

Appreciating Carnatic Music
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Lecture -62
An exposition of Balagopala, a kriti in the raga Bhairavi with alapana, neraval and swaraprastara followed by Tani Avartanam

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Let us listen to Ramkrishnamurthy accompanied by R. K. Sriramkumar and Arun Prakash and Anirudh Athreya as they present a magnificent of kriti of Muthusamy Dikshitar in the raga Bhairavi and Adi talam, “Rendu kalai adi talam”. This composition he has treated very elaborately, there is an elaborate alapana prefix in the kriti.

There is a neraval at in the charanam line followed by swara prastara. Now the neraval line is interesting usually as I said each composition as I said some of many of these great compositions have certain lines that have been marked out as neraval lines because of previous practice. The great masters have used these lines to sing neraval.

And in this case the anupallavi line “neela neera dara shareera deera kara” that has been treated by many musicians in the past as the neraval line. But in this composition Ramkrishna, in this exposition Ramkrishnamurthy has sung the charanam line “vainika gayaka guru guhanuta pura vaira vigitha gopika manohara” this is the line he has taken up for neraval, as you remember

from the guru guha from Dikshitar lesson. Guru guha of course is his ankita and he calls himself vainika gayaka because he was a veena player and his style is very much dominated by the veena style. And at the end of the exposition that is what is called the Tani Avartanam.

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Tani Avartanam is a very unique feature of a carnatic concert, because this is where the percussive accompanists come into their own. So they play a percussive solo, creating patterns, creating a very complex rhythmic patterns that will suit the particular avartana. In this case the adhi talam and you can see the interaction between the Mrithangam player and the Kanjira player (Music Starts: 3:13) (Music Ends: 1:06:06)