

Indian Music

A RAGA performance is not worked out beforehand and relies on a RAGA (scale) and TALA (rhythm) to which considerable IMPROVISATION and ORNAMENTATION are added by the performers. Some performances are very long and can last all night!



Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato		Pitch & Melody and Harmony & Tonality		Dynamics				
Based on TALAS (cyclic/repeating rhythm patterns) played by the TABLA . One single TALA used for a piece. Each TALA has a certain number of beats (regular and irregular TALAS are used). The most popular TALA is called TINTAL – 16 beats per cycle. Over 300 TALAS . HAND CLAPS and WAVES are used to mark certain beats.		Melodies based on RAGAS (scale/mode) – patterns of notes with strict rules about usage. RAGAS (scales) associated with a particular time of day or night or season and have different MOODS . Some RAGAS (scales) vary in ascent and descent e.g. <i>Raga Vibhas (morning Raga)</i> ; <i>Raga Behag (evening Raga)</i> . RAGAS are written down used SARGAM notation.		Generally increase throughout a Raga performance starting of softly (<i>p</i>) during the ALAP and JHOR with a gradual CRESCENDO in the JHALA and very loud at the end.				
Texture		Tempo	Ensemble	Form & Structure				
There are <u>three basic layers</u> to the texture of Indian Classical Music: MELODY (Voice, Sitar, Sarangi, Bansuri, Esraj or Sarod performing the melodic form of the Raga); DRONE (Tanpura or Harmonium performing long sustained notes); RHYTHM (Tabla performing the rhythmic Tala). The opening three sections of a Raga performance all have a 2-PART TEXTURE (melody and drone), the final Gat (or Bandish) section when the Tabla enters performing the Tala has a 3-PART TEXTURE .		ALAP – slow and free unmetred rhythm with no recognisable beat or pulse. JHOR – speeds up and becomes more rhythmic. JHALA – further increase in tempo and greater sense of metre. GAT – very fast tempo with complex rhythms. TEMPO RUBATO sometimes added by performers during performance.	Indian Classical musicians must work together in order to interpret the music and perform effectively as one including starting and stopping together, agreeing tempo and dynamic changes, similar interpretation of expression and articulation (<i>accents, staccato</i>) as well as balance between parts.	FOUR sections (no breaks) ALAP – melody and drone, free unmetred, slow, soft. JHOR (JOR) – melody and drone, increase in speed, more rhythmic JHALA – melody and drone, more speed and improvisation GAT (BANDISH) – Tabla enters, tempo and dynamics increase.				
Origins and Cultural Context of the Traditional Music		Musical Characteristics of Folk Music		Impact of Modern Technology on Traditional Music				
Around 1700 BC. Developed in temples and royal palaces. Ragas and Talas learnt by the ORAL TRADITION . Master-Student tradition. Spirituality (Hinduism) an important part.		A RAGA performance based on one RAGA and one TALA with freedom for IMPROVISATION and ORNAMENTATION during performance. No fixed length.		Available via the internet (YouTube®) and heard at cinema, radio and live concerts. Indian instruments now heard in jazz, pop and rock (live or sampled)				
				Artists, Bands & Performers of Indian Classical Music				
				   Ravi Shankar Anoushka Shankar Alla Rakha				
Instrumentation – Typical Instruments, Timbres and Sonorities								
SITAR	TANPURA	SAROD	SARANGI	ESRAJ	HARMONIUM	BANSURI	SINGER	TABLA
								

