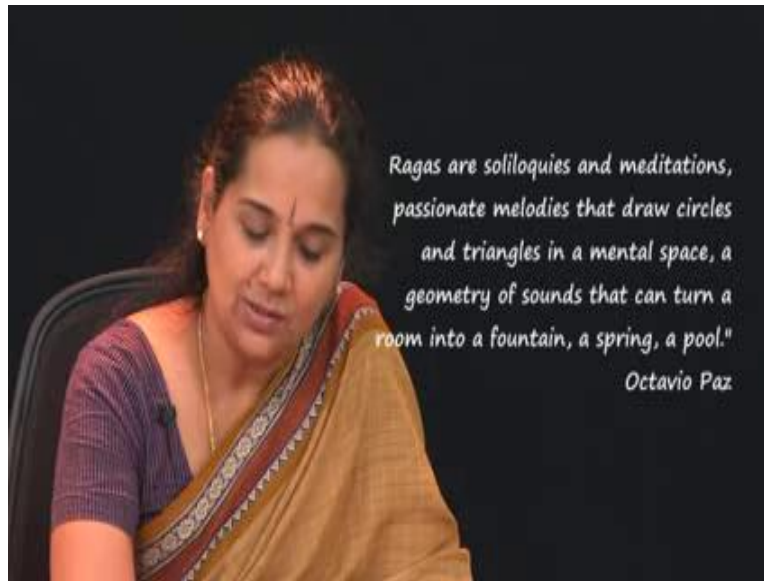


Appreciating Carnatic Music
Dr. Lakshmi Sreeram
Indian Institute of Technology, Madras

Lecture - 30
Raga – Circles and Triangles

(Refer Slide Time: 00:31)



“Ragas are soliloquies and meditations, passionate melodies that draw circles and triangles in a mental space, a geometry of sounds that can turn a room into a fountain, a spring, a pool” Octavio Paz. Raga by any standards, very important musical idea in the past few session, past few weeks, we have engaged with it and seen, what and how, we can understand raga in terms of swaras, gamakas and phrases.

And we will continue to engage ragas, to the rest of the course. Because raga is what carnatic music, is all about. We will see, how so many scope for creativity and for journeying into unexplored musical vistas. Let us listen to Prof V.V. Subramaniam, in the masterly exposition, as he takes a few major carnatic ragas and he explores their nature, their form. He talks about their gennia ragas, he talk about the gamakas the pidi.

Let us listen to him ,we will now take another important major raga sankarabharanam and we will examine this raga and allied ragas.

Sankarabharanam raga is in major scale, it has a major scale swaras, can you sing the plain notes of sankarabharanam. (Singing Starts: 02:34) (Singing Ends: 02:56). Again, I will tell you this is not the raga, yes these are the notes. As I earlier told you about the mayamalagowle, changing the raga bhava, we have (Singing Starts:03:11) (Singing Ends: 03:18) this ri has (Singing Starts:03:20) (Singing Ends: 03:55). The very the specialty of this ni, it is in sa itself.

But we call it suddha sadjha (Singing Starts: 04:07) (Singing Ends: 04:12) that is all that ni duration is very less, one two three four. (Singing Starts: 04:17) (Singing Ends: 04:21) when the duration is less the ni is not elongated, (Singing Starts:04:28) (Singing Ends: 04:31) no so duration (Singing Starts:04:34) (Singing Ends: 04:39) da comes from sa. (Singing Starts: 04:41) (Singing Ends: 04:56)

This is the raga bhava of sankarabharanam. If you take sankarabharanam, special, specific pidis, specific phrases. (Singing Starts: 05:12) (Singing Ends: 05:26). The ma is near the ga ,(Singing Starts:05:28) (Singing Ends: 05:43) ma is near the ga, ma is in the help of ga.(Singing Starts:05:46) (Singing Ends: 05:52) when you go beyond the panjamam the ma differs. (Singing Starts: 05:58) (Singing Ends: 06:17)

So ga ma, the ma character is different when you go beyond the panjama, (Singing Starts:06:24) (Singing Ends: 06:42) here it comes (Singing Starts:06:43) (Singing Ends: 06:50) ri comes that is right these is the main. If you take this specific phrase as you said, the pidi which gives the ragas, immediate effect. (Singing Starts: 07:12) (Singing Ends: 07:27) So you never miss sankarabharanam, immediately the sankarabharanam is shown outside. (Singing Starts: 07:33) (Singing Ends: 07:38) Can you sing little bit sanklarabharanam. (Singing Starts:07: 40) (Singing Ends: 08:03)

This is the main pidi, even the raga starts. (Singing Starts: 08:05) (Singing Ends: 08:20). These are the main pidis, now sankarabharana has so many, you call gennia ragas. That is, it has many children, that is all we can say. When you get that one old raga, very ancient raga that is called kedaram. It has no deivatham, (Singing Starts:09:09) (Singing Ends: 09:19) very small raga,

very few pidis. (Singing Starts: 09:25) (Singing Ends: 09:37) Very famous, this bhajan the devotees sing all together, (Singing Starts:09:44) (Singing Ends: 10:01). That is the song of Purandara Dasa. The Purandara Dasa, was a great saint he only gave you this practical lessons of mayamalavagowla, the practical lessons.

This raga (Singing Starts: 10:18) (Singing Ends: 10:35). That is a very famous song of thyagaraja this kedara ha usually sung in the beginning of the concerts it gives some kind of on linting rhythmic effect also with the sounds. Now with this kedara, if you listen (Singing Starts:11:03) (Singing Ends: 11:11) that is the phrase, in the kedara (Singing Starts:11:12) (Singing Ends: 11:25) These becomes neelambari. (Singing Starts: 11:27) (Singing Ends: 11:31). I will tell you the kedara swaras, (Singing Starts:11:31) (Singing Ends: 11:45) that is kedara.

Now with the same swaras, the approach is different. (Singing Starts: 11:52) (Singing Ends: 12:23) This is lullaby, usually all the lullabies are sung in the raga neelambari. So that is the next allied ragas of sankarabharanam next to kedaram. We have another ancient raga called yadukula kambhoji. Here you have a different nishatham, also (Singing Starts:13:01) (Singing Ends: 13:15) this ma is widen one. (Singing Starts: 13:16) (Singing Ends: 13:33).

The used to sing this raga, not as a major one. But it gives more the feeling of devotion, devotion to god and all other. (Singing Starts: 13:49) (Singing Ends: 14:15) The ni is different with sankarabharanam, that it is not the same. This is, as I told you chakravaakam, is that nishatham. (Singing Starts: 14:30) (Singing Ends: 14:55) It is called edukula kambhoji. We have allied ragas of sankarabharanam, here and there is another main raga, equal to sankarabharanam, it is kambhoji.

It is the same notes as edukula kambhoji, but the order is (Singing Starts:15:26) (Singing Ends: 15:34) that is the order. (Singing Starts: 15:38) (Singing Ends: 15:44). So far nobody has tried, (Singing Starts:15:47) (Singing Ends: 15:51) nobody has tried to start with sa ri ga ma pa ta sa. In this raga, so again, I tell you the pidi, the phrase, the specific phrase, which shows you the colour of the raga, the image of the raga immediately. (Singing Starts: 16:14) (Singing Ends:

16:28). It is not that (Singing Starts: 16:29) (Singing Ends: 16:31) the ni is with the help of ta (Singing Starts: 16:34) this (Singing Ends:16:54) this ma is with ga.

Whereas in sankarabharanam ga is with ma, (Singing Starts:17:01) (Singing Ends: 17:23) more graces in this raga and very expanded one kambhoji. This many krithis are there, many songs has been composed by great masters in kambhoji. This kambhoji with the small changes, (Singing Starts:17:55) (Singing Ends: 18:08) same note (Singing Starts:18:12) (Singing Ends: 18:15) a twisted, yah. (Singing Starts: 18:19) (Singing Ends: 18:27).

It is not the sa ni ta pa ma ga ri sa, (Singing Starts:18:28) (Singing Ends: 18:42) These are the original, it is called kamas. This kamas was sung by the saint Thyagaraja. (Singing Starts: 18:58) (Singing Ends: 19:13). When this raga was popularized most of the dance, masters, dancers they have included the kamas raga into the their rapatuva. So what happen, they had (Singing Starts:19:38) a flickered note, instead of (Singing Ends:19:56) instead of singing, that they had to do that flicker with another.

This thing, where sa became again another note of ni, (Singing Starts:20:08)(Singing Ends: 20:10) it became like that. But the classical masters, they accepted it because this ni gives more pleasure. (Singing Starts: 20:24) (Singing Ends: 20:39). So they have included this another ni also in that, but normally it is only one nishatham that is lesser nishatham. Here, were are talked about ha kambhoji, yadukula kambhoji and kamas.

(Singing Starts: 21:06) (Singing Ends: 21:13). You will say it is kamas is in it. (Singing Starts: 21:19) (Singing Ends: 21:31) This raga, naata kurunji a beautiful raga, (Singing Starts:21:42) (Singing Ends: 22:04) here what they do, (Singing Starts:22:06) (Singing Ends: 22:09) two harmonies (Singing Starts:22:19) (Singing Ends: 22:38) third fourth and fifth, (Singing Starts:22:42) (Singing Ends: 22:49) another (Singing Starts:22:48) (Singing Ends: 22:53) fourth note. (Singing Starts: 22:55) (Singing Ends: 23:03) Naata kurunji a beautiful a raga that is also ancient.

Now we go furthermore, we have talked about all this ri and ga. Now go to ma that is the fourth note, it has augmented sa in, if you say sankarabharanam, (Singing Starts:22:30) that is the note. (Singing Ends: 23:46). These kalyani, (Singing Starts:23:49) (Singing Ends: 24:01) the specialty in this raga is, (Singing Starts:24:06) (Singing Ends: 24:21) you cannot sing (Singing Starts:24:24) (Singing Ends: 24:26) plain, will not be there.

(Singing Starts: 24:30) (Singing Ends: 24:46) There is gap between ni and sa (Singing Starts: 24:54) (Singing Ends: 25:00). It goes like, it does not go to sa like sankarabharanam, (Singing Starts:25:06) (Singing Ends: 25:24) ni is plain (Singing Starts:25:28) (Singing Ends: 25:32) they improvise the raga mostly with the help of ni. (Singing Starts: 25:41) (Singing Ends: 25:52) More majestic raga, that is why it is Kalyani.

And they use to tell you, the king who has won in the war is called kalyani purusha. And they use the horse, which it is also named panjakalyani the war horse. The kalyani is very auspicious, they call it auspicious and also majestic raga.