}r\bar{m}r^2\bar{m}$   $\bar{p}d^1\bar{s}n\bar{s}n\bar{r}n\bar{s}$   $\bar{p}d\bar{s}$   $\bar{s}r^1\bar{m}r^2\bar{m}r\bar{m}r\bar{d}m\bar{p}$   $\bar{s}r^1\bar{m}r^2\bar{m}$   $\bar{p}d\bar{s}n\bar{s}n\bar{r}n\bar{s}$   
 . . . . .

$\bar{p}d\bar{m}$   $\bar{p}d\bar{m}d$   $\bar{s}r^1\bar{n}n\bar{s}n\bar{r}n\bar{r}$   $\bar{p}d\bar{n}$   $\bar{s}m\bar{r}^2\bar{m}$   $\bar{p}d\bar{s}n\bar{s}$  s slide to p  
 . . . . .

123.  $\bar{m}d\bar{m}d\bar{n}r\bar{g}$   
 . . . . .

124.  $\bar{d}n\bar{d}n$   $\bar{r}g\bar{m}d\bar{n}$   
 . .

125.  $\bar{r}g\bar{r}g$   $\bar{m}d\bar{n}$  s(sustain)  $\bar{r}s$   $\bar{n}d\bar{p}$   $\bar{m}g\bar{r}$   $\bar{s}n\bar{d}p\bar{d}n$   $\bar{s}r^1\bar{m}r^2\bar{m}$   $\bar{p}d\bar{s}$   
 . . . . .

$\bar{s}r^1\bar{g}r^2\bar{g}r^1$

126. g r (bending from r<sup>1</sup> up to ga and back down to r<sup>1</sup>)