Form and Structure and Phrasing

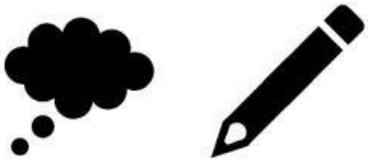
The length of a piece of Indian classical music is not worked out beforehand. Some concerts are very long and all-night concerts are popular in India.

The **FORM AND STRUCTURE** of a **RAGA PERFORMANCE** is made up of four sections (there are no gaps or breaks between the different sections) and performed in the following order:

Section	Musical Features
ALAP	The melody instrument (Sitar, voice etc.) gradually introduces and explores the notes of the chosen *raga* ascending and descending, improvising freely. The drone instrument (Tanpura or Harmonium) performs a drone accompaniment. Two-part texture – melody and drone accompaniment. There is no recognisable beat or pulse at this point – it just flows along in a free or unmetered rhythm. The tempo is slow and meditative. The dynamics are soft.
JHOR (or **JOR**)	The melody instrument continues to freely improvise using the notes of the chosen *raga*, but to a steadier beat and rhythm and a sense of pulse is first established. The drone instrument continues to provide the drone accompaniment. Two-part texture – melody and drone accompaniment. The tempo begins to speed up and increase slightly as the music becomes more rhythmic. The dynamics remain quite soft.
JHALA	The tempo begins to speed up more quickly and there is a greater sense of metre with the beat beginning to appear in groups. There is more elaborate improvisation and ornamentation of the *raga*. Still the melody and drone instrument in a two-part texture.
GAT (or **BANDISH** if a song)	Introduction of the Tabla player performing a *tala* establishing a regular pulse, giving this section a structurally rhythmic feel. The Tabla player joins the melody and drone instruments to form a three-part texture. This section is based on a fixed composition which is often varied by the performers adding their own improvised decoration and ornamentation. Towards the ends of the music, the tempo becomes very fast with complex rhythmic and melodic ideas. The melody and drone players usually have an energetic dialogue that involves question and answer phrasing and imitation – passing their musical ideas around

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Identify and name the four different sections of an Indian **RAGA**.

What is the last section of an Indian **RAGA** called if the Raga in sung as a song?

In which section of the **RAGA** does the **TABLA** player begin playing?

Can you remember the meanings/definitions of the following key words, all relating to Indian Classical Music?

Improvisation Tanpura
Sarangi Crescendo Accompaniment
Rhythm Gat Tintal Alap Percussion
Drone Tabla Raga Tala Jhor
Esraj
Harmonium Meends Jhala
Sitar
Decoration Singer Melody
Sarod Bandish Ornamentation
Bansuri Soloist

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What traditional Indian Classical Musical instruments are shown in the ensemble below?



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