

Telugu songs lead into the refrain in many ways

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Definitions: *A taste of honey*, Scott/Marley 1962, as phrased by the Beatles

1 **A taste of honey**
2 Tasting much sweeter than wine
3
4 I dream --- of your -- first kiss
5 And then --- I feel -- upon -- my lips -- again
6
7 **A taste of honey**
8 Tasting much sweeter than wine
9
10 I will return, yes I will return
11 I'll come back for the honey and you
12
13 Yours was --- the kiss --- that awoke my heart
14 **There lingers still, -- though we're far apart**
15
16 **That taste of honey**
17 Tasting much sweeter than wine

What makes a good lead-in?

- The *refrain* (or *chorus*) and the *lead-in*+*refrain* are both stand-alone utterances, at least informally.
- Usually the latter is a complete sentence. Often, so is the refrain, at least informally.
- The connection should be smooth and grammatical.
- In songs, the refrain should stay at its rhythmic place.
- The lead-in often makes the refrain a surprise.
- The lead-in provides new context and changes the meaning of the refrain.

Backstory

- The **lead-in refrain** pattern described here
 - ▶ has been around for at least 600 years in Telugu (TEL) songs
 - ▶ the lead-ins have a wide range of grammatical roles
 - ▶ the lead-ins can lead to lines other than the main refrain of the song.
- Speculative: Arose from repeating even every line with variations
- Never named? Neither in musical nor literary circles.
 - ▶ I asked around in musical circles for over two years.
 - ▶ No one needs a name for a thing everyone understands
- I chose the TEL name **andimpu** for **lead-in**.
 - ▶ After discussion with Upadhyayula Kasi Viswanatha Sarma,
 - ▶ **andimpu** is literally **hand-over** or **hand-up**, since in TEL, the musician is said to “take up the **pallavi** (the first line of the song)”.
- Occurs in Kannada (KAN) and Tamil (TAM) too
 - ▶ but we have so far not had time to find many examples.

Contributions

- The first job, done here, is to call attention to the lead-in/refrain pattern in TEL songs, and to profile it as well as possible for now.
- Point out the features of TEL that enable this profusion, variet and ubiquity of lead-ins. Otherwise, we have no theory.
- Miki Nishioka confirmed that the pattern is rare in HIN, and is largely unknown among HIN speakers.
 - ▶ Further confirmation: Swati Parashar and Ravi Bajpai.
- Prasanth helped map the POS (parts of speech) in the lead-ins.

Lead-ins and refrains in TEL

Lead-ins and refrains occur in poetry, too, but here we look only at song.

The examples show the power of the syntax (for those who don't speak the language)!

TEL is a SOV (subject-object-verb) language, like most (all?) languages with *post-positions*. It is also an *agglutinative* language, with several frequently used morphemes being a single vowel or consonant-vowel.

But lead-ins can happen in every language!

- But perhaps not so ubiquitously, so compactly, and with so many different games resulting.
- KAN, TAM, and Malayalam (MAL) may show similar lead-ins, but so far we have only found occasional examples. Need to look further.

Annamacharya (15th c.) *ca:lada:*.

Free word order is exploited to move the verb, with its yes/no question built in. It is the first word of each line, but can be treated as the last of the previous one.

1		
2	<i>ca:lada:</i>	<i>harina:ma saukhya:mRtamu tamaku</i>
3	not enough?	Hari's name easy nectar for you
4		
5	<i>ca:lada:</i>	<i>hitavaina cavulella nosaga</i>
6	not enough?	good experiences to give

Tyagaraja (18th c.) *sama:namevaru.*

Nested lead-ins, revealing more and more of the mystery person about whom we wonder if they have an equal.

1 *sama:namevaru?*
2 equal who (is)?
3
4 *ni: sama:namevaru?*
5 your equal who (is)?
6
7 *ra:ma ni: sama:namevaru?*
8 Rama, your equal who (is)?
9
10 *raghuvaMs'o:ddha:raka: ra:ma ni: sama:namevaru?*
11 leader-Raghu-clan, Rama, your equal who (is)?

From TEL film *Bangaru Pichuka*, 1968 (lyrics by Arudra).

Nested **lead-in**. Or, further prefix leads into the first lead-in.

The subject is missing "whether comes"; appears in the nested lead-in.

1		<i>nidurapo</i> ,
2		go to sleep ,
3	<i>vaccina: - - - ra:kunna: - - -</i>	<i>nidurapo</i> ,
4	whether comes -- or doesn't come --	go to sleep ,
5	<i>nidura - - - vaccina: - - - ra:kunna: - - -</i>	<i>nidurapo</i> ,
6	sleep -- whether comes -- or doesn't come --	go to sleep ,
7		
8	<i>veccaga: - - - kalaganTu: - - -</i>	<i>nidurapo</i> ,
9	warmly-- dreaming--	go to sleep ,
10	<i>nuniveccaga: - - - kalaganTu: - - -</i>	<i>nidurapo</i> ,
11	gentle-warmly-- dreaming--	go to sleep ,

In the second lot of lead-ins, the nested lead-in modifies the adverb.

Tyagaraja (18th c.) *palukavemi*.

With whom does his god not speak?

Who danced as the god wished?

In TEL the descriptive clause ("the one who danced as you wished") can precede the substantive, "me". The "with" is a post-position in TEL.

The sudden return to the refrain after a long detour is a complete surprise.

1	<i>palukave:mi</i>	<i>na: daivama:</i>	<i>parulu navve:di nya:yama:</i>
2	why don't you speak,	my god?	others laughing (is) fair?
3			
4	<i>aluka ka:raName:mira: ra:ma</i>		
5	sulk reason what (is),	Rama?	
6			
7	<i>ni: va:DincinaTlu</i>	<i>a:Dina</i>	<i>na:to: palukave:mi</i>
8	you dance made as danced-REL-PTCP	me-with	why don't you speak

From KAN film *Srinivasa Kalyana*, 1974 (lyrics by Udayashankar).

The descriptive clause ("the one who received") precedes the "me (EMPH)". Formally, this would be get-be.INF-PFV.PTCP.

The result is a long lead-in, with alluring alliteration, suddenly linking back to the refrain.

1
2 *na:ne: bha:gyavati:, na:ne: puNyavati:*
3 I am fortunate, I am blessed
4
5 *go:vinda ninninda a:nanda hondiruva na:ne: bha:gyavati:, na:ne: puNyavati:*
6 go:vinda from you joy one-who-got I am fortunate, I am blessed
7 ^^I

From TEL film *Bahubali*, 2017 (lyrics by Keeravani).

A lullaby sung to Krishna, who as a child, carried a hill on his fingertip as shelter from a storm for the people of his village.

The simplest lead-in first, and a long descriptive clause as lead-in next.
Who is the son she wishes would go to sleep?

1	<i>kanna:, nidurincara:,</i>	<i>na: kanna:, nidurincara:</i>	
2	<i>son, go to sleep,</i>	<i>my son, go to sleep</i>	
3			
4	<i>ciTikina ve:luna</i>	<i>konDanu mo:sina</i>	<i>kanna:, nidurincara:,</i>
5	<i>little finger-on</i>	<i>hill-ACC carried-REL-PTCP</i>	<i>son, go to sleep</i>

The film was dubbed into Hindi (HIN), also an SOV language with post-positions, but not agglutinative.

For the same scene and melody, the HIN lyrics use neither of the above lead-ins. Instead, they have completely different fillers for the space.

Tyagaraja (18th c.) *tera ti:yaga ra:da:*

In the first line, the veil is a real curtain in front of the deity.
The lead-ins change this to an inner veil, and tell us more about it.

1		<i>tera ti:yaga ra:da:</i>
2		veil remove won't you?
3		
4		<i>lo:ni tera ti:yaga ra:da:</i>
5		inner veil remove won't you?
6		
7		<i>na: lo:ni tera ti:yaga ra:da:</i>
8		my inner veil remove won't you?
9		
10	<i>tirupati venkaTaramaNa matsaramanu</i>	<i>tera ti:yaga ra:da:</i>
11	tirupati venkaTaramaNa envy-named	veil remove won't you?

Tyagaraja (18th c.) *me:luko:vayyaa*.

A wake-up song to Rama.

An echo refrain, changing meaning completely.

```
1 me:luko:vayya:  
2 wake up, my friend  
3  
4 mamme:luko: sri ra:ma  
5 rule over us, sri rama
```

The lead-in blends into the refrain! Sandhi is involved here, *mammu+e:luko:* -> *mamme:luko:*, but also the verb changes from *me:luko:* (wake up) to *e:luko:* (reign over us).

Note the lead-in happens mid-word. This is not so shocking in an agglutinative language, since word boundaries are even more artificial than in other languages.

Tyagaraja (18th c.) *nidhi ca:la: sukhama:.*

Is wealth a greater comfort? Or god's presence?

Another echo refrain, changing meaning completely.

```
1 nidhi ca:la: sukhama:  
2 wealth great comfort (is)?  
3  
4 ra:muni sannidhi ...  
5 Rama's presence ...
```

The lead-in blends into the refrain! Here it is not sandhi between words, but a prefix that changes the meaning:

nidhi (wealth) to **sannidhi** (presence).

Note also that this is a play with Sanskrit words, not pure TEL words as in the previous example.

Why does HIN not use hand-overs?

HIN can produce hand-overs (we have a lone example), though presumably not with the profusion we see in TEL.

E.g., HIN does not have a REL-PTCP construction consisting of a single *na* as in TEL. It needs a distfix "who description, they" construction. As if ENG said "those who ... they".

My current hypothesis is that HIN poetry has just not taken to the handover-refrain pattern. Purely a matter of cultural habit.

Three separate hand-overs all leading to the same refrain. Durative, "as we do this, as this happens, ..." or Completive, "having held" below.

```
1 ciTapaTa          cinukulu paDutu:  uNTe:
2 pitter-patter drops falling-are-DUR
3
4 celika:De: sarasana          uNTe:
5 friend by (my) side is-COND
6
7 jaTTa:paTTaga ce:tulu paTTi
8 hugging hands held-COMPLETIVE
9
10 ceTTu ni:Dakai          parugeDutuNTe:
11 tree shelter-for running-are-DUR
12
13 ceppale:ni a:          ha:i: ento: veccaga uNTundo:yi:
14 ineffable that comfort so warmly is, my friend
```

Look at table on p2 of abstract

Tell me which examples might be worth full presentation.