

**Appreciating Carnatic Music**  
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**Lecture -65**

**Subsidiary Accompanists-interaction among accompanists**

The uppa pakka vathiyam or the subsidiary accompaniment, percussive accompaniment Gatam and Kanjira. Now they have their own dharma that is they their own interaction with the miruthangam player. And it is very important to make sure that the miruthangam player and the uppa pakka vathiyam artist are comfortable with each other.

And the upa pakka vathiyam has to follow the lead of the miruthangam player, everybody follows the lead performer vocalist or if it's the instrument player. But between the miruthangam and upa pakka vathiyam there is another smaller level of interaction smaller world of interaction that is happening there.

Usually in the improvisation segment swara prasthara or neraval it is normally seen that when the violinist response you say swara prasthara or neraval, the upa pakka vathiyam accompanies the violin alone without the miruthangam. That usually happens and its makes for a different texture, different sound experience. Because you are all the time you are in the miruthangam suddenly the miruthangam is quite and astound and the kanjira and gatam alone is heard so that make for a difference experience.

Now let us watch this clip, this compositions "Brova barama raghurama" its composition of Thyagaraja in the raga Bhaguthari the violinist is R.K. Sriramakumar who responds with the swara prasthara as Ramakrishnamoorthy sings and we have Arun Prakash on miruthangam and Anirudh Athraya on the kanjira. So you can take it a feel of how the level of interaction amongst the performer here.

(Music Starts: 02:54) (Music Ends: 09:01)