



Music of India

Global Studies

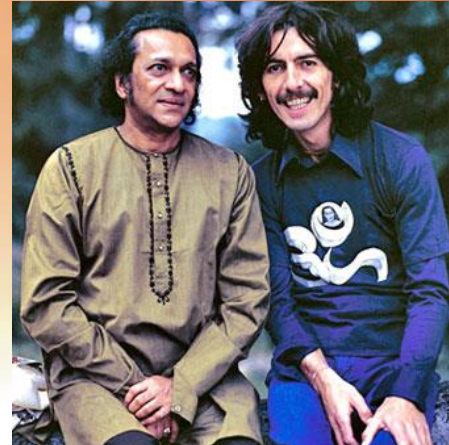
Ravi Shankar

- Performer, Composer, Teacher
- His consistent mission? To demystify Indian music for an international public audience.
- Biographical Highlights
 - Born in 1920 in Varanasi (aka Benares), India
 - Born into the Brahmin (highest) caste
 - Age 10: traveled with his brother's dance troupe to Europe (based in Paris – resided there until 1938). This experience gave Shankar both a deep understanding of Indian music as well as in-depth knowledge of Western music.



• Biographical Highlights (continued)

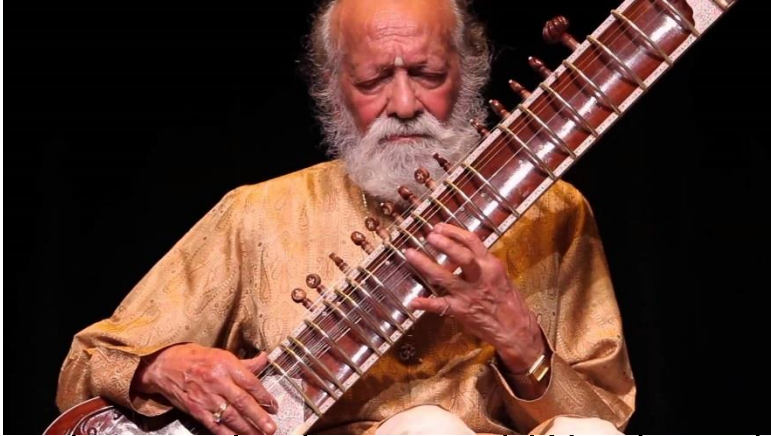
- 1938: began studying sitar under Allaudin Khan. Within a year, Shankar gave his first public recitals.
- 1946: became a radio personality for All-India Radio, composed works for films and instruments with classical Western influences.
- 1950s-1980s:
 - began collaborating with American violinist Yehudi Menuhin, performing and composing.
 - This led to the first significant cross-cultural albums: *West Meets East* (1967, Grammy award-winning); *West Meets East, Vol. 2* (1968)
 - Influenced American jazz icon John Coltrane; met in 1964, planned to work together but Coltrane died in 1967
 - 1966: met George Harrison of The Beatles. This led to a long and productive partnership. Shankar's relationship with Harrison raised Shankar's international profile, particularly with fans of pop music.



- Biographical Highlights (continued)

- 1950s-1980s (continued)

- Performed at Monterey (CA) Pop Festival and at Woodstock
 - “Concert for Bangladesh” in 1971 – considered the first modern charity



in universities

world – furthering Shankar’s g

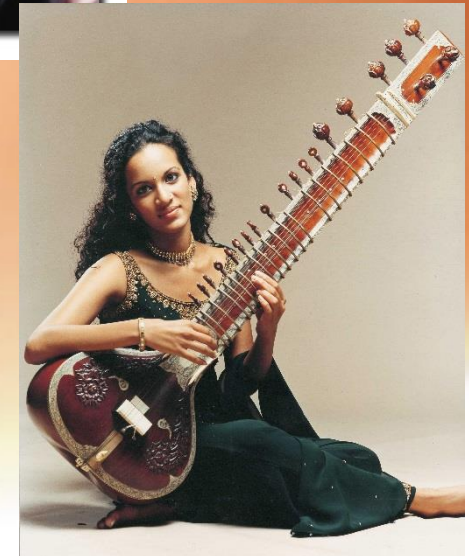
ar composed: classical Indian
ated for Oscar in 1982), colla

fusing Indian and Western traditions, use of electronic in



- Musical daughters

- Norah Jones (b. 1979) – American singer/songwriter
 - Anoushka Shankar (b. 1981) – Indian sitar player and composer
- Ravi Shankar passed away in December 2012



Indian Music in Context

- bhajan (BUH-jin): Hindu devotional songs and hymns
- Baqawathar: musician extended meaning? he who sings the praises of God

In Praise of Krishna – example of a bhajan



Section	Brief description	Expanded Description
0:00—0:09	Solo voice with instrumental accompaniment	Relatively simple melody, ornamented, drone instrument, bell percussion
0:10—0:20	Vocal group	Echo
0:20--0:25	Abbreviated repeat of 0:10-0:20	
0:26—1:11	Solo voice with instrumental accompaniment; extended range and use of more elaborate ornamentation	Range is expanded, but not huge. Drum percussion added
1:12—end	Group—fades out	

Sufism: mystical form of Islam – music serves as a pathway to the divine

Ishq – Sufi song that is an example of qawwali music; features driving drum rhythms and singing. From the Punjab region



- Melismatic singing: many pitches per syllable

Section	Brief description	Expanded Description
0:00—0:06	Instrumental intro; unmetered	Drone starts, establishes tonal center
0:06--0:30	Solo voice over instruments; unmetered; similar to?	Drone background, melismatic singing
0:31—0:46	Instruments begin metered performance	Accordion solo, mrdangam
0:46—end	Solo voice; improvisational and highly ornamented	Percussion has improvised fills

The Gharana

What is a gharana?

musical family – knowledge of raga is disseminated and legacies of performances passed musician to musician, generation to generation

What unifies members of a gharana?

shared style or approach to performance practice


To whom does the founder of a gharana trace his lineage?

16th century musician Tansen (believed to have received his gifts from the divine)

How does a gharana evolve?

process of growth through each generation's collective efforts and devotion

Musical Diversity

- There is great diversity in Indian music including thousands of genres, subgenres, and styles of folk, religious, devotional, popular, and film music.
- Bhangra, for example, features lively Punjabi folk songs and dances accompanied by powerful rhythms played on a large, barrel-shaped drum called a dhol
- Bhangra is featured in the soundtracks of numerous Bollywood movies.
- *Kudi, Kudi* by Jasbir Jassi. 



Filmi git: Indian film songs

Jai Ho 

O Saya 

What is “Bollywood”?

Film industry based in Mumbai

What is Nada Brahma?

Sound of God – singing is regarded as the highest form of musical expression

Two Great Traditions:

Comparison of Karnatak and Hindustani Music Traditions

Similarities	Differences
<ul style="list-style-type: none">Raga basis of melodyTala basis for rhythm & meterPart of larger sangita tradition (music, dance, drama)Part of larger concept of performance artsSinging – highest form of expressionInstrumental traditions parallel vocal traditionRelated histories (especially pre-1500s)Related instrument types	<ul style="list-style-type: none">Distinct styles since 1500sHindustani: greater Islamic influence (esp. Mughal)Karnatak: less Islamic influenceH: more international exposure & recognition outside of IndiaK: Status of singing is more elevated relative to instrumentalSpecific ragas, talas and music terminologies are different in the two traditions

This chapter focuses mostly upon the Hindustani tradition. Here is the single Karnatak example provided: *Sarasamadana*



Typical Instruments

Most Common:

Melodic

Drone

Percussion

HINDUSTANI MUSICAL INSTRUMENTS



CARNATIC MUSICAL INSTRUMENTS



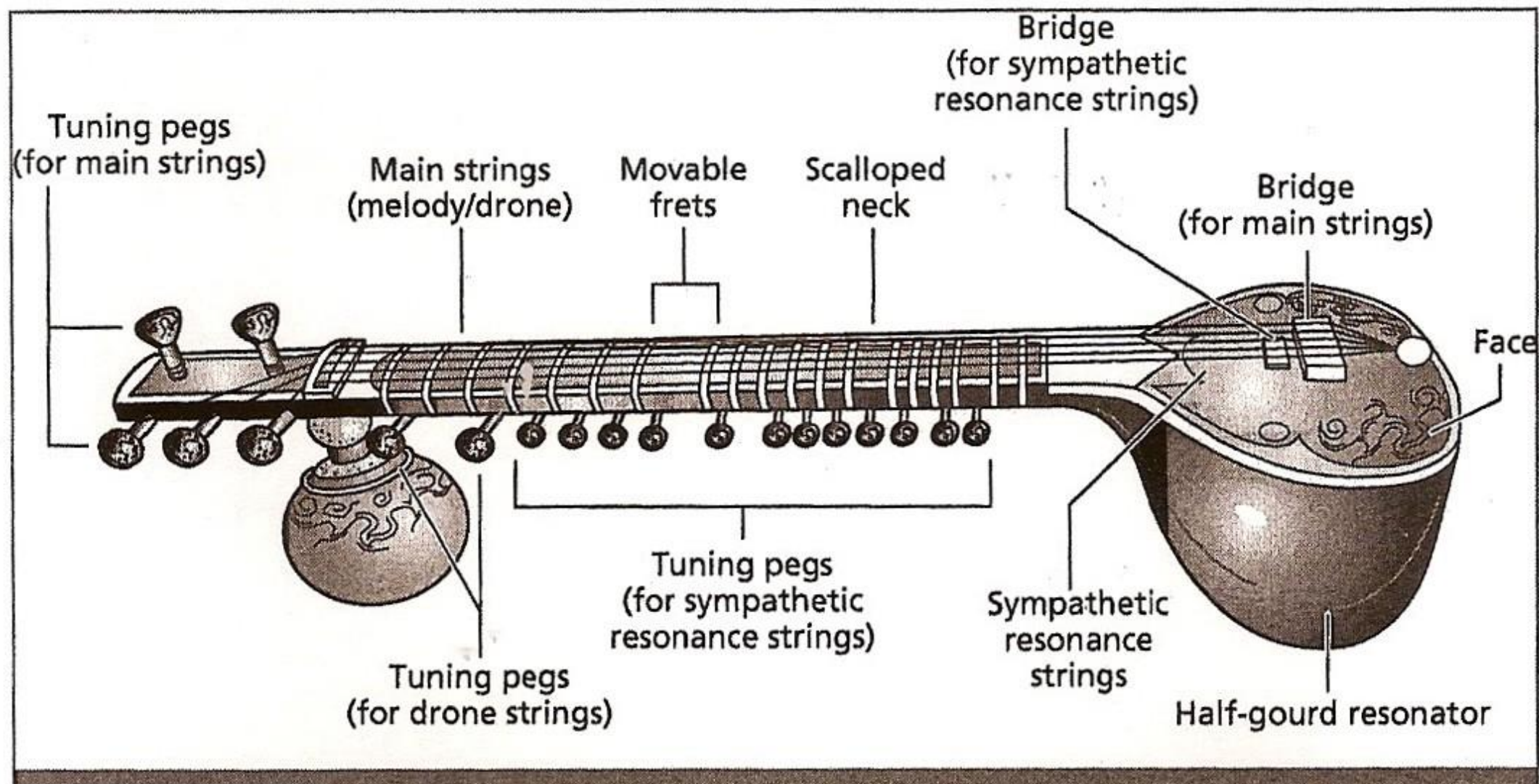


FIGURE 8.2

Tambura



Tabla

“An Introduction to Indian Music”

The heart of this chapter's exploration of Indian music and the key to understanding the instruments, elements, genres, and forms of the music of this ancient musical culture is the recorded lecture demonstration “An Introduction to Indian Music,” by Ravi Shankar. Turn to page 128 and follow the recording.



Raga Defined

Features	Description
An identifying set of pitches	scale; usually 7 ascending and 7 descending. Not always same pitches, also different shapes of melodic contour. Pitches drawn from a tonal system with at least 22 distinct pitches per octave
A unique repertoire of melodic ornaments and melodic motives	<ul style="list-style-type: none">• Ornamentation: “decorating” the main pitches, thus making a melody more complex• Motive: a short musical idea; a fragment of a melody• These are accomplished using microtonal inflections: notes between notes (pitches located <i>between</i> the raga’s main pitches)
A set of rules and procedures	How to deal with various pitches, ornaments, melodic motives – musical road map guiding improvisation. Internalized in musician’s mind after <u>years</u> of study and practice
A repertoire of set compositions	oral/aural tradition, both old and new. Same system of rules and regs that guides improvisation is also embedded within each composition
A host of extramusical associations	time of day, season, ceremonial event, emotional state of mind le., “morning raga”, “summer raga”, raga expressing joy, sorrow, peace

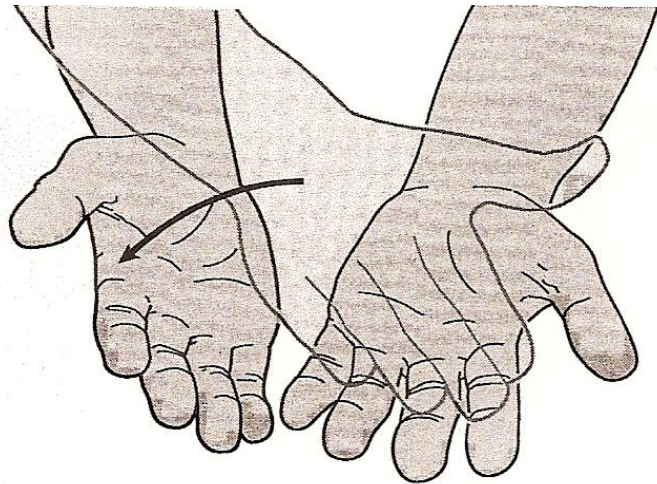
Tala Defined

The tala provides the rhythmic framework of a raga performance and the metric cycle within which the music is grounded.

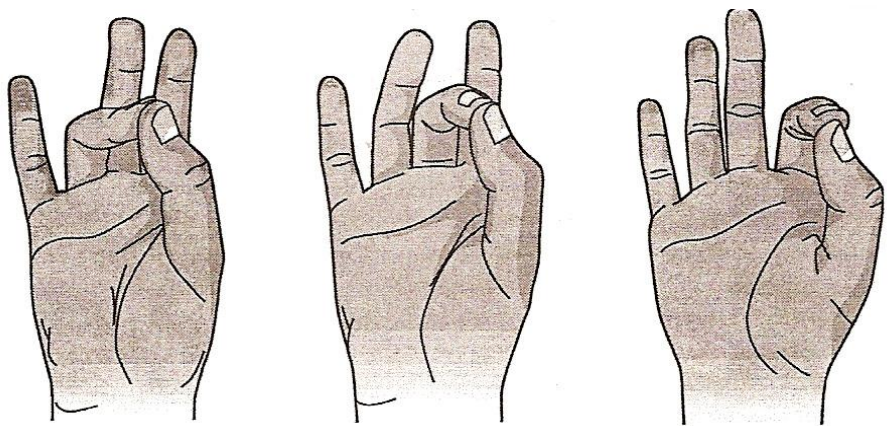
Feature	Description
Specific number of beats	Can range between 3 to over 100 beats per cycle. Two popular talas are tintal (16 beats) and jhaptal (10 beats)
Specific pattern of stronger and weaker beats	Also known as meter
Theka	skeletal drumming pattern it is rarely heard unembellished, except when the tabla initially enters. After this, there is significant improvisation and ornamentation
Sam	first beat of each tala cycle (simultaneously serves as the last beat of the preceding cycle)

Keeping Tal

- Beats 1, 5, and 13 are marked by a handclap. These are the *tali*, or “full” beats, of this metric cycle. Beat one receives the most emphasis, since it marks the important principal beat *sam*.
- Beat 9 (*khali*, meaning “empty”) is marked by a silent wave. See Figure 8.5 on page 136 or the image reproduced below.



- All of the remaining beats in tintal are marked by finger touches, in which you touch your right thumb with the tips of your right ring, middle, and index fingers, one after the other, on successive beats (see figure 8.6 on page 137 or the image reproduced below). These are the subordinate beats of the cycle.



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
X	●	●	●	x	●	●	●	O	●	●	●	x	●	●	●

Form in Raga Performance

Alap	Gat
Slow, abstract	Fast, metered
<ul style="list-style-type: none">• Progressive introduction of raga's tones, stylistic elements• Gradual expansion of melodic range; suggestion of rhythm pulse toward end• Improvised	<ul style="list-style-type: none">• Arrival of drumming and establishment of the tala announces gat• Progressive intensification through overall increase in tempo, complexity of cycles• Growth of musical interaction between performers• Alternation of composed and improvised section• Performance builds to a climactic finish• Tihai: the repetition of a rhythmic pattern three times to mark the conclusion of a raga

Raga Nat Bhairav, Vishwa Mohan Bhatt

Bhatt is one of Ravi Shankar's best-known disciples. He is a member of the Maihar Gharana, which was founded by Shankar's mentor, Allaudin Khan. He won a Grammy for Best World Music Album in 1993 (*A Meeting by the River* with Ry Cooder). He uses a modified Western guitar (3 melody strings, 4 drone strings, 12 sympathetic resonance strings) and plays it in a slide guitar style.

Section	Comments/Observations
Alap 0:00—0:47	Drone introduced; sequence of 4 guitar notes – D (high), D (low), A, and D (high, again) Opening section of alap melodic development from 0:06; descent through 1 octave of the raga “scale”, with each main pitch explored
0:48—1:14	Ascent back up through the octave to the starting pitch, with exploration of the ascending form of the raga
1:15—2:58	Bhatt continues to develop the raga in more elevated octave territory. Energy intensifies and rhythm becomes more active. At 2:46-2:58, there is a dramatic run up and down the raga scale
2:59—3:08	Steady rhythmic pulse emerges, bringing alap to conclusion and commencing the gat



Section	Comments/Observations
Gat 3:09—end	<p>Entrance of tabla announces the start of the gat section</p> <p>Tintal is the tala (metrical cycle) used here</p> <p>Raga grows throughout the gat; music moves through series of set compositions and improvised sections</p> <p>Shorter passages give way to longer patterns and segments; complexity deepens</p> <p>Interaction between musicians grows as well: guitar leads (3:49-4:05); different lines simultaneously (3:19-3:29, 5:11-5:36); tabla leads (5:36-5:43); tight unison (6:50-7:10)</p>
Tihai 7:00—end	<p>Climactic ending with unison rhythmic passage</p>

John Coltrane

- Ravi Shankar resisted the notion that somehow jazz and raga were closely related but he did note that there are some similarities – emphasis on virtuosity and improvised solos
- Shankar also pointed out that in his experience jazz musicians were “quick to grasp the rhythmic subtleties of Indian music, in ways that (Western) pop and classical musicians were not.”
- John Coltrane spent time listening to and studying Indian music, especially Shankar's work, in advance of recording *India* in 1961.
- Coltrane did study with Shankar briefly in the winter of 1964-65, but they were never able to record together before Coltrane's death in 1967.



Section	Comments/Observations
0:00 – 0:07	rhythm section opens; drone-like sameness throughout
0:08 – 0:24	melodic fragment
0:25 – 0:44	improvised passage, “sheets of sound”
0:45 – 0:54	melodic fragment; rhythm section
0:54 – 1:22	soprano sax & clarinet duet
1:23 – 1:42	improvised melody
1:43 – 1:57	sax/clarinet duet; saxophone adds ornaments
1:58 – end	improvised melody

George Harrison: a bridge to Western pop

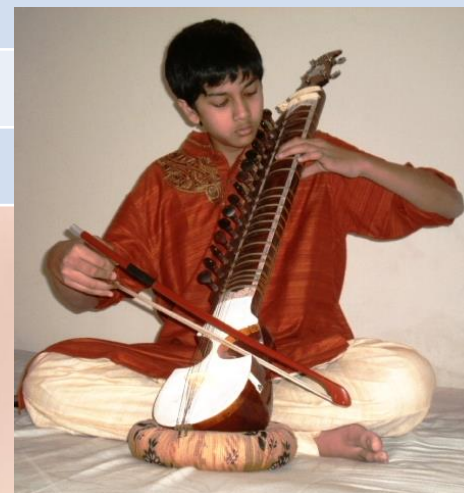
Love You To, from Revolver (1966)



Section	Brief Description	Comments/Observations
0:00-0:35	Similar to alap; sitar establishes raga-like opening	Descending arpeggios Melodic notes highlighted; their duration is not as long as in traditional Indian classical Not much ornamentation
0:36-0:39	Tabla enters to establish meter	Rhythmic structure has Western basis
0:40—1:35	Interplay of voices and instruments	Vocal harmonies present (Western)
1:36—1:55	Sitar improvised solo	Not terribly complex (melody or rhythm)
1:56—2:31	Voices and instruments; Similar to 0:40—1:35	
2:32--end	Increased tempo; More complex sitar improvisations	Still relatively straightforward; demonstrates Harrison's relative inexperience with the instrument

Within You, Without You, from Sgt. Pepper's Lonely Hearts Club Band (1967)

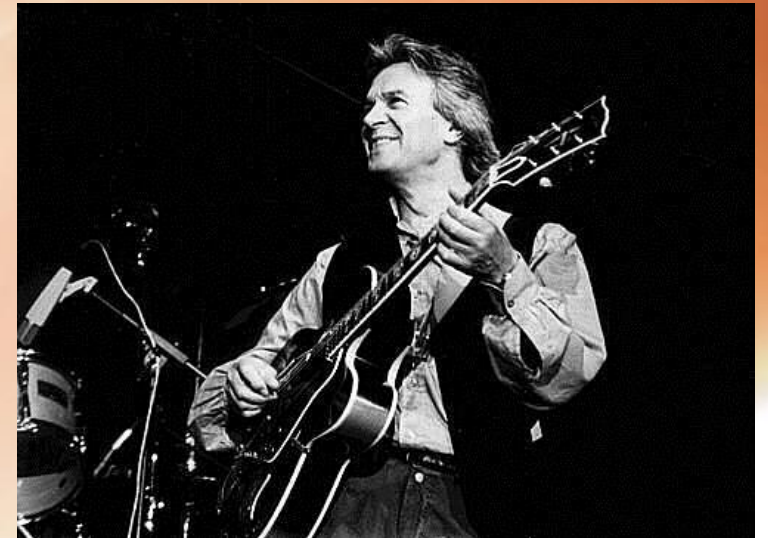
Section	Description
0:00-0:23	"Alap" Performed on dilruba
0:24-1:12	"Gat" Verse 1: Tala being used is tintal (16 beats); dilruba doubles the vocal line
1:13	Western string enter
1:16-1:57	Verse 2: Western strings – some are doubling vocal line in a simplified manner, others are droning
1:58-2:23	Start of chorus marked with a tabla flourish
2:24-3:27	Instrumental passage: tala switches to jhaptal (10 beats); Call and response throughout
3:28-3:41	Alap-like interlude
3:42-4:33	Verse 3
4:34 to end	Chorus



Contemporary Indian Music

Joy, performed by Shakti

- Led by British jazz guitarist John McLaughlin
- Musical influences include Western classical, Mississippi Delta blues, Spanish flamenco, jazz, rock
- Worked with jazz great Miles Davis, 1969-1971
- 1971: formed Mahavishnu Orchestra, an influential jazz-rock fusion band that also showed strong Indian influences (tala-like rhythm cycles, raga-inspired scales)
- During this time, McLaughlin began lessons with Ravi Shankar, studied yoga and began a process that eventually led to him converting to Hinduism.
- All of this enabled McLaughlin to be immersed in the culture (unlike other Westerners), which transformed his music from a superficial to profound understanding of Indian musical art.
- 1975: formed Shakti (Indian-jazz fusion). Except for McLaughlin, all players were Indian classical musicians. This group featured members of both Hindustani and Karnatak traditions. Essentially Shakti was a fusion group within a fusion group



- McLaughlin developed a special acoustic guitar that enabled him to approximate the microtonal pitches and timbral qualities of native Indian chordophones.



Section	Comments/Observations
A section 0:00—0:12	Melody played twice; “asymmetrical” rhythm of melody juxtaposed to symmetrical, 16-beat metric cycle underpinning
B section 0:13—0:26	Similar to A but rhythmic manipulations are different
Guitar/violin melody 0:27—0:39	
Violin melody 0:40—1:02	Violin takes over as lead melody instrument; raga-like ornamentations
1:03—1:38	Growing intensity; perpetual motion in guitar and violin parts
A section 1:39—1:53	
Tabla solo 1:54—2:05	
Guitar solo 2:06—end	Beginning of long improvised guitar solo; fades out

Trilok Gurtu

- Born in Mumbai in 1951. Mother was famous classical Indian vocalist, grandfather was a concert sitarist and musicologist, brothers were percussionists.
- Influenced by, and interested in, Western music as much as classical Indian music.
- Was a studio musician for Indian film music and toured/recorded with bhangra bands
- 1976: after several years of touring with Indian pop bands, Gurtu moved to New York and played drumset and percussion with American jazz artists.
- After being rejected for admission to Berklee College of Music, Gurtu set out to create his own musical path. He invented a “floor kit” that featured instruments from multiple cultures.
- Tapping upon his vast and varied musical experience, Gurtu created a genre-defying style.



Living Magic, from Living Magic (1991)

Section	Comments/Observations
“Alap” section 0:00—1:08	<ul style="list-style-type: none">• Introduction of fundamental pitches (F & C)• Alap-like development follows• Electro-acoustic multitoned drone (electronically processed) begins to emerge and grow (0:13)• Progressive growth occurs as “alap” develops. Drone thickens and intensifies. The timbre gradually transforms
Transitional section bridging “Alap” and “Gat” sections 1:09—2:10	<ul style="list-style-type: none">• Bass line plays highly complex tala-like cycle gradually emerges and takes on a distinct shape (1:09-1:30)• Continued dynamic growth as tala-like cycle is firmly established; piano flourishes and drumming add substance to texture
“Gat” section 2:11—end	<ul style="list-style-type: none">• Synthesizer melody• More clearly metric bass and drum accompaniment• New tala-like cycle marks commencement of gat-like section.• Excerpt fades as song continues



Indian Music Exam

- Use the textbook website as a resource – http://highered.mheducation.com/sites/0073526649/student_view0/index.html
- My teacher page (Global Studies – Indian Music tab) address is: <http://www.muhsdk12.org/Page/4293>

Listening Portion: Identify songs by title. Song titles will be included on the exam

1. *In praise of Krishna (bhajan)*
2. *Ishq*
3. *Kudi Kudi*
4. *O... Saya*
5. *Jai Ho*
6. *Sarasamadana*
7. *Raga nat bhairav*
8. *India*
9. *Love You To*
10. *Within You Without You*
11. *Joy*
12. *Living magic*

Short Answers

Description of the Raga concept
Comparison between Hindustani and Karnatak traditions
Tala
Alap and Gat

Multi Choice: This will cover the gamut of Indian music from theory to instruments to significant musicians