

Rag Desh

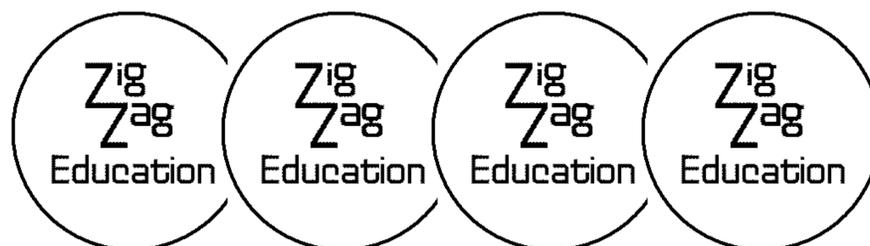
GCSE Set Work Analysis & Activities

Update v1.1, 29 January 2010



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Teacher's Introduction

This pack is based mainly on the North Indian (Hindustani) classical music tradition from this musical tradition. The South Indian (Carnatic) classical music tradition differs from the North Indian one in its language and in some of its concepts. These differences are many. Many key words are spelt slightly differently in various publications but their meanings and spellings are due to translation and/or the Hindustani versus the Carnatic spellings as *raga* in English or *raag* in German. *Tala* may be spelt as *tal* or *taal*. *Melakarta* and *Bandish* refer to the same section of music within the raga structure, but a *Gait* in Carnatic music and *Bandish* is the same section in vocal music. Also the musical instrument *tambura*. *Tampura* is the Hindustani name and *tambura* is the Carnatic name.

The structure of this pack begins with factual information, followed by an introduction to the music system of rags (the pitch and scale system), talas (the rhythm cycle system), and Rag Desh.

Three Rag Desh pieces are analysed in commentary style in Unit 1. A whole class practical learning of the basics by doing/performing the music. Assessment information is included.

The three pieces are analysed again against the composition criteria in Unit 2. A composition template for candidate compositions.

The three pieces are analysed once more but by the listening and appraising criteria. Mark schemes are provided for further development of knowledge and understanding.

A fairly exhaustive chart of Indian musical instruments is given at the end of this pack, according to their four types, with factual information about each instrument. A glossary resource is also provided at the back.

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*An experienced Head of Music
An experienced GCSE and GCE Music examiner
Musician*

Update v1.1 (29 January 2010):

- Added note on p. 13 about Bina® Musical Stores.
- Minor formatting changes on p. 33.

Note:

If you have purchased the editable Word version of this resource, you will need the Opus 7 font of the musical notation (flat, sharp and natural symbols) in the text of this resource. If you have Opus 7 or higher installed on your computer, you will already have the font. It can also be obtained from the browser extension 'Scorch' from the Sibelius website (www.sibelius.com/scorch). Alternatively, you can download the font file (.tff file) for download on our website, zigzageducation.co.uk: click on 'Music' and then click on 'Font' to go to the page. To install this font onto a Windows computer, double click on the CD icon to open the folder, then click on **File > Install New Font...** and follow the prompts.

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Introduction to *Rag Desh*

Factual Information

Title of set work: *Rag Desh*

This is a set topic about Rag Desh rather than a set work. Rag Desh is a rag (scale) in the (Hindustani) classical music system. Candidates will study various pieces of music in this area.

Edexcel GCSE Music area of study: Four

Composers: Various

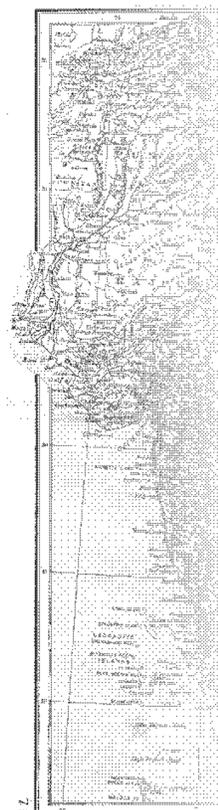
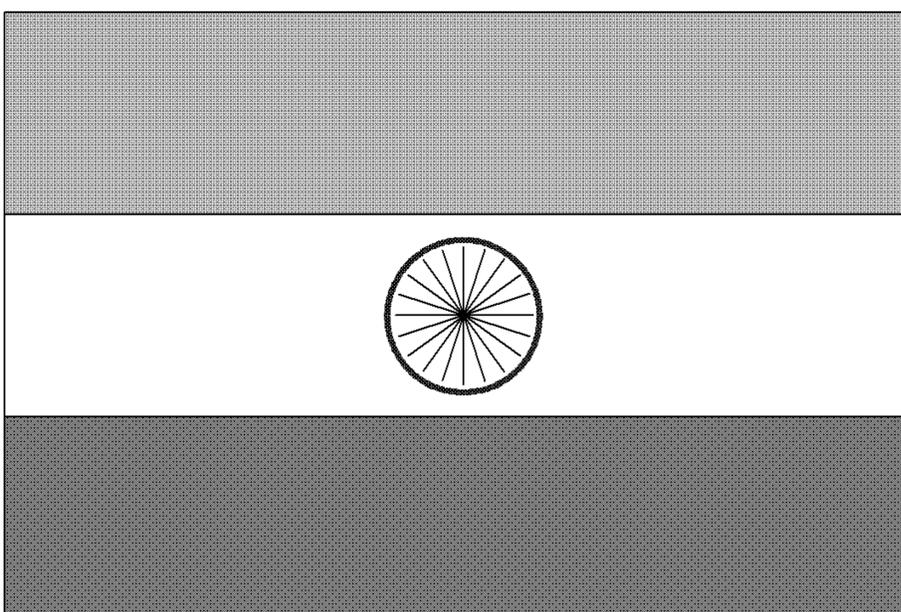
Indian pieces are often largely improvised around a chosen rag (tonality which colour) within the raga structure of the following 4 sections: Alap, Jhor, Jhala and Bandish/ fixed composition material within the performance, which is normally introduced in the beginning.

Artist & album information for this resource:

| Musicians | Title | Album Title and Date |
|--|-----------------------------|---|
| Benjy Wertheimer and Steve Gorn (composed by Steve Gorn) | Rag Desh Parts 1–3 | Priyagitah: The Nightingale – 2004 |
| Saraswati Devi Dhandhada and Heeralal Dhandhada | Raga Desh | Mewar Re Mira – 2006 |
| Chiranji Lal Tanwar | Mhara Janam Maran Ra Saathi | Mewar Ree Mira – Devotional Songs of Mirabai – 2005 |
| Anouskha Shankar (composed by Ravi Shankar) | Raga Desh (Live) | Live at Carnegie Hall – 2005 |

IMPORTANT: S. D. Dhandhada's and C. L. Tanwar's songs are the same piece performed in different styles. The artwork on both album covers and the musical arrangements are also identical but the lyrics are different and the album titles are slightly different.

Country of origin: India



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Geographical information: India is situated in South Asia and is the seventh largest country in the world. It consists of a large land and two groups of islands. It shares its Himalayan border with China, Nepal and Bhutan. Pakistan, Burma and Bangladesh are also neighbouring countries. Australasian countries are The Maldives, Indonesia and Sri Lanka.

Official language of India: Hindi is the main language. However, there are 22 official languages in total. Legislation is written in Hindi and also in English because India once was a British colony. The English is gradually being phased out. The native languages evolved from Indo-Aryan in North India and Dravidian in South India. The holy books of Hinduism are written in Sanskrit, one of the official languages in India today.

Official religion: The ancient religion of Hinduism is the official religion of the majority of Indians. Other religions followed by Indians include Sikhism, Islam, Christianity and Judaism.

Meaning – social, historical and cultural context

Traditional Indian classical music evolved from Hindu worship. Most aspects, including the instruments and system, can be traced back to the religion. The religion also contributed to the way that the music evolved. This is a similar concept to African music and the popular music style of the blues, which had its roots in the African slave trade.

Two classical music traditions evolved in India: the North Indian tradition known as Hindustani and the South Indian tradition known as Carnatic. The Indian classical music tradition was passed on by oral tradition from parents to their children. However, since the mid-20th century, classical music has also been taught in Gharanas, which are schools dedicated to the teaching of classical music. Gharanas have their own styles and interpretation of aspects of music and performance.

Indian classical music is based on ragas, which means 'colouring the mind' and is referred to as the *rasa*. A rag (raag or raga) is a scale which is used to build a mood in the mind of a time of day, season or occasion. Each rag is said to have its own mood. There are parent ragas; each is known as a *that* in Hindustani music and a *mela* in Carnatic music. Over 200+ Hindustani ragas are derived from these. There are even more Carnatic ragas.

Ragas have their roots in antiquity. They are deeply linked to the Hindu religion and date back to 200 BC. They are linked to many legends along with many Indian gods. Ragas were used in both folk and classical music; now they are also used in popular music and instrumental traditions. There are also great scholars in the history of ragas who contributed to its development. Nowadays, Indian classical music is used in Bollywood films, Hindu worship and concerts.

Rag Desh is a Hindustani raga. It is a late night raga and also a monsoon raga. Its mood (*rasa*) is that of romance, longing and devotion. Its parent scale (*that*) is *Asavari*.

Oral Tradition

Indian classical music was traditionally passed on from a Guru (expert teacher) to his disciples (dedicated and totally submissive students). It was in the 19th century that the Gharanas grew in number because of royal patronage. They continued to teach their students with words and through direct demonstration, the Gharana's unique style of Indian classical music. Indian music is not traditionally written down, although Westernised musicians have attempted various forms of notation to help them understand this music better.

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The North Indian Classical Music System

The Hindustani Raga system

The raga system is basically the pitched note system of India. The Indian note system is a similar system to the Western tonic solfah system. The note (*swara*) names are: Sa, Re, Ga, Ma, Pa, Dha, Ni. Each of these notes may be sharp (*tivra*) or flat (*komal*) depending on the rag and versions of the rag. Natural notes are shuddha. The sharps and flats in the sargam are underlined, e.g. C# would be C. Some notes are more important than others. The *sa* is sometimes written in lower case. The higher octave has a dot above the swara and the lower octave has a dot below the swara.

| Sargam | Long name | Solfege equivalent | Fixed |
|------------|---------------|--------------------|-------|
| Sa | Shadaj | <i>doh</i> | |
| <u>Re</u> | Komal Rishab | <i>di</i> | C |
| Re | Rishab | <i>re</i> | |
| <u>Ga</u> | Komal Gandhar | <i>ri</i> | B |
| Ga | Gandhar | <i>mi</i> | |
| Ma | Madhyam | <i>fa</i> | |
| <u>Ma</u> | Tivra Madhyam | <i>fi</i> | F |
| Pa | Pancham | <i>soh</i> | |
| <u>Dha</u> | Komal Dhaiwat | <i>si</i> | G |
| Dha | Dhaiwat | <i>la</i> | |
| <u>Ni</u> | Komal Nishad | <i>li</i> | A |
| Ni | Nishad | <i>ti</i> | |
| Sa | Shadaj | <i>doh</i> | |

In general, ragas are usually created from a parent raga (by some method of classification) and are omitted in various combinations but the 4th (*ma*) or the 5th (*pa*) note must always be present. A raga might be based on a different note from the 12 notes in the octave. *Sa* is as moving scale, melodic minor scale, many ragas have different notes in their ascending (*arohan*) and descending (*avarohan*) forms.

Different ways of classifying ragas

Western musical scales are classified as major, minor, etc. Ragas are also classified in several ways. There are several ways of classifying ragas in general. In the Hindustani system, ragas are classified in the following ways:

The Bhatkhande *thaat* system has identified 10 scales which each rag evolved from. This is a heptatonic (7-note) parent scale or basic template design which is edited to form different ragas.

The Janak-*raga* system classifies ragas by 6 parent ragas for the 6 seasons of the year. These 6 parent ragas combine to form children ragas. In total there are 36 ragas in this system. These 36 ragas are the ragas for the 8 times of the day.

Ragas can be classified by the amount of notes that are in its scale. This is the *Jati* system of classification. There are 3 groups of ragas, i.e. pentatonic (5-note *Odava*) ragas, hexatonic (6-note *Shadja*) ragas, and heptatonic (7-note *Sampoorna*) ragas.

Ragas can also be classified by their starting notes.

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The Carnatic rag system is quite different to the Hindustani system, but many of the concepts are similar. The Carnatic system divided the octave into 16 main notes (*swaras*), which consist of 24 microtones. Parts of the system are labelled differently due to language differences. There are traditionally 16 parent (*melakarta*) rags for each swara with their own usage. The rags that evolved from them (*janya ragas*) evolve with the music. There are 72 parent scales (*melakartas*) built from a 22 part octave of semitones and microtones.

Pakad

The pakad or swarup refers to the stylistic treatment of notes in a raga. Each raga has its own treatment of the notes in it and ragas are identified by their style of note treatment.

The Arrangement in a Raga

Indian classical music has a set arrangement as follows:

- The stringed or woodwind instruments play the melody based on the rag.
- The stringed drone instruments play the drone – which is usually the root and fifth of the scale.
- The tabla or other percussion plays the rhythm (*the tala*).

The Taal system

The taal (Hindustani) or tala (Carnatic) system is much simpler than the raga system. It consists of a set of beats that play the tala rhythms. The components of this system are:

- A tala is a rhythmic cycle consisting of many bars. A common tala cycle is the *teentaal* which has 16 beats, each with 4 beats in them, i.e. 4 + 4 + 4 + 4. There are several other tala rhythms with different names.
- A vibhagas is a group of beats within the tala pattern. Some tala rhythms have vibhagas within their cycle.
- Avartan is a cycle in the tala system.
- The sam is the first beat of the tala rhythm cycle. Hindustani compositions normally start on the sam.
- Matras are the individual beats in the tala.
- Khali is a silent beat that occurs just before the sam. It is usually expressed as a dotted beat.
- Bols are separate rhythm parts that play over the tala to create interesting effects.
- Tan are notes that are played with speed and that create different patterns.
- Theka are mnemonic syllables used to express beats and timbre caused by vibrations of the tabla. Thapiya are the mnemonic symbols used for the pakhawaj. There are many more in Indian classical music. However, only around 10 are actually used regularly.

Below are some common taals:

| Tala | Beats | Overview of the Avartan (full cycle) showing the vibhagas |
|---------|-------|---|
| Dhadra | 6 | 3 + 3 |
| Dhamar | 14 | 5 + 2 + 3 + 4 |
| Ektal | 12 | 2 groups of 6 = 2 + 2 + 2 and 2 + 2 + 2 |
| Jhaptal | 10 | 2 + 3 + 2 + 3 |
| Jhoomra | 14 | 3 + 4 + 3 + 4 |
| Keherwa | 8 | 4 + 4 or 2 + 2 + 2 + 2 |
| Roopak | 7 | 3 + 2 + 2 |
| Tintal | 16 | 4 + 4 + 4 + 4 |

There are many more talas. Also it is recommended that these talas are listened to through videos found via a Google search.

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The Structure of a Raga

Indian classical music has a common structure which is in four sections as follows:

1. Alap – the first section. It is a slow, improvised, ornamented, free time opening preceded by the playing of the raga scale. The instruments present are often wind instruments on the melody, accompanied by the drone instrument. Often also known as a tambura (Carnatic), plays the drone part.
2. Jhor – the second section. It is fairly slow with a regular pulse. It has more of an improvised feel. There is still no percussion instrument in the arrangement but a regular beat is performed.
3. Jhala – the third section. This is the section where there is much virtuosic display. The rhythms are complex and exciting.
4. Gat (bandish if it is a vocal piece) – the final section. This is a pre-composed piece with improvisation to decorate the melody. In a bandish, this section is a song. The tabla is used to play the tala part.

The sections can be presented in three different speeds:

- Adagio / slow tempo – vilambit laya
- Moderato / at a moderate tempo – madhya laya
- Allegro / fast tempo – drut laya

Vocal music often skips the jhor and jhala sections. There are various styles of vocal music that have developed over centuries in Indian classical music history.

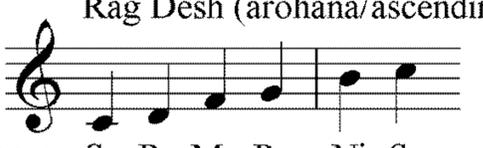
Rag Desh

Rag Desh/Des is a late night raga. Its rasa (*mood colour*) is devotion, romance and the monsoon or rainy season. Its Jati is Sampurna (*7-note scale*) and its thaat (*parent scale*) is Khammaj That.

Rag Desh is often pitched with Sa as a Western D \flat , thus creating a D \flat major and minor scale. This shows that Sa can start on any swara, in a similar way to the Western scales starting on any note. However, Indian ragas are usually illustrated with Sa on the Western C natural.

The pakad or swarup is:

Re, Re, Ma, Pa ascending, followed by Ni, Dha, Pa, Ma, Ga, Re, Ga, Ni, Sa descending. This avarohana is a stylistic feature of music in many ragas, including Rag Desh.

| Rag Desh with Sa on C | |
|---|--|
| <p style="text-align: center;">Khammaj That - Parent scale</p>  <p style="text-align: center;">Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: C D E F G A B\flat C</p> |  <p style="text-align: center;">Sargam: Western:</p> |
| <p style="text-align: center;">Rag Desh (arohana/ascending)</p>  <p style="text-align: center;">Sargam: Sa Re Ma Pa Ni Sa Western: C D F G B C</p> | <p style="text-align: center;">Rag Desh (avarohana)</p>  <p style="text-align: center;">Sargam: Sa Ni Dha Pa Ma Ga Re Ga Ni Sa Western: C B\flat A G F E D C</p> |
| <p style="text-align: center;">Pakad</p>  <p style="text-align: center;">Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni Sa Western: D D F G B\flat A G F E D E B</p> | |

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Overview of Part 2 – Gat 1

The duration of this piece is 4m50s in the Amazon mp3 download version. The tempo is the roopak tala – equivalent to 7/8 in the Western musical scale. The drone begins this section on Sa and Pa, i.e. D and A, since this piece has transposed Rag B fixed they would be C and G. However, it has been transposed to the Western pitch

- The bansuri enters at 0m13s with a fairly florid melody which mellows to a flourish. The timing is free and unmeasured at this point.
- The tabla enters at 0s31m with a florid solo of quick beats and then settles down

The tabla improvises generally around the roopak (rupak) tala whilst maintaining its 3 + 2 + 2 beats.

- The bansuri joins in at 0s42m with a melody to begin the Gat properly. This is on Sa' (A - D') but uses the range from the Pa below middle C to the Re (E) above on a long Pa (D) at 1m14s.
- A second melody begins 1m15s and begins on the same middle D. It behaves and spends time in the lower tessitura to begin with before climbing to an octave at 1m48s.
- The next melody is more fragmented to begin with before continuing in a more regular pattern of the piece. It enters at 1m51s, embellishing around long notes on Sa to begin with and improvising around the lower Sa with ascending and descending flourishes. The bansuri continues to explore the registers of the bansuri while the tabla maintains the tala with embellishments.
- At 3m08s the tabla begins to improvise with more complex rhythms, whilst the bansuri continues to improvise.
- At 3m32s there is a short pause in the music. Then the tabla enters with more complex rhythms and the bansuri enters with more embellished improvisations of fragmented notes. The piece ends at 4m41s when the tabla stops leaving the bansuri to finish off to the drone (4m50s).

Overview of Part 3 – Gat 2

The actual playing time of this piece is 2m57s, which includes the fade out ending in the mp3 download version, but the running time of the track is 3m04s. Gat 2 is in a fast tempo tala, which consists of 2 groups of 6 beats, i.e. 2 + 2 + 2 and 2 + 2 + 2.

- It begins with the drone generator followed by the tabla solo. The tabla solo includes many flourishes.
- At 0m13s the bansuri enters with florid scalar runs, melodic patterns and slides across the range of the instrument.
- There are many tihais throughout this Gat to mark the end of sections. Each tihai contains many melodic ideas which are improvised considerably.
- The tabla stops playing at 2m41s leaving the bansuri to finish off with the drone at 2m50s and the drone fades out to conclude the piece at 2m57s.

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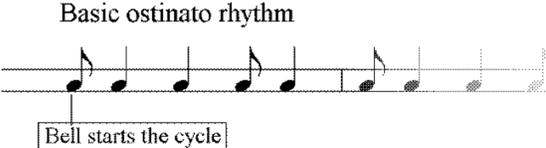
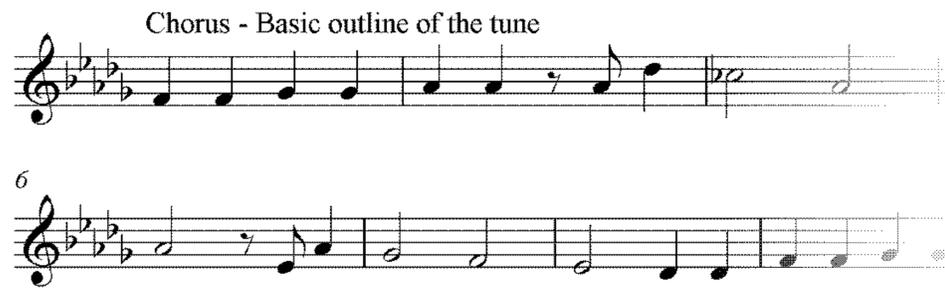
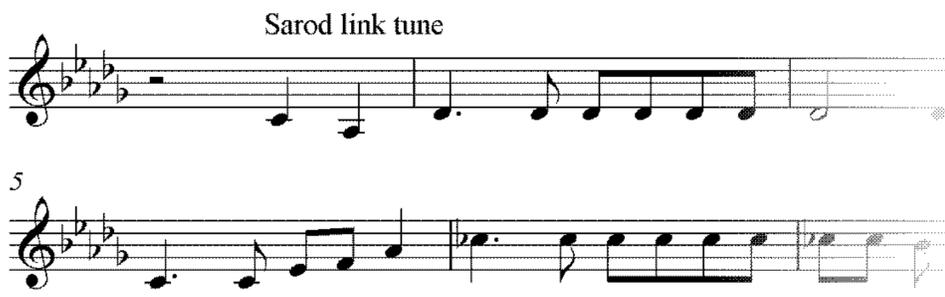
Analysis of Raga Desh from Mewar Re Mira (commentary)

This piece is a devotional song inspired by a woman called Mira. Mira is a 17th cent the court of Mewar. After her husband died, she composed devotional songs to her persecution for this. There are many variations of this story and many other devotional composers that were inspired by these stories.

The Western tonality of this piece is a juxtaposition of D flat major and the mixolydian classical music Rag Desh. The structure consists of an Alap followed by a Bandish with an instance. This strophic verse and chorus song structure is known as a Bhajan. The tabla plays throughout most of the song until verse 4, where a new ostinato rhythm plays and the tabla plays tans.

An Overview of Raga Desh by Saraswati Dhandhada

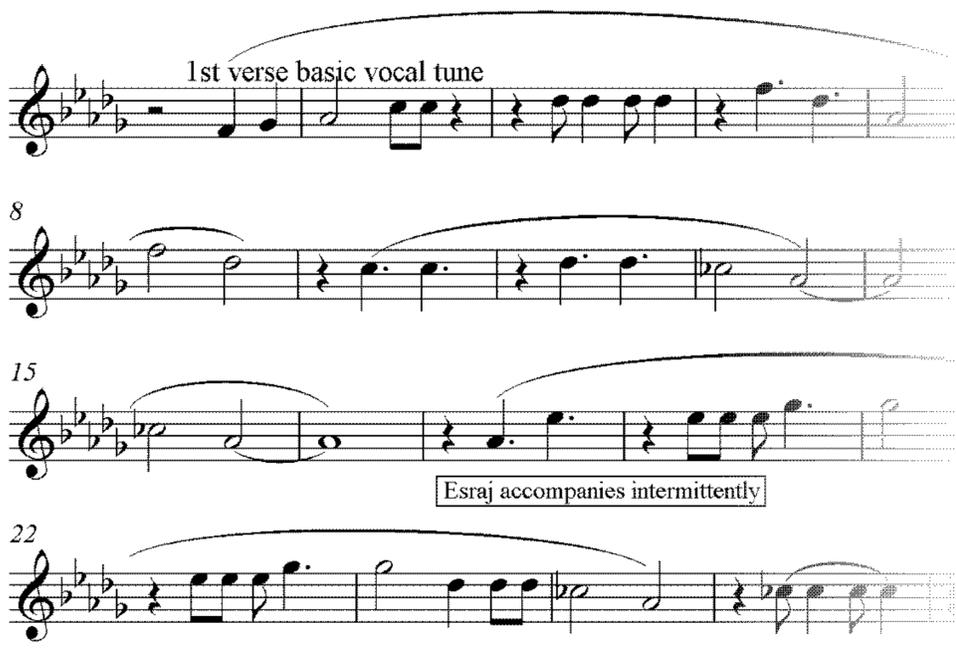
(this is the same piece as Mhara Janam Maran, sung by Chiranji Lal Tanwar)
The analysis below will suffice for both pieces – although it is an analysis of Raga Desh, both pieces are delivered in exactly the same way using the same instruments but

| Musical event | Details of the music |
|---|--|
| The Alap | The drone enters on Sa, Pa, Sa, played by the tampura. The V (D \flat), Ab, Db. The bowed sarod enters and improvises decoratively. It repeats a similar idea an octave higher on treble D \flat . The sarod (Ab). That musical idea is repeated and extended to resolve the improvisation of the chorus tune to come. |
| Bhajan introduction (part of the Alap) | The voice then enters. The singer is Saraswati Devi Dhandhada in a recitative manner. This is a free rhythm version of the first verse. |
| Chorus and beginning of the Bhajan as this is where the tabla enters (0m55s) | <p>The tabla enters with a rhythmic flourish and then the Keharwa cycle divided into 4 + 4 vibhagas (groups). The ostinato rhythm of the small cymbals play on the sam (the first beat of each cycle).</p> <p style="text-align: center;">Basic ostinato rhythm</p>  <p style="text-align: center;">The singer sings the chorus tune</p> <p style="text-align: center;">Chorus - Basic outline of the tune</p>  <p>This is a ternary structured melody where the first 3 bars return to the A structure. This tune is based around the pakad for Rag Desh, disguised by shruti (microtone) slides and ornamentation.</p> |
| Link passage | <p>The plucked sarod plays the link passage melody. Added are the sarangi and the tabla.</p> <p style="text-align: center;">Sarod link tune</p>  <p>This is followed by a short improvisation on the sarangi which moves from middle Sa (C) to resolve on treble Sa (D\flat). The sarangi then plays a short phrase taken from the Alap to rest on middle Sa (D\flat).</p> |

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| | |
|----------------------------|--|
| <p>Verse 1</p> | <p>The singer sings the 2nd verse and is intermittently accompanied by the tabla.</p> <p>The rhythms are quite free, and the shruti slides on many long notes. The tabla does not assign a definitive pitch. Therefore, some notes are given as approximate. The transcribed score gives the basic vocal tune.</p>  <p>Most musical phrases are repeated to a structure of A A1, B B1.</p> |
| <p>Chorus</p> | <p>The vocal tune is largely the same. However, the tabla diverges from the ostinato rhythm, playing quicker and more improvised rhythmic flourishes.</p> |
| <p>Link passage</p> | <p>The tabla reverts back to the ostinato rhythm. The sarangi descends to the original link tune, which is disguised at a higher tessitura with a different rhythm to make it more idiomatic for the sarangi. This is followed by a sarangi solo snippet that hints at the previous link tune.</p> |
| <p>Verse 2</p> | <p>The tabla begins with a tan before reverting to the ostinato. The singer sings the first verse with variations and different words. The sarangi and tabla interject.</p> |
| <p>Chorus</p> | <p>The vocal part is the same. The tabla plays more rapid rhythmic patterns.</p> |
| <p>Link</p> | <p>The tabla reverts to the ostinato rhythm again. The plucked sarod plays the original link tune, followed by the sarangi with a short improvisation.</p> |
| <p>Verse 3</p> | <p>A similar tune to the previous verses is used with variations and occasional interjections from the sarangi. The tabla continues with the ostinato rhythm and occasional flourishes.</p> |
| <p>Chorus</p> | <p>The vocal part is the same. Even more complex tabla rhythmic patterns are used.</p> |
| <p>Link</p> | <p>The tabla reverts back to the ostinato. A solo plucked sarod plays the original link variations.</p> |
| <p>Verse 4</p> | <p>This is a similar tune to the other verses with variations and occasional interjections from the sarangi. The ostinato rhythm continues on the sarod on a D\flat. The sarod continues this until the end of the phrase. The tabla changes rhythm near the end of the verse to playing with an <i>vibhaga</i>, to create a pattern of 2 + 2 + 2 + 2. This is continued until the end of the verse. The tabla changes rhythm when the cymbals change to playing <i>chimes</i>. The combination of these rhythms builds a climax to the song.</p> |
| <p>Chorus</p> | <p>The vocal part is the same. The tabla plays more rapid rhythmic patterns. The sarangi plucks the original ostinato rhythm on Sa. The chimes continue with the <i>vibhaga</i> rhythm.</p> |
| <p>Coda</p> | <p>The singer sings <i>arh</i> throughout this section. The ostinato rhythm continues on the sarod on a D\flat. The chimes continue with its rhythm from verse 4.</p> |

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Analysis of Raga Desh (Live) by Anoushka Shankar (cont)

The Western tonality of this piece is a juxtaposition of D flat major and the mixolydian mode. The Raga Desh transposed to D \flat .

Rag Desh (arohana/ascending)

Sargam: Sa Re Ma Pa Ni Sa
Western: D \flat E \flat G \flat A \flat B \flat C D \flat

Rag Desh (avarohana/descending)

Sargam: Sa Ni Dha Ni Pa Ma Re Sa
Western: D \flat C B \flat A \flat G \flat F E \flat

Overview of the Alap

The duration of the Alap is from 0m0s to 0m55s. This is traditionally an unmetered and this Alap follows this convention. The sitar begins with a drone on Sa and Pa and the tabla begins with a flourish which introduces the notes of the raga scale. This is a traditional Indian music. The melody then progresses to improvise against the drone. It plays mainly in the middle C register and is frequently punctuated by intermittent high pitched Sa (D \flat ').

Overview of Gat 1

The duration of the first Gat is from 0m56s to 9m27s and therefore is the main section. It is in a medium tempo and in the jhaptal tala – a 10 beat tala with beats that are divided into 2 and 3.

- The tabla joins in at 0m58s with an embellished version of the jhaptal tala. The sitar plays an ornamented melody which features meends (bends). The section ends with a tihai on middle C as Sa' repeated three times with rests between.
- The next section immediately flows on and dwells mainly in the higher tessitura. It begins in the middle C register to end the section on a tihai on middle Sa instead beginning on middle C to be a feature.
- The next section immediately follows. This section introduces the main melodic idea which is extended with new ideas each time:

After three such presentations of this melodic idea, a descending sequential melodic idea is introduced, a more elaborate new tihai idea:

- At 3m04s the main melodic idea is used for a similar section. This section also introduces a new idea:

in a loose binary presentation – A B tihai A B tihai A.

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- At 3m55s the sitar begins to improvise in chand. The prominent accents group beats. This rhythmic grouping is featured in this section. This section is still b which alternates with the improvised chand passages. The short motif tihai follow the main melodic idea.
- At 5m02s the sitar chand rhythm is diminished to a quicker group of 4 notes featured rhythm for the improvised passages. This rhythm alternates with th main melodic idea still alternates with the chand passages. The sitar uses all extremely high notes.
- Gat 1 ends with a discernable pause on the tabla and sitar (but not the drom)

Overview of Gat 2

The duration of the second Gat is from 9m27s to 11m18s (but the track time of 11: includes applause and an announcement). It is of a faster tempo than the previous 16 beat tala with beats that are divided up as 4 + 4 + 4 + 4.

- The rapid rhythm of 4 notes per beat continues on the sitar against the drom rapid beats. The music is very busy and florid and explores the extreme pitch
- The final part of the second Gat begins at 10m10s, and in this section the sita strumming technique known as jhalla. Meanwhile the melody becomes simp florid rhythms. This leads into a call and response section where the sitar an rhythms and simpler rhythms. The music ends with a tihai.

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Pedagogical Approaches to Teaching *Rag Desh*

Knowledge

Candidates learn about musical devices better if they are consolidating their knowledge. Musical devices need to be heard, played, seen written down and identified with the sound so that there is a sound to the term in the candidate's mind.

Skills focus

Skills that may be developed by this topic are improvisation and aural skills.

Resources

As most establishments do not have the budget to purchase sitars, sarangis, sarodis and other Indian classical music instruments, the following alternatives will suffice: electric acoustic guitar, flute, recorder, oboe, and other similar instruments. (*Brass and electric instruments are not to be used in this task because the timbre contradicts with the rasa/mood*).

A large supplier of authentic Indian musical instruments is Bina® Musical Stores (www.bina.co.uk).

Performing

Candidates may also choose to perform an Alap as their exam solo improvised performance. A group of two or three candidates in total. It would not suit an ensemble because the sounds other than the drone accompaniment. Thus this is very much an accompaniment. Instruments that play antiphonally are not performing simultaneously at any time. For exam purposes would be a specification breach and may incur a penalty of zero marks. Not suitable for an ensemble performance because there are tabla rhythms and a tabla played simultaneously with the main melodic instrument. Chords would not be used because it is linear and never uses chordal harmony.

Differentiation

Below is what candidates can achieve while improvising after some practice:

- Most candidates can respond with simple varied and ornamented imitation (B–C grade).
- More able candidates can also vary the tessitura of previous material to extend it. They can also add more elaborate flourishes according to ability. They would add ornaments (A–A* grade).
- Candidates with special educational needs could hold the drone notes down. This would not be a valid performance for any candidate to enter GCSE Music with, as it is not a skill to get a grade. However, it is a good social and support role that some candidates can play.

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Rag Desh Improvisation Task

Teacher's Guide

Task

This task would be better to use during the fourth to sixth lesson, because candidates grasp of the concepts in Indian music, have their ear tuned to this topic and have a reasonable confidence.

The aim of the task is for candidates to create an Alap. Candidates should take it in pakad notes over a constant drone. During their improvisation, candidates should:

- imitate previous material used by other candidates in an antiphonal style
- vary previously heard ideas with ornamentation
- use portamento from Ni to Pa, i.e. B flat to G, to imitate the typical shruti slide

Suggested execution of the task

1. Sit in a large circle with instruments to hand, so that candidates can learn from each other's performance technique.
2. Programme electronic keyboards to orchestral strings. Candidates can hold throughout the performance.

| | |
|--|---|
| <p>Drone</p>  | <p>Pakad</p>  |
| <p>Sargam: Sa Pa Sa Western: C G C</p> | <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Western: D D F G Bb A G F E</p> |

3. Everyone plays through the pakad a few times to become familiar with the sequence.
4. The teacher plays an improvised snippet from the pakad and candidates take an improvised snippet from the pakad above. They should ornament the notes, with slides and pitch bends and keep the timing free.
5. A worksheet is provided for guidance.

Teachers may need to adjust the activity to suit their own department's setting.

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RAG DESH IMPROVISATION WORKSHEET

Set the electronic keyboard to orchestral strings or a sitar. Hold the notes below dr

Drone

Sargam: Sa Pa Sa
Western: C G C

Play the pakad through 4 times to get familiar with it. This is the stimulus for your i

Pakad

Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni Sa Sa Ni

In a slow, free, meandering style

Teacher

E D E G F E E B C
Ga Re Ga Pa Ma Ga Ga Ni Sa

Candidate

B^b G B C
Ni Pa Ni Sa

Apply shruti slides and or

Teacher

F E D B C F B
Ma Ga Re Ni Sa Ma Ni

Candidate

F E D B^b G
Ma Ga Re Ni Pa

Teacher

Back to the very beginning
Four new candidates improvise with the given material, or invent their own

Candidate

G B C
Pa Ni Sa

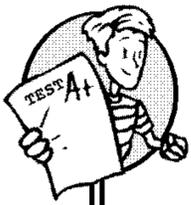
Candidates may now get into groups and devise a group performance based on the things:

- Call and response and imitation
- Ornamentation, such as trills, turns and mordents, applied in a meandering style
- Portamento and shruti (microtone) slides

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Going for an A

Performing

This is an activity that can allow serious, virtuosic candidates to show the free metre will allow the candidate to demonstrate their skill to the highest

- the exploitation of the resource, by using a wide range of at least two
- using a lot of dynamic contrast and shaping to create a very expressive performance
- performing with flair and imagination, ornamented and virtuosic passages
- performing with a good tone on their instrument



Going for an A

Composing

For candidates who lack the skill or resources to perform a virtuosic Alap, technology may be the solution. Sibelius and Cubase software now have instruments that may be used to replace the acoustic sounds.

Compositions must not be an improvisation. Therefore a Gat section is the only option for a composition in this area of study. A short Alap, jhor and jhala should be used. Alternatively a short Alap and then a Gat might be the only sections used. Candidates should label the sections quite clearly in the score and include a sentence to state that any sections that are intentionally missing to avoid lengthy improvised material within the Gat.

Compositions would need to display the following:

- A balanced and proportionate structure which uses link passages between sections within the Gat
- Well constructed melodies with phrases that resolve on Sa, Pa or Re
- A tala that fits with the melody, and includes effective syncopated rhythms and percussion instrument
- Development of musical ideas using antiphony, imitation, variation, or contrast and if possible microtone slides
- The instruments or resource must be exploited to show their potential
- Dynamics must be used to shape all parts of the melody throughout the composition

Centres are advised to allow candidates to use a variety of Sa so that all members of their cohort don't sound similar.

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Unit 2: Composing Music

Analysis of *Priyagitah* by Benjy Wertheimer and Steve Go (based on the composition content guide)

Use and development of ideas

The development of ideas in *Priyagitah* is quite simple. There are a few compositional devices these are imitation, call and response, improvisation, ornamentation and variation. The Alap is based on aspects of the pakad from Sa (D) to Pa (A). It is played by the tabla and the bansuri. The bansuri plays the phrase as a variation using ornamentation. Without the ornaments, it would be an imitation of the tabla. The improvisation aspect is the way that the ornamentation and variation is applied to the material. The frequency of the call and response increases as the phrases become more ornate. The phrases evolve into higher pitched phrases but follow the same shape throughout the Alap. The similarity between the call and response material also results in a very imitative effect overall for most of the responses but each instrument responds in its own way.

Part 2 and part 3 use the tabla and bansuri. The ideas continue to develop but in a more improvised way. The melodies are not as dependent on the pakad but are more about rhythmic development. Rhythmic development is more about displaying rhythmic complexity.

Exploitation of the medium

During the Alap, both the bansuri and the esraj explore the middle, higher and then lower registers of the instrument in that order. The upper registers explore the use of the avarohana (ascending) and the C natural is quite pronounced at this stage.

During the Gats, the bansuri is more concerned about showing off the timbres of the instrument by improvising in them all. It exploits the range from the A below middle C to the G above almost two octaves.

The tabla uses two talas – the roopak tala (equivalent to 7/8) and the ektal tala (equivalent to 10/8). These are difficult metres to maintain as they are irregular combinations of 3s, 2s and 6s. The tabla demonstrates impressive timing skills. The tabla also demonstrates the ability to improvise with complex and challenging metres/talas.

Structure and form

The overall structure of the Alap is basically call and response and variations on established phrases. The structures of the Gats are continually evolving melodies over a repeated rhythmic pattern.

Accompaniment

The accompaniment is a tampura generator which plays all the way through the thaat. It plays Pa, Sa'.

Texture

The texture is quite thin as there is no harmony in Indian classical music. In the Alap, there are two melodies playing one after the other. Parts 2 & 3 (Gats 1 & 2) have a slightly thicker texture with the tabla which plays throughout with the drone while the bansuri plays its melodies.

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Tempo and rhythms

- The tempo of the Alap is vilabit (slow), the music is unmetred and the rhythm is free and improvised.
- The tempo of Gat 1 is slow but regular to the roopak tala of 7 beats, i.e. 3 + 2 + 2 and embellished.
- The tempo of the second Gat is fast and regular to the ektal tala of 12 beats, 2 + 2 + 2. The rhythms are complex, quick beats and syncopated. There are many and consist of very quick rhythms.

Dynamic contrast

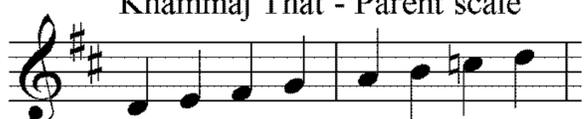
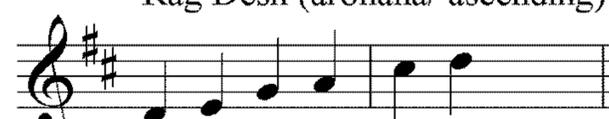
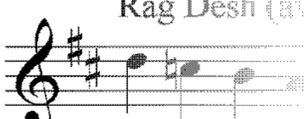
There are no extreme dynamic contrasts. However, each phrase is expressed with dynamics that communicate longing and yearning in keeping with the rasa (the mood). The dynamics are used at the end of part three to aid the fade out ending.

Instrumentation and technique

The bansuri is a wooden ancient flute without keys (although metal flutes may be used). The esraj is bowed and an acoustic tampura would be plucked. Often tampura gets replaced by modern settings like in this piece. These are electronic devices that are tuned to the notes of the music and left to play in the background. The tabla is one of the most common and important instruments in Indian classical music. It consists of a medium-sized drum and a smaller one. It is played with both hands and uses a combination of finger patterns and occasionally the flat of the hand to play the notes of the drum.

Scale and tonality

The rags are conventionally written with Sa on C. However, this piece has Sa on D as shown below.

| Rag Desh scores with Sa on D | |
|---|---|
| <p>Khammaj That - Parent scale</p>  <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: D E F# G A B C D (mixolydian mode)</p> |  <p>Sargam Western</p> |
| <p>Rag Desh (arohana/ ascending)</p>  <p>Sargam: Sa Re Ma Pa Ni Sa Western: D E G A C# D</p> | <p>Rag Desh (avahana/ descending)</p>  <p>Sargam: Sa Ni Dha Pa Western: D C B A</p> |
| <p>Pakad</p>  <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni Western: E E G A C B A G F# E F# C</p> | |

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Analysis of *Raga Desh* from *Mewar Re Mira* (based on the composition content guide)

Use and Development of ideas

Repetition with variation is the most common compositional device used in Mewar. shruti slides are usually used to vary the repetition of a musical phrase in this piece.

Ostinato rhythms and improvisation are used throughout the piece.

Exploitation of the medium

All chordophones other than the tampura use their low, middle and higher pitches. The sarod plays a tune and occasionally a drone ostinato rhythm.

Structure and form

The overall piece is in two sections: Alap as an introduction and then the bandish. The bandish consists of an introduction, then repeated chorus verse, link passage structure for 4 verses. Each verse includes a variety of ornamentation and applications of shruti slides. However, the vocal melody of the bandish is different and the sarod drone is absent. The chorus is in ternary form initially A A1, B B1, C C1, D in structure but does vary in later presentations.

Accompaniment

The accompaniment is simple. It is the typical Indian classical music format of a drum and cymbals on the tabla. The small cymbals play on the first beat of the cycle. Occasionally there is a drone in the verses and the sarangi intermittently joins the voice in the 2nd half of the piece.

Texture

The texture is delicate and light because Indian classical music does not use chords.

Tempo and rhythms

The tempo is madhya laya (moderato). The piece uses the Keherwa tal. This is an 8/4 + 4 vibhagas (groups). The ostinato rhythm is played by the tabla for most verses. However, the tabla improvises with flourishes and tans in the choruses and during



The cymbals play on the sam (the first beat of each cycle) but changes rhythm next to the tabla. The tabla plays on every beat with an accent on beats 1 and 3 in each vibhaga.

Dynamic contrast

The dynamics do not have much contrast throughout this piece but there is natural dynamics played.

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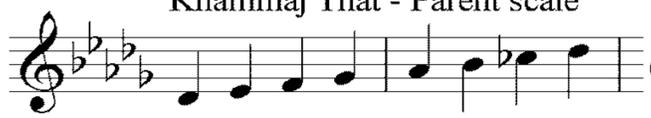
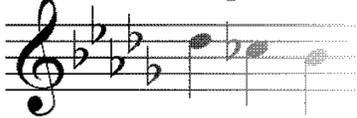


Instrumentation and technique

The sarod is plucked for the solo melodies during the link passages and plays a drop when it alternates with the sarangi on the link passages, so that if the sarod plays the melody the sarangi does the short improvisatory passage to round off this section, and visa versa. The sarod also uses a lot of shruti slides and ornamentation to mimic the human voice, sarod and sarangi.

Melodies and tonality

The tonality juxtaposes between the mixolydian scale on D \flat and the D \flat major. It is:

| Rag Desh with Sa on D \flat | |
|---|--|
| <p>Khammaj That - Parent scale</p>  <p>(mixolydian mode)</p> <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: D\flat E\flat F G\flat A\flat B\flat C\flat D\flat</p> |  <p>Sa D\flat</p> |
| <p>Rag Desh (arohana/ ascending)</p>  <p>Sargam: Sa Re Ma Pa Ni Sa Western: D\flat E\flat G\flat A\flat C D\flat</p> | <p>Rag Desh (avahana/ descending)</p>  <p>Sargam: Sa Ni Dha Pa Ma Ga Re Ga Ma Western: D\flat C\flat B\flat A\flat G\flat F E\flat D\flat</p> |
| <p>Pakad</p>  <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ma Western: E\flat E\flat G\flat A\flat C\flat B\flat A\flat G\flat F E\flat F C\flat</p> | |

Lyrics

The lyrics are inspired by a lady called Mira who married into the court of Mewar. She dedicated her life to her god and suffered much oppression from her in-laws because of this topic.

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Analysis of *Raga Desh (Live)* by Anoushka Shankar (based on the composition content guide)

Use and development of ideas

There is a main tune which is used in the Gats. There are also a couple of motifs that are used in the tihais. These ideas are extended by improvisations rather than manipulated.

Exploitation of the medium

The sitar part uses the full pitch range of the instrument, including the extremities, techniques including jhalla and a variety of chands. The sitar also plays the drone part which is a true virtuosic world-class sitar playing.

Structure and form

The overall structure of this piece is Alap, Gat 1 and Gat 2.

Accompaniment

The accompaniment was the drone and tabla rhythms. For most of the piece the drone is given notes of Sa, Pa & Sa'. However, in the last part of Gat 2 the drone is given a rhythmic pattern called Jhalla. The tabla plays embellished tala rhythms and imitates the chand rhythms in the piece with the sitar's rhythmic tunes.

Texture

The texture is fairly thin as there are only two instruments – sitar and tabla. However, the texture becomes thicker by the constant drone and then the strummed drone, with rapid rhythms both on the first and second Gat.

Tempo and rhythms

The tempo and metre are undoubtedly very interesting in this piece because of the free time because this is the convention in an Alap. Gat 1 is in Jhaptal tala which is 10 beats time. This is a very rare time signature in Western music and is very difficult to maintain because it is not natural. It is even more difficult to improvise and play complex rhythms in this tala. Gat 2 is in Tintal tala, which is equivalent to common time. This is the most common time signature in Western music and is the most challenging in this piece because they are often quite quick, especially the chand rhythms.

Dynamic contrast

Other than natural dynamic shaping, there is not much attention given to dynamic contrast in this piece.

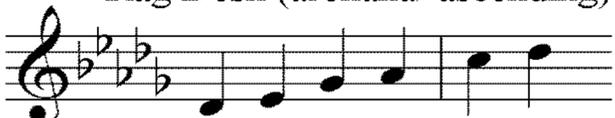
Instrumentation and technique

A variety of complicated fingering techniques are used for the tabla to produce the complex rhythms that it constantly plays in the Gats. The sitar plays the roles of drone and melody and the jhalla strums as additional playing techniques, thus displaying a variety of playing techniques.

Melodies and tonality

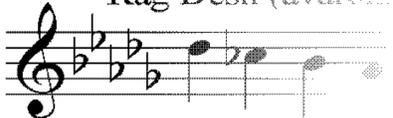
This piece uses Rag Desh with Sa transposed to a Western music D \flat .

Rag Desh (arohana/ ascending)



Sargam: Sa Re Ma Pa Ni Sa
Western: D \flat E \flat G \flat A \flat C D \flat

Rag Desh (avarohana/ descending)



Sargam: Sa Ni Dha Pa Dha Ni Sa
Western: D \flat C \flat B \flat A \flat G \flat F \flat

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COMPOSING TASK FOR ALAP AND GAT USING M

Notating an Indian classical music piece can be very challenging by ear. This composition task is aimed at notating the music as part of the composing process. It can be rehearsed afterwards. Compose your piece by following the instructions from

| STEPS TO FOLLOW | TREATMENT OF IDEAS | |
|--|--|---|
| 1. Create 4 tracks in your music sequencing software | Assign the track names in the following order: 1. Esraj or violin 2. Sarod or guitar 3. Tabla or bongo drum 4. Tampusra/Tambura or orchestral strings | St |
| 2. Create the drone on track 4 – the tampusra part | Use Sa, Pa, Sa (1 st , 5 th and 8 th notes of a mixolydian scale) Score this as a chord so that all the notes play at the same time. | Ap us St |
| 3. Create the rhythm part from bar 9 on track 3 – the tabla part. (The first 8 bars are for the Alap). | Score or step write in the common rhythm pattern for the keherwa tal below on the tabla track. <div style="text-align: center;"> <p>Basic ostinato rhythm</p> </div> | Ap to or fu |
| 4. Create the chorus (bars 9–16) | Create 2 tunes of 4 bars each by improvising around the notes of the pakad in C, or D. Use medium to low pitched notes. The sarod on track 2 can play the first 4 bars and the esraj on track 1 can play the 2 nd 4 bars. | Pr 1 fr C b 7 ar w |
| 5. Create the Alap (bars 1–8) | Use the same tune as the chorus but slow the tempo down to adagio and add mordents, trills. Use portamento (slides) to join up leaps. | C to th 1- |
| 6. Create the verse (bars 17–24) | Use the Rag Desh scale for the pakad that you have used for the chorus and Alap tune. Improvise with the notes to create an 8 bar tune. Repeat ideas within this tune to make up the 8 bars. | Cr it 6F |
| 7. Develop the rhythm during the verses | Add flourishes and syncopation to the tabla part. Ensure that the first beat of every other bar is on the beat, as this represents the sam (first beat of the cycle) of the keherwa tal. | U- se th or |
| 8. Develop the verses | Vary the tune of the 2 nd , 3 rd and 4 th verse by changing some of the actual notes, rhythms and instruments. Aim to make the verses variations of verse 1 | U: te as pe st |
| 9. Create the Coda (bars 81–88). | Vary the chorus tune by adding ornaments and changing the notes and rhythms. Keep the structure. | U- te as pe st |

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Examples of syncopated rhythms with semiquaver runs

| Rag Desh with Sa on C | |
|---|---|
| <p style="text-align: center;">Khammaj That - Parent scale</p> <p style="text-align: right;">(mixolydian mode)</p> <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: C D E F G A B^b C</p> | <p>Sargam: Western:</p> |
| <p style="text-align: center;">Rag Desh (arohana/ ascending)</p> <p>Sargam: Sa Re Ma Pa Ni Sa Western: C D F G B C</p> | <p style="text-align: center;">Rag Desh</p> <p>Sargam: Sa Ni Dha Pa Ma Ga Re Ga Ni Western: C B^b A G F E D E B</p> |
| <p style="text-align: center;">Pakad</p> <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni Western: D D F G B^b A G F E D E B</p> | |

| Rag Desh with Sa on D | |
|---|--|
| <p style="text-align: center;">Khammaj That - Parent scale</p> <p style="text-align: right;">(mixolydian mode)</p> <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: D E F[#] G A B C D</p> | <p>Sargam: Western:</p> |
| <p style="text-align: center;">Rag Desh (arohana/ ascending)</p> <p>Sargam: Sa Re Ma Pa Ni Sa Western: D E G A C[#] D</p> | <p style="text-align: center;">Rag Desh (av)</p> <p>Sargam: Sa Ni Dha Pa Ma Ga Re Ga Ni Western: D C B A G F[#] E F[#]</p> |
| <p style="text-align: center;">Pakad</p> <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni Western: E E G A C B A G F[#] E F[#]</p> | |

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Unit 3: Listening and Appraising

Analysis of *Priyagitah* by Benjy Wertheimer and Steve Go (based on the detailed Listening and Appraising unit con

Musical Element

- **Pitch** – Rag Desh on D – Western mixolydian on D juxtaposed with D major. rules are observed, i.e. the rising scale uses C# to D, but the descending scale
- **Duration** – Notes are long and pauses are frequent in the Alap. Notes are q
- **Dynamics** – Phrases are delivered with a lot of natural crescendo and diminuendo in the direction of the phrases. Dynamics often increase as the pitch gets higher and lower.
- **Tempo** – The tempo is slow throughout the Alap and Gat 1, and fast for Gat 2. Alap, in roopak tala for Gat 1 and ektal tala for Gat 2.
- **Timbre** – The timbre is a shimmering drone with lyrical bansuri, yearning violin and scurrying percussive sounds on the tabla.
- **Texture** – Light and delicate texture.
- **Structure** – Call and response variation for the Alap and evolving melodies and drone for the Gats.

Instrumentation

- The tampura (Hindustani) or tambura (Carnatic) plays the drone. This is a chordophone.
- The bansuri (bamboo flute) leads the tune. This is an aerophone.
- The esraj improvises with ornamented and varied echoes during the Alap on the drone.
- The tabla maintains the roopak and ektal talas and improvises and embellishes rhythmic patterns. This is a membranophone.

Key Musical Features

- The notes of the pakad and the slow opening musical idea are disguised in variations of the Alap. There are tabla patterns and melodic runs in the Gats.

Musical and Melodic Devices

- Aspects of the pakad (swarup) are disguised in the tunes. Improvisations use the drone Pa.

Rhythmic Devices

- There is no regular metre in the Alap. The time is deliberately free as this is traditional Indian classical music.
- Gat 1 uses the roopak tala of 7 beats divided up as 3 + 2 + 2. Gat 2 uses the ektal tala of 5 beats up as 2 + 2 + 2 & 2 + 2 + 2. Rhythmic improvisation, embellishment and syncopation are used.

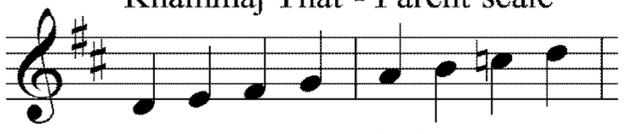
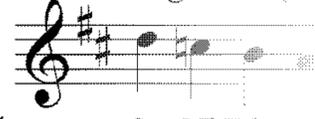
Scale and Tonality

- The tonality is Rag Desh. This is a pentatonic major scale ascending and a minor scale descending. The piece has Sa on D. The transposed notation is below.

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| Rag Desh with Sa on D | |
|---|---|
| <p>Khammaj That - Parent scale</p>  <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: D E F#G A B C D (mixolydian mode)</p> |  <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: D E F#G A B C D</p> |
| <p>Rag Desh (arohana/ ascending)</p>  <p>Sargam: Sa Re Ma Pa Ni Sa Western: D E G A C# D</p> | <p>Rag Desh (avarohana/ descending)</p>  <p>Sargam: Sa Ni Dha Pa Ma Ga Re Ga Ma Pa Dha Ni Sa Western: D C B A G F# E D</p> |
| <p>Pakad</p>  <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ma Pa Dha Ni Sa Western: E E G A C B A G F# E D C</p> | |

The Context of Priyagitah

This piece was not composed in a traditional setting, but rather as a pastiche piece by Western musicians who have studied Indian classical music.

Conventions of Priyagitah

Priyagitah means 'nightingale' and infers in textbook fashion that this piece is composed for night performances. However, the Alap has been used on album compilations for meditation, which is conventionally done in the morning rather than at night.

Usually the Alap is improvised and the Gat is pre-composed. In this case the Alap is pre-composed and the Gats are more improvisory in nature.

Sharing Opinions

Priyagitah is composed in Rag Desh which is a night raga and is also a rainy season raga, played at these times and used for devotional Hindu worship or courtly love. However, as it was composed and performed by Western musicians so is marketed for wider general appeal as 'new age music' rather than 'world music'.

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Analysis of *Raga Desh* from Mewar Re Mira

(based on the detailed Listening and Appraising unit content)

Musical Element

- **Pitch** – Rag Desh and stylistic featured use of shruti (microtone) slides
- **Duration** – Keherwa tal
- **Dynamics** – Natural shaping of melodies only and no real contrast
- **Tempo** – moderately fast
- **Timbre** – Chordophones, percussive tabla and tingly cymbal sounds with slight
- **Texture** – Delicate and light due to the absence of harmony.
- **Structure** – Alap and then strophic song. The chorus melody is ternary and b passages are similar but varied each time they occur. The verses are varied b structure of repeated phrases of A A1, B B1, C C1, D

Instrumentation

- Tampura drone, sarod and sarangi solos and accompaniment, male tenor voice. tabla and small cymbals are the percussion used.

Key Musical Features

- Shruti slides and much ornamentation are the stylistic features of this piece.

Musical and Melodic Devices

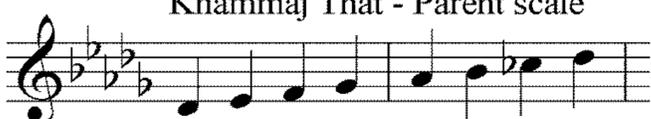
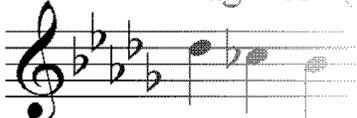
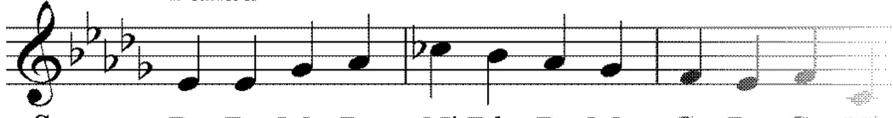
- The opening melody of the chorus is the main melodic idea which binds the rhythm as the Alap and is based on the pakad. It then becomes the chorus.

Rhythmic Devices

- The ostinato rhythm is played by the tabla for most of the song but when the flourishes (tans), the sarod occasionally takes over with the ostinato rhythm.

Tonality

- Rag Desh – a cross between the mixolydian and major scale on D \flat .

| Rag Desh with Sa on D \flat | |
|--|---|
| <p>Khammaj That - Parent scale (mixolydian mode)</p>  <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa Western: D\flat E\flat F G\flat A\flat B\flat C\flat D\flat</p> |  <p>Sa</p> |
| <p>Rag Desh (arohana/ ascending)</p>  <p>Sargam: Sa Re Ma Pa Ni Sa Western: D\flat E\flat G\flat A\flat C D\flat</p> | <p>Rag Desh (avahana/ descending)</p>  <p>Sargam: Sa Ni Dha Ma Pa Ga Re Ga Ni Western: D\flat C\flat E\flat F G\flat A\flat B\flat C\flat</p> |
| <p>Pakad</p>  <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni Western: E\flat E\flat G\flat A\flat C\flat B\flat A\flat G\flat F E\flat F C\flat</p> | |

The Context of the Music

- This is a devotional song

Conventions of Music in India

- Rag Desh is a late night time raga and a monsoon (rainy season) raga. Its raga is associated with romance and longing. It is often used for devotional songs.

Analysis of *Raga Desh (Live)* by Anoushka Shankar

(based on the detailed Listening and Appraising unit content)

Musical Element

- **Pitch** – Extreme range used from extremely high to the lower register.
- **Duration** – The chand uses quick rhythms equivalent to demisemiquavers. The eighth note is the basic rhythm note in this piece. The Jhaptal tala (10 beat tala) is used for Gat 1 and for Gat 2. The jhalla rhythmic strums are used in the latter part of the second Gat.
- **Dynamics** – Dynamics were naturally shaped. There is no real focus on dynamics.
- **Tempo** – The tempo of the Alap is free, the first Gat is performed at a medium tempo, the second is quicker than the first one.
- **Timbre** – The timbres are strings and then the Gats also include the percussive tabla.
- **Texture** – The texture is thin due to only two instruments being present.
- **Structure** – The structure of the piece overall is Alap, Gat 1 with a main melodic idea, and then Gat 2, which featured on the florid rhythms introduced in the first Gat.

Instrumentation

- Tabla and Sitar

Key Musical Features

- Meend slides, rapid chand rhythms, a main melodic idea that keeps coming back.

Musical and Melodic Devices

- The tihai is used to mark the ends of sections. This is a device which involves a phrase which is played three times consecutively, with rests between each playing.
- The jhalla rhythmic strums is a device used between the sitar and tabla mid way through Gat 2.
- The use of the jhalla throughout most of Gat 2 brings unity to this section.

Rhythmic Devices

- Syncopation is used in the second Gat. Tintal and Jhaptal talas are used. The use of the jhalla is a rhythmic embellishment of the talas played.

Tonality

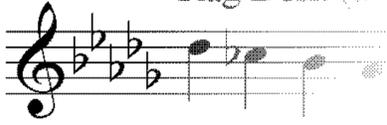
- This piece is in Rag Desh with Sa transposed to a Western D \flat .

Rag Desh (arohana/ ascending)



Sargam: Sa Re Ma Pa Ni Sa
Western: D \flat E \flat G \flat A \flat C D \flat

Rag Desh (avartana/ descending)



Sargam: Sa Ni Dha Pa Ma Ga Re Sa
Western: D \flat C \flat B \flat A \flat G \flat F \flat

The Context of the Music

- This piece was composed by Ravi Shankar. His daughter, Anoushka Shankar, performed it at the Royal Albert Hall, one of the world's most prestigious concert venues. This live performance was recorded for educational and entertainment purposes. The education aspect is in line with the purpose of the piece, which is often used by Westerners and listen to this piece as easy listening, in the same way as popular music is used.

Conventions in Indian Classical Music

- Traditional usage of Rag Desh pieces as night or monsoon ragas is not observed. It is often used as entertainment music in the same way as popular music is used.

Sharing Opinions

- This music is not used for traditional Hindu worship or traditional observance. It is often used by ethnomusicologists and musicologists, as well as keen Indian classical music enthusiasts, with appreciation.

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Practice Questions: Area of Study

Section A

Priyagitah by Benjy Wertheimer and Steve Gorn

1. Listen to *Priyagitah* by Benjy Wertheimer and Steve Gorn

a. Name the composer of this piece _____

b. Name **two** possible instruments heard in *Priyagitah*

(i) _____ (ii) _____

c. Circle the music vocabulary that best describes the musical device used in the melody during the Alap:

drone

ostinato

homophony

and

d. Briefly describe, using correct music vocabulary, three compositional elements of the piece.

e. The lead instrument rises to the higher register. Describe how the sound changes in the higher register.

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Raga Desh from Mewar Re Mira / Mhara Janam Maran from M

2. Listen to the following extracts and answer the following questions about

a. Name the country that this piece is from _____

b. Name **two** chordophone instruments used in this piece

(i) _____ (ii) _____

c. Circle the music vocabulary that best describes the musical device used in the Alap

_____ canon _____

_____ improvisation _____

_____ drone _____

d. Briefly describe the meaning of the following music vocabulary: Sampad

e. Describe how the pakad/swarup is used in general

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Raga Desh (Live) by Anoushka Shankar

3. Listen to the following extracts and answer the following questions about

a. Name the composer of this piece _____

b. Name **two** instruments used in this piece

(i) _____ (ii) _____

c. Listen to Gat 1 and describe the musical device used within this music:

Chand _____

Tihai _____

d. Briefly describe the rhythmic grouping of the two talas:

Jhaptal tala _____

Tintal Tala _____

e. Identify the two roles that the sitar plays within this piece. Also describe the technique used in Gat 2.

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Practice Questions: Area of Study

Section B

Answer EITHER Question 4 OR Question

4. The following questions are about Rag Desh.

a. Name the Indian region where this rag is from.

b. State which season Rag Desh is for.

c. State how the following musical elements are used in a typical raga.

- * Tonality/rag
- * Instrumental arrangement
- * Tala/rhythm
- * Four part structure
- * Harmony and texture

Use correct musical vocabulary throughout your answers.

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Mark Scheme for Practice Questions

| SECTION A | | |
|-----------|----|--|
| 1. | a. | Steve Gorn |
| | b. | Esraj, sarod, tampura/tambura |
| | c. | Antiphony |
| | d. | Candidates may describe 3 of the following: drone, imitation, variation |
| | e. | The nishad is raised when during ascending passages and flattened during descending passages |
| 2. | a. | India |
| | b. | Any two of: sarangi, tampura, tambura or sarod |
| | c. | Improvisation |
| | d. | Sampoorna is a 7-note or heptatonic scale or mode, Jati is the classification based on the amount of notes in the scale, and khammaj is the parent scale Rag Desh |
| | e. | The pakad is a common melodic pattern within a raga. In this piece the melody is based around the notes of the pakad. |
| 3. | a. | Ravi Shankar |
| | b. | Sitar and Tabla |
| | c. | Chand are groups of beats that are played in rapid succession. Tihai is a motif which is played thrice to mark the ending of sections in the music. |
| | d. | Jhaptal tala is a 10 beat tala which uses the pattern 2 + 3 + 2 + 3. Tintal tala is a 16 beat tala which uses the pattern 4 + 4 + 4 + 4. |
| | e. | The sitar plays the dual role of drone and main melodies. It uses the jhalla technique in the last half of Gat 2, which is a strummed rhythm in the drone. |
| SECTION B | | |
| 4. | a. | North India (1 mark) |
| | b. | The monsoon / rainy season |
| | c. | <ul style="list-style-type: none"> The rag is used to colour the mind with a mood. Notes are played in a way or pakad for each raga. Any accurate aspect of how ragas are used is accepted here. Arrangement consists of melody, drone and rhythm Rhythm cycles are used which have particular features The 4 sections in the raga structure are: Alap, Gat, jhala and bandish/chorus could be explained respectively as: slow, free time and improvised; moderate tempo and improvised; lively tempo and virtuosic playing; and a fixed composition. There is no harmony in Indian classical music, so the texture is usually monophonic. |
| 5. | a. | Late night |
| | b. | Love songs or religious devotional songs |
| | c. | <ul style="list-style-type: none"> A sarangi is bowed and also played by sliding the nails of the instrument across the side The sarod is plucked with a piece of wood or bowed The violin is bowed in both Indian and Western classical music, but Western music also plucks and occasionally strums the violin. However Indian music always uses the bow and in addition slides the notes a lot more. The bansuri is blown and the fingers cover open holes in various combinations to produce notes of different pitch The tabla uses the fingers to play the pair of drums whereas the drummers use more drums and sticks or brushes to play it |

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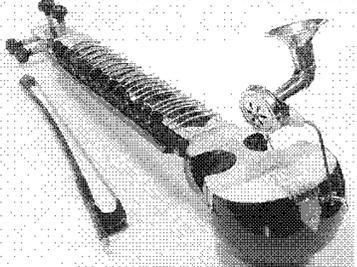
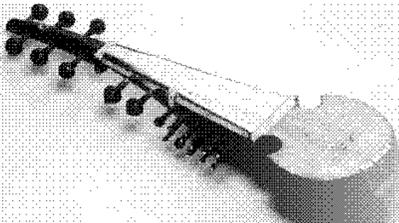
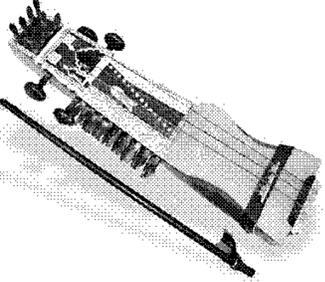
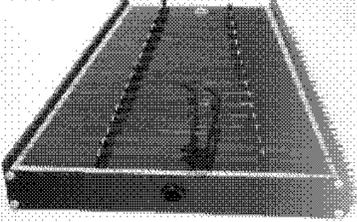
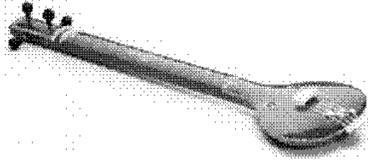
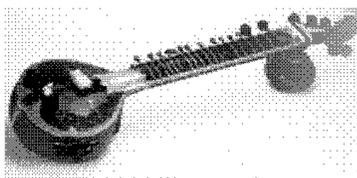


Chart of Musical Instruments

There are four categories of Indian musical instruments. These are laid out below:

1. Chordophones – stringed instruments (*tata vadyas*)
2. Aerophones – wind instruments (*sushira vadyas*)
3. Membranophones – drums (*avanddha vadyas*)
4. Idiophones – solid percussion other than drums (*ghana vadyas*)

The instruments are discussed below in basic detail. Some instruments have two names (North Indian) and the other is Carnatic (South Indian).

| CHORDOPHONES – <i>stringed instruments</i> | | |
|---|---|---|
| Chordophones either play the melody or a drone part in the raga. | | |
|  | <p>Name: Sitar Details: This is one of the most popular instruments to play the melody in instrumental ragas. The large gourd is the resonator. It can also play a drone accompaniment. It is plucked with a plectrum.</p> |  |
|  | <p>Name: Esraj Details: A bowed string instrument</p> |  |
| <p>Name: Nanduni Details: The Nanduni has two strings and is a drone instrument.</p> | |  |
|  | <p>Name: Sarangi Details: It is a bowed instrument and is also played by sliding the nails along the side.</p> |  |
|  | <p>Name: Small tampur (Hindustani) or tambura (Carnatic) Details: This is a 4-stringed bowed instrument.</p> |  |
|  | <p>Name: Ek tara Details: This is a simple 1-stringed instruments used only for playing a drone.</p> |  |

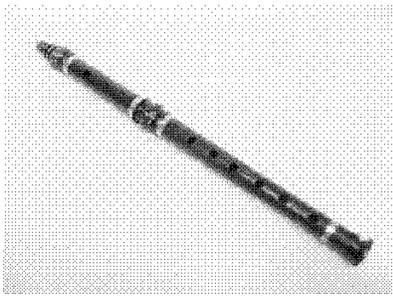
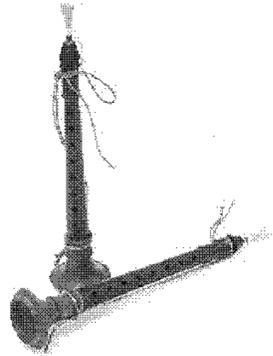
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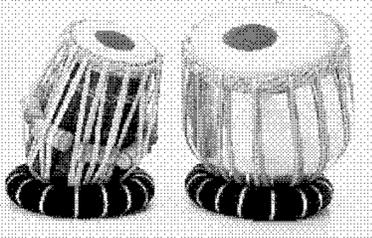
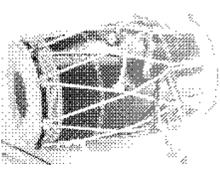
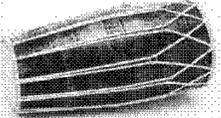
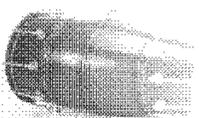
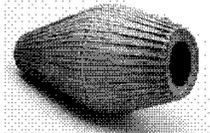
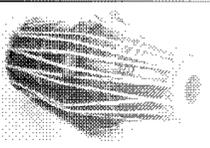
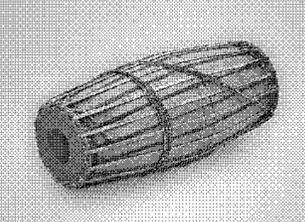
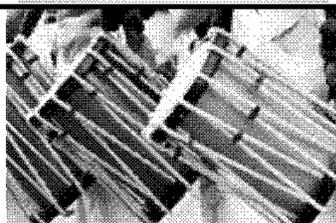
AEROPHONES – *wind instruments*

Aerophones always play the melody

| | | |
|--|--|---|
|  |  | |
| <p>Name: Bansuri Details: This is a bamboo flute. It is one of the most ancient instruments in the world.</p> | <p>Name: Nadaswaran Details: A type of oboe from South India used for festive occasions and temple music.</p> | <p>Name: Shehnai Details: A type of oboe used as a mouthpiece at weddings.</p> |

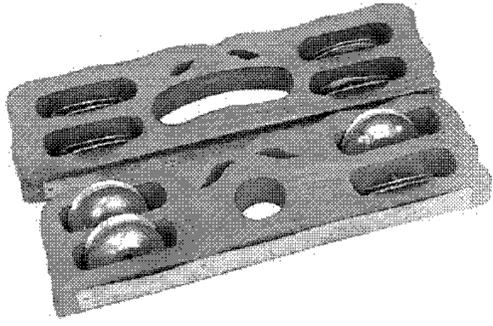
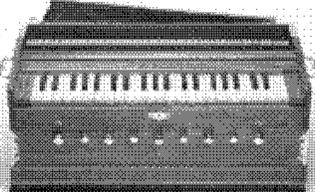
MEMBRANOPHONE – *drums*

Membranophones always play the rhythm parts

| | | |
|---|--|--|
|  | <p>Name: Tabla Details: This is the most popular Hindustani Indian drum for playing the rhythm accompaniment.</p> |  |
|  | <p>Name: Dholak Details: This drum is mostly used in North Indian folk music.</p> |  |
|  | <p>Name: Khol Details: It is played with the hand.</p> |  |
|  | <p>Name: Mridangam Details: The most popular Carnatic percussion and one of the oldest Indian musical instruments.</p> | <p>Name: Pambai Details: This is a cylindrical drum used in religious rituals, tied to the waist.</p> |
|  | <p>Name: Chenda Details: The chenda is used in South Indian dance dramas and is loud enough to be identified from miles away.</p> | |

IDIOPHONES – *solid percussion other than drums*

These instruments support the rhythm section of in the music

| | |
|---|--|
|  |  |
| <p>Name: Ghatam Details: This is used for rhythmic accompaniments.</p> | <p>Name: Kartal Details: This is commonly used by musicians who travel from village to village.</p> |
|  | <p>Name: Harmonium Details: This is a melodic and accompaniment instrument.</p> |

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Glossary of Keywords

| Keyword | Definition |
|------------------------|---|
| Aerophones | The wind instrument family |
| Alap | The first section of the raga structure |
| Arohana | The ascending raga scale |
| Aryan | The root language of North Indian languages |
| Avarohana | The descending raga scale |
| Avartan | The repeat of the tala cycle |
| Bandish | The last section of a vocal raga |
| Bhatkhande that | One of ten 7-note parent ragas or thats |
| Bols | Free improvised rhythms over the tala |
| Carnatic | Anything that is South Indian |
| Chand | A small group of rapid rhythms that are use successively, e.g. a group of quavers or semiquavers played in a sequence or scalic runs for a few measures |
| Chordophones | Stringed instruments |
| Dravidian | The root language of South Indian languages |
| Drut laya | Fast tempo |
| Gat | The last section of an instrumental raga |
| Gharana | Indian school of musical history and theory, musical interpretation and style |
| Hindi | The official language of India |
| Hinduism | The official religion of India |
| Hindustani | Anything that is North Indian |
| Idiophones | Percussion instruments that are not drums |
| Janak raga | One of the 6 parent ragas based on the 6 key seasons of the year |
| Janya raga | (Carnatic) A scale that evolved from a mela |
| Jati raga | One of the 3 classes or raga classified by the amounts of notes in the scale |
| Jhala | The third section within the raga structure |
| Jhalla | When the drone is played with a rhythmic strumming technique |
| Jhor | The second section within the raga structure |
| Khali | A silent beat / rest |
| Khammaj that | The parent scale from which Rag Desh evolved |
| Komal | Flat |

| Keyword |
|-------------------------|
| Madhya laya |
| Matras |
| Melakarta (Mela) |
| Membranophones |
| Microtone |
| Monsoon |
| Odava |
| Pakad |
| Rag (Raga) |
| Rasa |
| Sam |
| Sampoorna |
| Sanskrit |
| Sargam |
| Shadava |
| Shruti |
| Shuddha |
| Swara |
| Swarup |
| Tala (Taal) |
| Tan |
| Teental |
| Thali |
| Thapiya |
| That |
| Theka |
| Tihai |
| Tivra |
| Vibhagas |
| Vilabit laya |

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