

Appreciating Carnatic Music
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Lecture - 16
Gamaka-III

From around the twelve century, we find mention of Gamakas, in various musical text “Lakshna Granthas,” we find some texts, listing fifteen kinds of Gamakas, and other text listing, ten kinds Dasavidha gamakas, Panchadasa gamakas and so on.

In the context of Contemporary carnatic music, current practice, we can identify some of these gamakas; and we will take a look at these, through a demonstration on the Veena. We have, Dr. R S Jayalakshmi, whom we have heard before, and she will take us through the currently used gamakas.

The Veena, as I mentioned before, is ideal for this kind of demonstration, because there is a visual counterpart. We actually see, the swara too, as well as hear it. So, you can see, the kind of movements that, the hand performs, and you can see the kind of gamakas, you can correlate gamakas with the hand movement.

In fact, the Veena in fact is a, vital aspect of, has played a vital role in the development of carnatic music. Some of the Gamakas, that are listed, are actually relevant to the context of Veena. And Veena music, veena technique, the veena sound, has actually also influenced the vocal tradition of music.

So let us listen to Professor R S Jayalakshmi; as she takes us through Gamakas that are currently used in Carnatic music.

This ragam is called Hemavathi

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The one, same phrase “ma, ga, ri”, it is used in, so many ways, by using the Gamakas and the ragam differs, that is the sole of our music