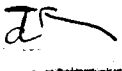



(A1)

U. Shrinivas Hemavati Alapana transcribed by Garrill Field
from Dikshitar Masterpieces V.1 track 4 00:00 - 11:00

Transcription Key		[dns] (rg) - small subsets of phrases		p slide from below
 pluck	s.s = string switch p	gg - sphooretam	g slide from above	
 long slide		r - sustained		
dnsrgm - connecting notes with slide				(d) - orikai or ghost note
h.o = hammer on		d ₁ p ₁₁ - d is two pulses, pa is three etc.		

eg 1/7

Hemavati

$\overset{1}{S}$ $\overset{2}{ra}$ $\overset{3}{ga}$ $\overset{4}{ma}$ $\overset{5}{pa}$ $\overset{6}{da}$ $\overset{7}{na}$ $\overset{8}{sa}$
 C \sharp D E \flat F \sharp G A B \flat C

arohanam \bar{s} \bar{r} \bar{e} \bar{g} \bar{a} \bar{m} \bar{p} \bar{d} \bar{d} \bar{a} \bar{s}
 avaranam \bar{s} \bar{s} \bar{r} \bar{d} \bar{p} \bar{m} \bar{p} \bar{m} \bar{g} \bar{r} \bar{s}

Introduction

- ① $\overset{terd}{d}$ \bar{d} \bar{d} \bar{p} \bar{m} \bar{p} \bar{p}
- ② \bar{c} \bar{m} \bar{d} \bar{p} \bar{r} $\overset{w}{g}$ \bar{r}
- ③ \bar{s} \bar{g} \bar{r} \bar{g} \bar{r} \bar{p} \bar{m} \bar{d} \bar{m} \bar{m} \bar{r} \bar{g} \bar{r} \bar{s} \bar{r} \bar{e} \bar{g} \bar{a} \bar{m} \bar{p} \bar{d}
- ④ \bar{n} \bar{p} \bar{r} \bar{d} \bar{r} \bar{d} \bar{s} \bar{s} \bar{m} \bar{d}
- ⑤ \bar{n} \bar{p} \bar{r} \bar{d} \bar{r} \bar{d} \bar{s} \bar{s} \bar{m} \bar{d} \bar{d} \bar{p} \bar{m} \bar{p} \bar{p} \bar{p}
- ⑥ \bar{r} \bar{g} \bar{r} \bar{p} \bar{m} \bar{p} \bar{m} \bar{r} \bar{d} \bar{r} \bar{d} \bar{s} \bar{s} \bar{m} \bar{d} \bar{d} \bar{p} \bar{m} \bar{p} \bar{m} \bar{p} \bar{p} \bar{p}
- ⑦ \bar{p} \bar{m} \bar{p} \bar{r} \bar{d} \bar{r} \bar{d} \bar{s} \bar{s} \bar{m} \bar{d} \bar{d} \bar{p} \bar{m} \bar{p} \bar{p} \bar{p}

First Section

Sa note region

- ⑧ \bar{r} \bar{d} \bar{r} \bar{d} \bar{r} \bar{d} \bar{s} \bar{s} \bar{m} \bar{d}
- ⑨ \bar{s} \bar{s} \bar{m} \bar{d}
- ⑩ \bar{r} \bar{d} \bar{r} \bar{d} \bar{r} \bar{d} \bar{s} \bar{s} \bar{m} \bar{d} \bar{d} \bar{p} \bar{m} \bar{p} \bar{p} \bar{p}

Shanivas Hemanvati alapana (pg 3/7)

25 continued (ndndn.pmpn) (dn.pnp) (dn.pmp^{s.s.s} dndnsrg r -

26 p.gem ggggrg pp r

27 p.gem ggggy sds

28 p.ggs, dsdndndn mpmp rgr rmpdn, phnd)

29 p.gg (ggg) (sds) (dndndn) pnp^{sent} mpm (pdp)
 (dndnd) (sds) r s rgr ggpmpz pndmp ms ddm
 mgg r

30 r ggr m d dms ddm mgg r sm d dpp m
 sm d mgg r

31 p.srsrgm r sds

32 dsds ds dgs dndn

33 dndn dnsdn d

34 (s) dph pdpst pdmpm pmpmp r m r ggs

35 sgggrg ndndnd ggggrg ndndnd
 sgggrg mgg r sm d dsdrg r -

36 octaves pmpnd mpmp pmpnd rgrg

pmpnd r pmpndos (d nd dpp

pmpm pp r (m) g(m) r sm d dsdrg r r s

Pa Note region

37 octaves pmd pp p g(m) r rgrg pmpnd dpp -

p - p -

38 pmpggs ndnp dnsrgmp

39) ndnp. p ndpr ndp d dnp^{h.o} -

40) (p̄md)(p̄mp) (p̄r) (p̄rmp)

41) (p̄md)(p̄mpmd)(p̄mpmn)(p̄mp̄r) p̄rmpd dpp^w

56 42) p̄md p̄mpmd p̄mpmn p̄mpmd p̄mpmp
 p̄rmp p̄rmp p̄rmp̄r (p̄rmp̄r) p̄rmp̄r
 p̄rmp̄r p̄rmp̄r p̄rmp̄r p̄rmp̄r p̄rmp̄r
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 p̄rmp̄r p̄rmp̄r p̄rmp̄r p̄rmp̄r p̄rmp̄r

43) p̄ s̄ d̄ndi d̄pm

44) p̄ s̄ d̄ndi d̄p d̄ndi d̄pmp

45) p̄ s̄^{h.o} d̄r̄ns̄d̄ d̄p̄mp^{h.o}

46) d̄s̄ r̄s̄ d̄ d̄p̄p̄^w

47) mp̄ d̄r̄ns̄s̄ d̄ d̄p̄p̄^w

48) p̄r̄mp̄m̄nd̄in d̄ d̄p̄p̄^w s̄ d̄p̄p̄^w d̄p̄p̄^w
 d̄p̄p̄^w s̄nd̄ d̄m̄ p̄

49) p̄ d̄ d̄p̄d̄s̄d̄s̄d̄s̄d̄s̄ ī s̄nd̄ d̄p̄

50) p̄ d̄ d̄ p̄ n̄ d̄ n̄ d̄ ḡ r̄ ḡ ī s̄ ī s̄ d̄ s̄ d̄ n̄ d̄ n̄ d̄ n̄ p̄
 n̄ d̄ n̄ d̄ ī s̄ n̄ d̄ n̄ d̄ t̄ m̄ d̄ t̄ p̄ m̄ p̄

06:04

51) n̄ d̄ n̄ d̄ s̄ d̄ n̄ d̄ n̄ d̄ n̄ d̄ n̄ d̄ n̄ d̄ n̄ p̄ m̄ p̄ m̄ n̄ p̄ m̄ p̄
 m̄ p̄ p̄ m̄ n̄ p̄ p̄ ḡ r̄ ḡ m̄ ḡ r̄ ḡ r̄ n̄ ḡ m̄ r̄ ḡ s̄ ḡ s̄ n̄ d̄ n̄
 s̄ ḡ p̄ n̄ p̄ m̄ n̄ d̄ n̄ d̄ s̄ d̄ n̄ p̄ d̄

52) n̄ d̄ n̄ d̄ s̄ n̄ d̄ n̄ p̄ m̄ p̄ m̄ p̄ m̄ d̄

53) m̄ d̄ m̄ d̄ s̄ d̄ m̄ d̄ m̄ ḡ r̄ ḡ m̄ ḡ m̄ d̄ m̄ d̄ n̄ ḡ ḡ s̄ n̄ d̄ n̄
 s̄ ḡ m̄ p̄ d̄ n̄ d̄ s̄ d̄ n̄ p̄ d̄

54) d̄ n̄ d̄ n̄ d̄ n̄ d̄ n̄ d̄ ḡ r̄ s̄ n̄ d̄ n̄ d̄ t̄ m̄ p̄ d̄ d̄ n̄ d̄ n̄ d̄
 n̄ d̄ n̄ d̄ s̄ d̄ s̄ d̄ s̄

Section 2 Development in higher octave

55) $\begin{matrix} \dot{s} \\ \underline{\dot{s}} \\ \underline{\dot{s}} \end{matrix} \parallel \begin{matrix} \dot{s} & \dot{s} & r & g & r & \dot{s} \\ \underline{\dot{s}} & \underline{\dot{s}} & \underline{r} & \underline{g} & \underline{r} & \underline{\dot{s}} \end{matrix}$ octaves \rightarrow r̄ ḡ r̄ p̄ m̄ p̄ m̄ n̄ d̄ n̄ d̄ s̄

56) r̄ ḡ r̄ p̄ m̄ p̄ m̄ n̄ d̄ n̄ d̄ s̄

57) octaves d̄ n̄ s̄ n̄ d̄ n̄ p̄ p̄ m̄ p̄ m̄ p̄ r̄ ḡ r̄ ḡ s̄ r̄ ḡ r̄ p̄ m̄ p̄ m̄ n̄ d̄ n̄ d̄ s̄ -

58) d̄ d̄ n̄ ḡ r̄ s̄ n̄ d̄ n̄ d̄

59) n̄ d̄ n̄ d̄ s̄

60) $\begin{matrix} \dot{s} \\ \underline{\dot{s}} \\ \underline{\dot{s}} \end{matrix}$ n̄ d̄ n̄ d̄ s̄ n̄ d̄ n̄ d̄ p̄ n̄ d̄ n̄ d̄ s̄

61) $\begin{matrix} \dot{s} \\ \underline{\dot{s}} \\ \underline{\dot{s}} \end{matrix}$ n̄ d̄ n̄ d̄ s̄ n̄ d̄ s̄ n̄ d̄ n̄ p̄ n̄ d̄ n̄ d̄ n̄ d̄ s̄

62) $\begin{matrix} \dot{s} \\ \underline{\dot{s}} \\ \underline{\dot{s}} \end{matrix}$ n̄ d̄ n̄ d̄ s̄ n̄ d̄ s̄ n̄ d̄ n̄ p̄ n̄ d̄ n̄ d̄ ḡ r̄ ḡ r̄ s̄ s̄ s̄ n̄ d̄ n̄ d̄ n̄
 d̄ p̄ m̄ p̄ m̄ p̄ m̄ n̄ d̄ n̄ d̄ n̄ d̄ s̄ r̄ ḡ r̄ p̄ d̄ s̄ d̄ s̄ s̄ ḡ r̄ ḡ r̄ ḡ
 $\begin{matrix} \dot{s} \\ \underline{\dot{s}} \\ \underline{\dot{s}} \end{matrix}$ s̄ ḡ r̄ ḡ s̄ n̄ d̄ n̄

Section 3 Descent into Lower Octave (08:47)

- 73 $\bar{n}p \bar{n}dndgrgrs \bar{s}nd \bar{d}pmp$
 - 74 $\bar{m}pndpdm \bar{p}$
 - 75 $\bar{m}pndpdm \bar{p}ndpdm \bar{p}gmgpmpnd \bar{p}mpgrs$
 $\bar{r}gpmpndns \bar{n}dnpd \bar{d}pp^w$
 - 76 $\bar{p}mpmndns \bar{n}dnmpnd \bar{p}mpgrgrs(rgr)$
 $\bar{p}pgrgrs \bar{p}mpg \bar{m}rs \bar{d}ndpmpgrs$
- $\bar{s}dndndnpn \bar{p}mpmp \bar{g}(p) \bar{r}gs \bar{r}gpmpndn$
 $\bar{gr} \bar{s}nd \bar{d}pmp$

- 77 $\bar{s}pmpdm \bar{p}gr \bar{r}$
- 78 $\bar{s}grgrmpndns \bar{d}ndnpns \bar{d}npn$
 $\bar{p}mpm(n) \bar{p}mpmp \bar{r}pnd \bar{d}mpg \bar{r}$

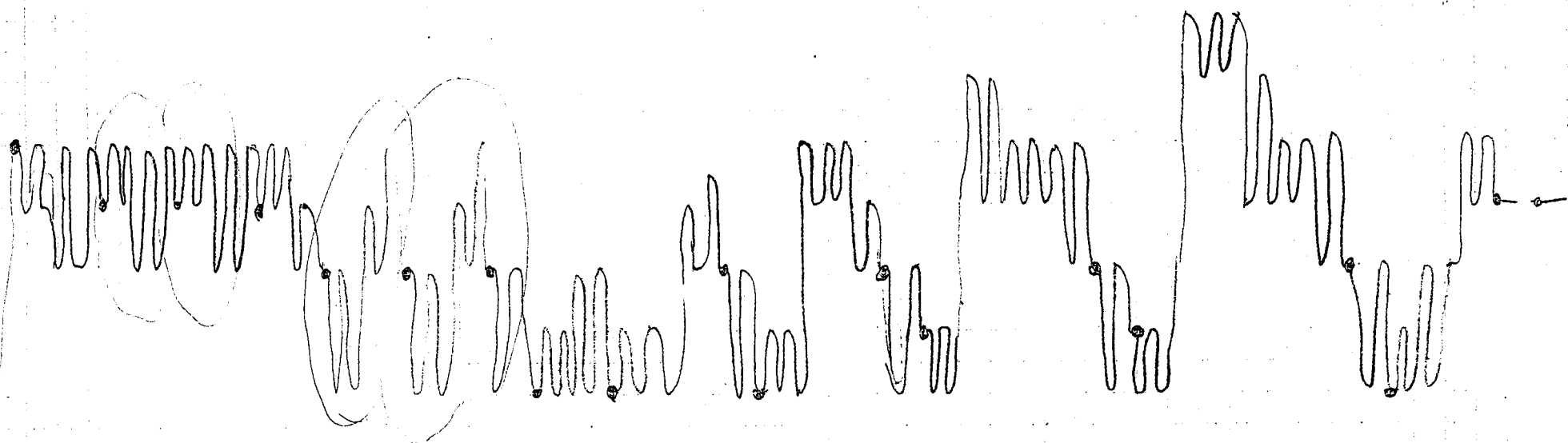
09:45
SECTION 4 FAST PHRASES
IN ALL RANGE

- 79 $\bar{r}grgr \bar{s} \bar{s} \bar{s}$
- 80 $\bar{r}gpmpndns \bar{n}dn \bar{p}mp \bar{r}gs$
- 81 $\bar{r}grgr \bar{p}dn \bar{s}rgpmpm(n) \bar{p}mp \bar{r}grgs \bar{n}dp$
 $\bar{p}grgs$
- 82 $\bar{r}grp \bar{p}dns \bar{s}rgp \bar{p}dn \bar{r}grpmpm \bar{n}dn \bar{d}$
 $\bar{n}dn \bar{p}mp \bar{gr}g \bar{s}ndpmpgrgs \bar{n}dp \bar{p}grgs$

FOR PHRASES # 83 - 87 (10:00 - 10:45)
see graphs

- 88 $\bar{p}sdndndpd$
- 89 octaves $\bar{p}mpndm \bar{m}g \bar{r} \bar{s}ndpd$
- 90 $\bar{n}dndnd \bar{r} \bar{s}dndnd \text{--- END}$

U. Shrinivas Hemavati Alap phrase #70 07:30-07:45

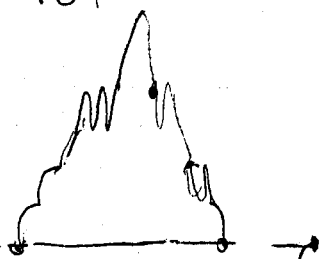


N. Srinivas Hemavati Raga alapana 10:00 - 10:45
from Dilshata Masterpieces Volume 1

10:00
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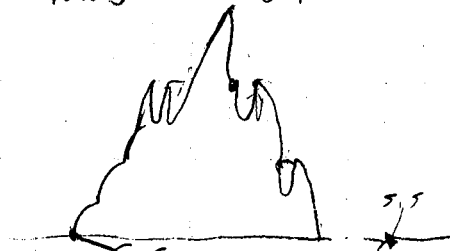
#83

10:01-10:04



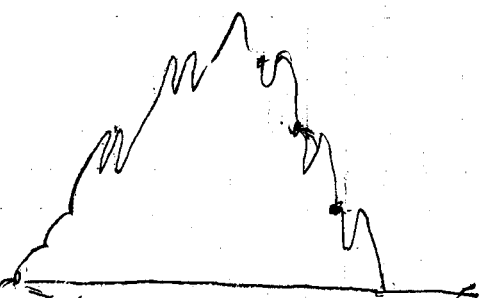
#84

10:06 - 10:09



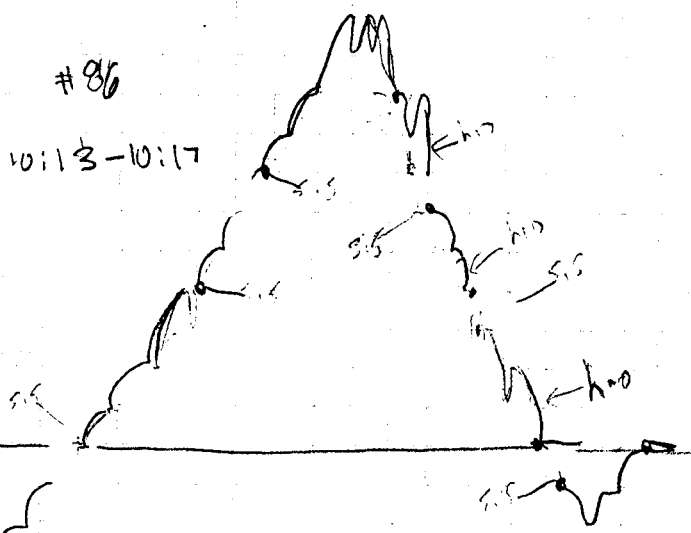
#85

10:10 - 10:12



#86

10:13-10:17

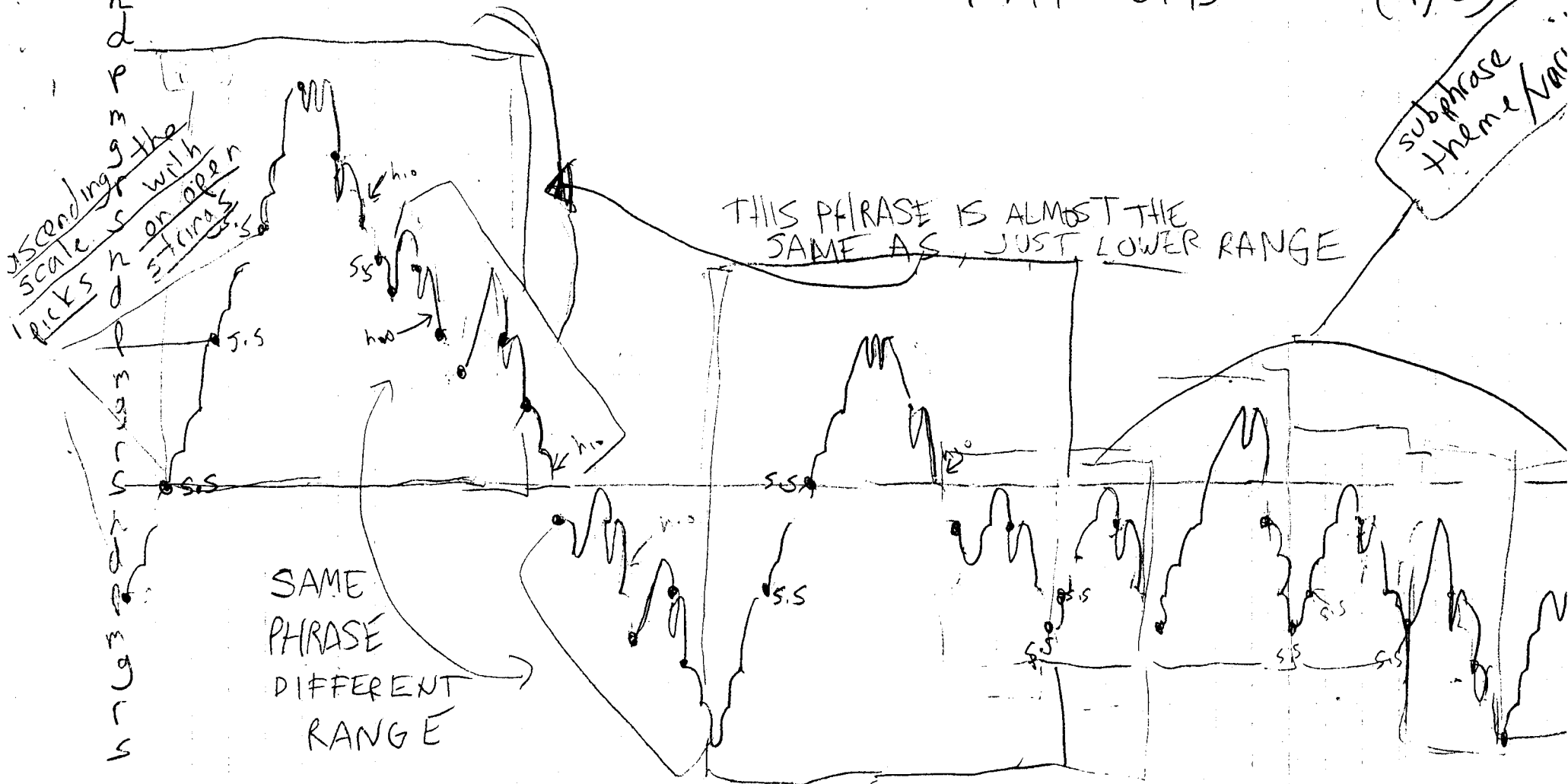


87

U. Shrinivas Long Phrase Hemavati Alapan

10:17 - 10:45

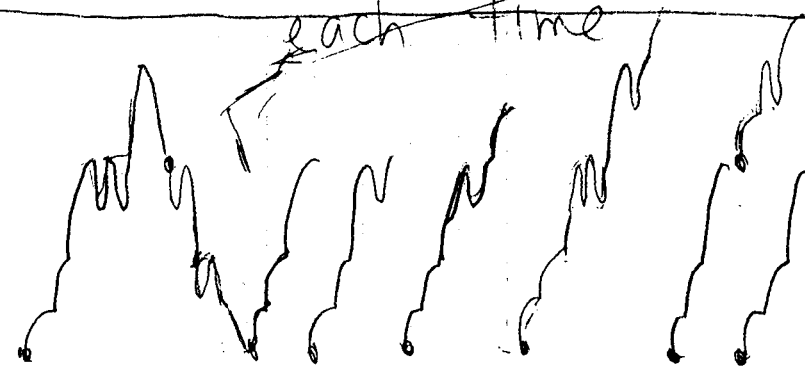
(1/3)



Shrinivasi
Hemavati
long phrase

(2/3)

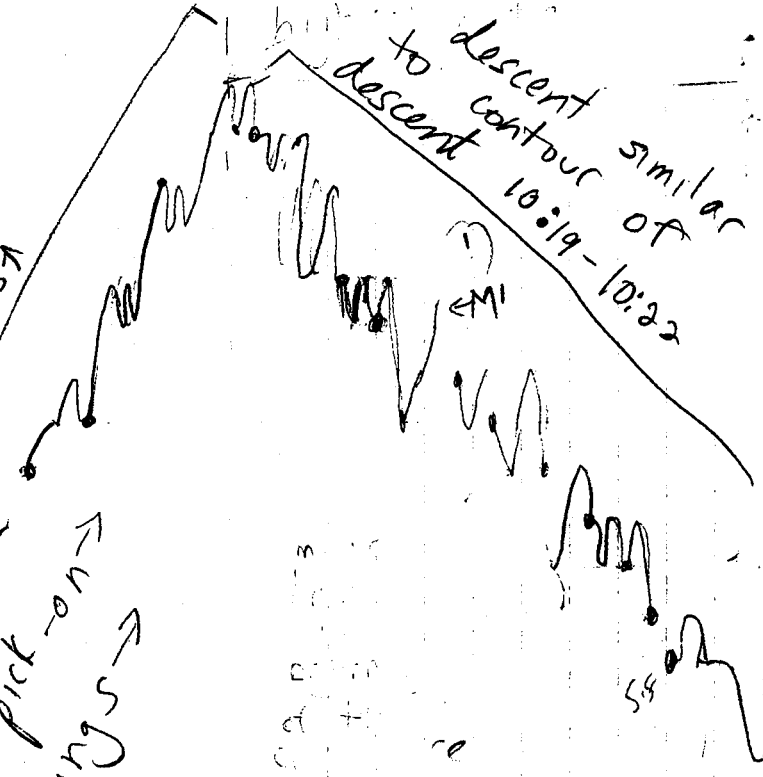
5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50



increasing one note
each time

4 octaves
SA → SA → SA → SA

ascending - with - pick - on →
- open - strings →



to descent similar
descent 10:19-10:22

capriccio
+ 2

55

