Texture

There are **THREE BASIC LAYERS** to the texture of Indian Classical Music:

- **MELODY –** Voice, Sitar, Sarangi, Bansuri, Esraj or Sarod performing the melodic form of the *raga.*
- **DRONE -** (performs long sustained notes) – Tanpura or Harmonium.
- **RHYTHM** – Tabla performing the rhythmic form of the *tala.*

The opening three sections of a **RAGA PERFORMANCE** (see **Structure and Phrasing**) all have a two-part texture consisting of the melody and drone. The final **GAT** (or **BANDISH**) section (where the Tabla enters performing the *tala*) has a three-part texture.



Ornamentation

A lot of Indian classical music is based on **IMPROVISATION** (making it up "on the spot") using notes and rhythm patterns of **RAGAS** and **TALAS**. Musicians, especially singers, use lots of **SLIDES** between notes (like a glissando) called **MEENDS**. They also add **ORNAMENTS** to their improvisations. The more the music builds up, the more heavily ornamented the improvisations become.

Dynamics

The dynamics generally increase throughout a **RAGA PERFORMANCE** starting off softly during the **ALAP** and **JHOR** sections, with a gradual **CRESCENDO** in the **JHALA** section and becoming even louder in the final **GAT** (or **BANDISH**) section.

cRESCENDO

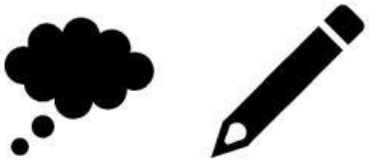
Tempo

The tempo (like dynamics) generally increases throughout a **RAGA PERFORMANCE** starting off slowly (and meditative tempo), with a free an unmetered rhythm, often with no recognisable beat or pulse during the **ALAP** section. The tempo begins to speed up and increase slightly in the **JHOR** section as the music becomes more rhythmic, but still remains steady. A further increase in tempo occurs in the **JHALA** section where there is a greater sense of metre. Finally, in the **GAT** (or **BANDISH**) section, the tempo becomes very fast with complex rhythms.



LIVEWORKSHEETS

PIT STOP



Identify the **THREE** textural layers of Indian Classical Music and suggest instruments that could perfom each.

How is **IMPROVISATION** and **ORNAMENTATION** ised by Indian Classical musicians?

Describe how the **DYNAMICS** and **TEMPO** change throughout a typical **RAGA** performance.

LIVEWORKSHEETS