

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				
Texture		Tempo	Ensemble					
Based on TALAS (cyclic/repeating rhythm patterns) played by the TABLE . 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.		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 (accents, staccato) as well as balance between parts.	Generally increase throughout a Raga performance starting of softly (p) during the ALAP and JHOR with a gradual CRESCEDO in the JHALA and very loud at the end.				
				Form & Structure				
				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	Artists, Bands & Performers of Indian Classical 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)	 Ravi Shankar	 Anoushka Shankar	 Alla Rakha			
Instrumentation – Typical Instruments, Timbres and Sonorities								
SITAR	TANPURA	SAROD	SARANGI	ESRAJ	HARMONIUM	BANSURI	SINGER	TABLE
								

