

**Appreciating Carnatic Music**  
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**Lecture - 17**  
**Gamaka-IV**

Gamaka is not any just any shake, anything that you attach to a swara. For instance, you cannot just say (Singing Starts: 00:31) (Singing Ends: 00:34) this is a shake. But it is not a gamaka, there are very specific, it is a precise ornamentation and it is a precise movement. We have Prof. V.V. Subramanian with us, who will take us through, how we can understand the formation of gamakas.

We have been talking about gamkas, in the last few sessions and we have seen how vitally, important it is, to carnatic music.

Now one of the most effective ways of, appreciating or understanding musical form is actually, try to perform it. In this session, you, the learner are encourage to, and try to, sing along, with a student that we have, here in our studios, as she is being taught by Prof. V.V. Subramanian.

We have heard to V.V. Subramanian's violin renditions earlier, in this course. And we have been deeply moved, by his renditions, we are extremely fortunate to have him in our studios with us today.

Prof. V.V. Subramanian, belongs to a glittering galaxy of musicians. He not only commands a deep mastery over the traditions, over this music. But he is also the brilliant performer, and today he will talks to us about gamakas. And he will demonstrate various nuances about these very important aspects of carnatic music.

Welcome to our studios sir, Namaste, you have been talking to me, about how gamakas are formed, and how we can demonstrate the formation of gamakas. Perhaps, we can take Mayamalavagowla, the raga, introduction, introductory raga for the practice. We have Vibha here, who will try to, repeat what you sing. If you say, I will turn on the tambura.

You sing this tonic equal sa, (Singing Starts: 03:01) (Singing Ends: 03:34) in carnatic music, sa is the tonic note, again the upper sa is also a tonic note, in between the center of pa, that is also collective. So, we say sa pa sa, that is the tonic.

Now come to this Mayamalavagowla, the first practice is given, sa ri ga ma pa da ni sa. You sing the, sa ri ga ma pa da ni sa and, the descending sa ni da pa ma ga ri sa, plain notes. (Singing Starts: 04:19) (Singing Ends: 05:04). So, these plain notes, each note has that, timing sense, duration.

So, when you introduce gamaka, the timings also will be changed. That is sa is so much (Singing Starts: 05:29) (Singing Ends: 05:32), sa 1 2 3 4, that is a normal time signal given, 1 2 3 4 1 2 3 4 for the tala. So now, when you introduce gamaka.

What is gamaka; you say, formation of gamaka is by the swara, the note. Which combines with another swara, or join with it. So, when you combine that, swaras, the time will be doubled (Singing Starts: 06:21) (Singing Ends: 06:29) like that (Singing Starts: 06:31) (Singing Ends: 06:38), if you go like that, so when you, sing the second tempo, the gamaka will be easily known. (Singing Starts: 06:48) (Singing Ends: 06:52).

So, the change is, instead of you sing ri you are adding sa, sa ri. Now you sing (Singing Starts: 07:02) (Singing Ends: 07:05) that is second tempo, (Singing Starts: 07:08) (Singing Ends: 07:22).

Now, that is ri, is tinged with sa, now it will be, (Singing Starts: 07:28) (Singing Ends: 07:30) You will say the, ri in sa itself, but it become sa ri. (Singing Starts: 07:36) (Singing Ends: 07:40) First sa ri only joint, ga ma are separate. (Singing Starts: 07:44) (Singing Ends: 07:52). So, symmetrical changes (Singing Starts: 07:55) (Singing Ends: 07:59) in between all plain. (Singing Starts: 08:02) (Singing Ends: 08:09).

Now coming down, (Singing Starts: 08:10) (Singing Ends: 08:26) actually this da, comes from sa. (Singing Starts: 08:29) (Singing Ends: 08:49), so two swaras here, sa ri, (Singing Starts: 08:53) (Singing Ends: 08:57) While coming down (Singing Starts: 08:59) (Singing Ends: 09:06) that becomes sa da, this becomes ma ri.

Now next tempo, (Singing Starts: 09:15) (Singing Ends: 09:48), here you go to the, next level. (Singing Starts: 09:54) (Singing Ends: 09:59). The ri becomes four swaras, sa ri, sa ri, (Singing Starts: 10:03) it goes from ri, (Singing Ends: 10:23), got it now sing. (Singing Starts: 10:25) (Singing Ends: 10:50).

But when you are saying, (Singing Starts: 10:52) (Singing Ends: 10:54) is not that ri ri, it is sa ri, sa ri. (Singing Starts: 10:59) (Singing Ends: 11:01). We do not sing, like that. You have to sing like that. You do not get that, sa ri sa ri separately, because of the joining of the sa, it is called minute deep sound. It is minute, if you just play in the key board, it is sa ri sa ri, you have to say sa ri sa ri.

But when you sing, it is joined with a small modulation. (Singing Starts: 11:35) (Singing Ends: 11:42). It is, ri ma ga, it is not ri ga ma ga. It has a gliding, siding and gliding (Singing Starts: 11:52) (Singing Ends: 12:04) that is the next level.

Now the final level, (Singing Starts: 12:10) (Singing Ends: 12:18), the tempo changes, it is another double. (Singing Starts: 12:22) (Singing Ends: 12:26). That is the third speed (Singing Starts: 12:29) (Singing Ends: 12:36) without this time thing, you cannot get the gamaka. If the time, if there is any flaw, in the timings, then the gamaka close. (Singing Starts: 12:51) (Singing Ends: 12:57).

So all eight (Singing Starts: 12:59) (Singing Ends: 13:03) four (Singing Starts: 13:03) (Singing Ends: 13:04) another four, eight in the form of eight (Singing Starts: 13:08) (Singing Ends: 13:09) sa ri sa four sa ri sa ri four (Singing Starts: 13:14) (Singing Ends: 13:58) that is the final thing.

Now these are the thing, if you sing, like with these gamaka, you can have a kind of image of this raga, Mayamalavagowla is the raga. But to get that tinge, of the raga, you have to sing with this gamaka only. Otherwise it is a plain note, it does not give any shape of raga.

So, in raga, all these things are applied, because they are more expressive. More expressive, raga means feelings, so this gives a feeling. Now if you sing a song, I will teach you one song (Singing Starts: 14:58) (Singing Ends: 15:04), this is tulasi dala, it is not sung like this, (Singing Starts: 15:10) (Singing Ends: 15:25), The swara is, pa dha pa ma ga ma, swara if just you write it, notation you have to write pa dha pa ma ga ma.

But when you sing, (Singing Starts: 15:39) (Singing Ends: 16:24), these gamakas are formed according to the meaning of the word santhosamuga, with happiness, that is the meaning (Singing Starts: 16:38) (Singing Ends: 16:40). That is expression (Singing Starts: 16:44) (Singing Ends: 16:54), where pa ma ga ma, this ga is not plain there, pa ma ga, so ga is changed, it takes little bit upper side (Singing Starts: 17:10) (Singing Ends: 17:14), it is touching the ma in between (Singing Starts: 17:17) (Singing Ends: 17:23), little higher and it has a curved shape (Singing Starts: 17:33) (Singing Ends: 17:36), then you get this gamaka.

These gamaka, gives the expression of the, meaning of the lyrics. (Singing Starts: 17:46) (Singing Ends: 18:27) When you practice this lessons, that is the first lessons given in the Mayamalavagowla. (Singing Starts: 18:34) (Singing Ends: 18:36). It will be plain, (Singing Starts: 18:39) (Singing Ends: 18:42) this is the raga bhava, so the expression of raga is in the gamaka.

Now, I will tell you one more thing, the same notes (Singing Starts: 18:59) (Singing Ends: 19:14) this is the gamaka of Mayamalavagowla. Now, we have another with same notes, we have another raga called saveri. But the ascending and descending order is different, instead of sa ri ga ma pa dha ni sa it goes (Singing Starts: 19:34) (Singing Ends: 19:44) you get that.

Can you sing this, (Singing Starts: 19:47) (Singing Ends: 19:53) this ri is, very short ri, very less it is a just a small degree upper to sa. (Singing Starts: 20:05) (Singing Ends: 20:07). It is not even

sa ri sa ri, it is (Singing Starts: 20:10) (Singing Ends: 20:39) it is not sa ni sa ni. (Singing Starts: 20:42) (Singing Ends: 20:58).

Here, (Singing Starts: 21:00) (Singing Ends: 21:04), so instead of dha pa ma ga ri, most of the session in the raga (Singing Starts: 21:12) (Singing Ends: 21:14) though it is sa ni dha pa ma ga ri sa, the usage (Singing Starts: 21:19) (Singing Ends: 21:30) dha is sung from sa upto dha in between there is a shake of sa into the ni (Singing Starts: 21:42) (Singing Ends: 21:45) ni is upper, but with this sa (Singing Starts: 21:49) (Singing Ends: 21:51) they will sing (Singing Starts: 21:52) (Singing Ends: 21:55) a flicker with the sa, with a less note (Singing Starts: 21:59) (Singing Ends: 22:19).

Though, we have the same notes of, Mayamalavagowla in this raga saveri, though the usage is little bit skipping (Singing Starts: 22:34) (Singing Ends: 22:36), skipping starts, but the gamaka, its expression with gliding and sliding, this raga is very beautiful.

Like that we will take another example, which is called lalitha. Can you sing lalitha, ascending and descending (Singing Starts: 23:17) (Singing Ends: 23:31) this ri (Singing Starts: 23:33) (Singing Ends: 23:37) it is, actually in the place of ri plain note, but with slight oscillation, (Singing Starts: 23:45) (Singing Ends: 23:51) dha is shaken (Singing Starts: 23:53) (Singing Ends: 23:55), there is no pa, no panchamum, the fifth note is skipped. (Singing Starts: 24:02) (Singing Ends: 24:10).

Where (Singing Starts: 24:12) (Singing Ends: 24:13) this ga, is near the ma, once we sang this, Mayamalavagowla, that has been taken in this, (Singing Starts: 24:23) (Singing Ends: 24:29). So that, whole image is different now, (Singing Starts: 24:34) (Singing Ends: 24:39). We sang in Mayamalavagowla, but we are taking without pa (Singing Starts: 24:45) (Singing Ends: 25:07) this is called Lalitha.

Lalitha, means easy, but this raga is not easy. We have to skip the pa, and very carefully, you have to shake the dha and ni but easy and like with the same thing one note is different a higher deivatham (Singing Starts: 25:40) (Singing Ends: 25:45). It starts sa ri ga ma, though it has sa ri

ga ma, the first and fourth note are harmony, so they have (Singing Starts: 24:56) (Singing Ends: 26:01). Can you sing this? (Singing Starts: 26:03) (Singing Ends: 26:36).

Here (Singing Starts: 26:37) (Singing Ends: 26:41), it goes to ma and come to sa and then ri, (Singing Starts: 26:46) (Singing Ends: 27:00). This is a beautiful stroke's in the raga vasantha. You can also sing now (Singing Starts: 27:13) (Singing Ends: 27:36) that is the main, they call it sangathi, the phrase (Singing Starts: 27:42) (Singing Ends: 28:26), this raga goes like this.

In many compositions, it gives more pleasure, very soft pleasure, listening pleasure, that is why it is called vasantha. Vasantha means spring, like that so this is the raga called vasantha. (Singing Starts: 28:57) (Singing Ends: 29:03). That ri, (Singing Starts: 29:04) (Singing Ends: 29:09), ni ga and ri, are depending upon the other swara, ri is sa, ga with ma, ni with sa upper sa. So, that is the main thing of the vasantha, slightly different with the swarasthana note dha of lalitha.

Now, if you take one more change (Singing Starts: 29:48) (Singing Ends: 29:55), usually they would not sing, sa ri ga ma dha ni sa in vasantha. But if you take the, seven notes (Singing Starts: 30:05) (Singing Ends: 30:08) pa is omitted. Now with the pa, and changing another note, nishadha (Singing Starts: 30:17) (Singing Ends: 30:27).

This raga is called chakravakam (Singing Starts: 30:31) (Singing Ends: 30:41), ga is more plain, than other ragas (Singing Starts: 30:47) (Singing Ends: 31:05) this ni, (Singing Starts: 31:06) (Singing Ends: 31:08), that is the original ni, of the kaishiki nishada, but it is lesser then that (Singing Starts: 31:15) (Singing Ends: 31:29) there is song, there is a very popular song of Thyagaraja (Singing Starts: 31:34) (Singing Ends: 31:46), very melodious raga, that is called chakravakam.

So we have now talked about, Mayamalavagowla and it is allied other ragas called saveri, lalitha and vasantha and lastly chakravakam.