

# Rag Desh

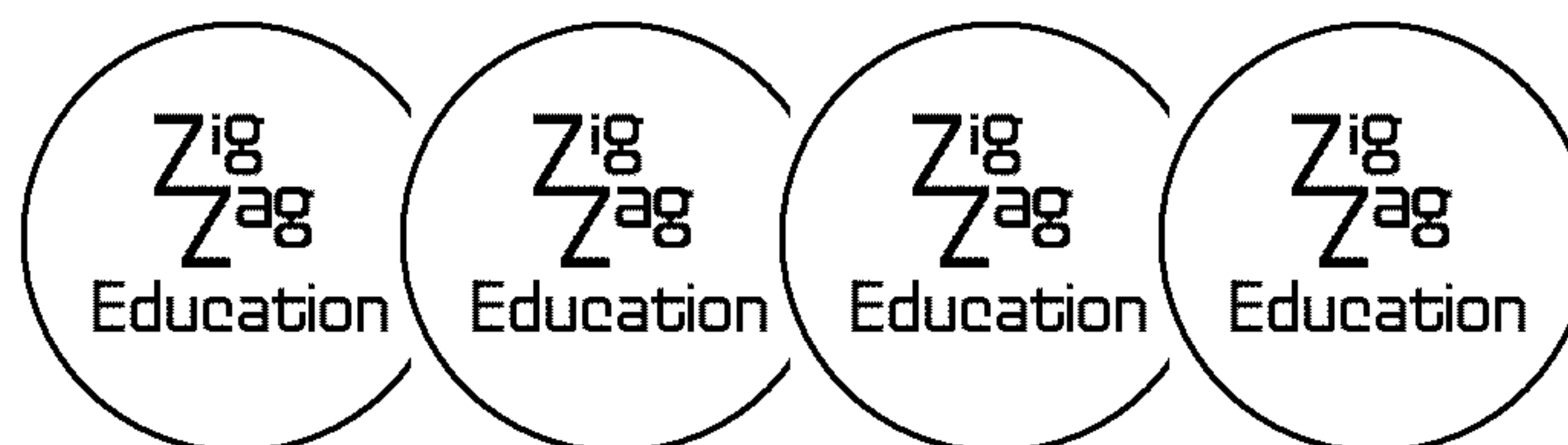
## GCSE Set Work Analysis & Activities

Update v1.1, 29 January 2010



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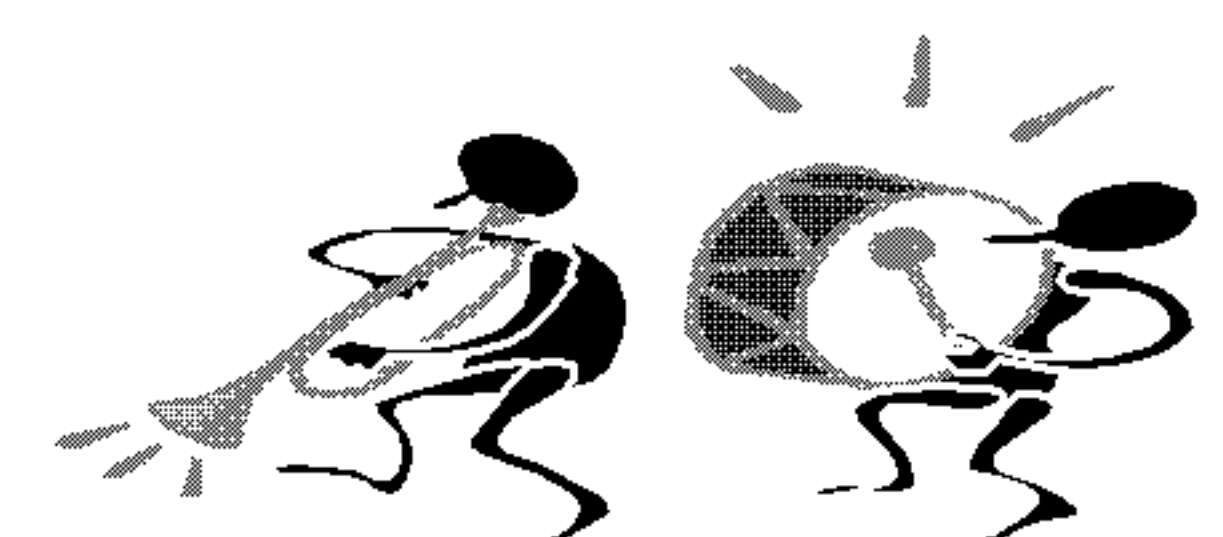
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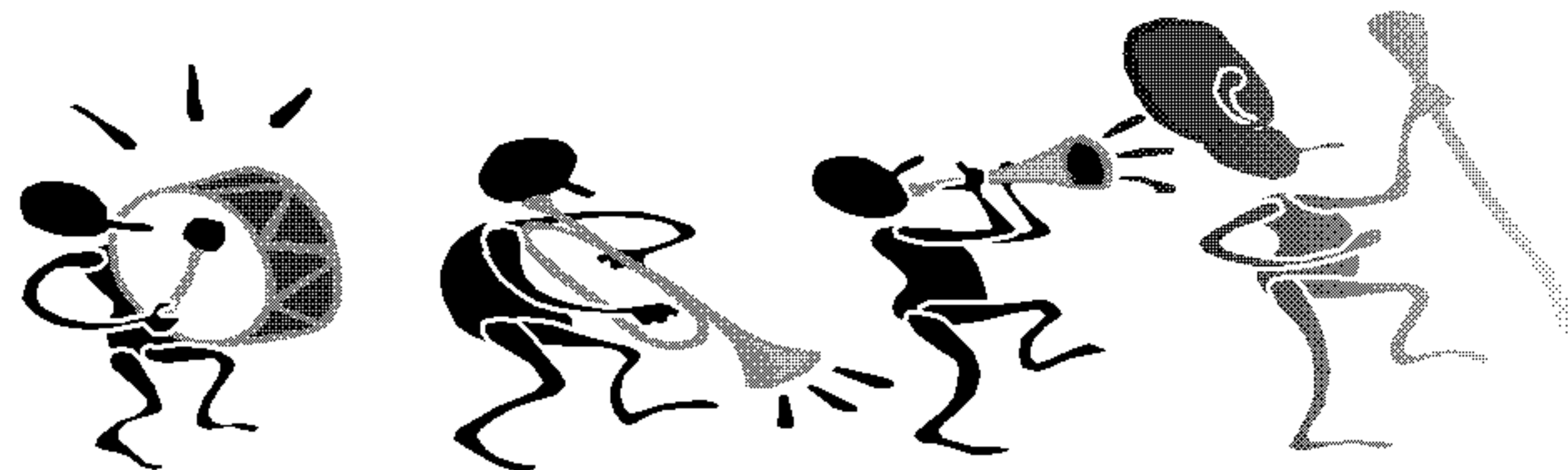
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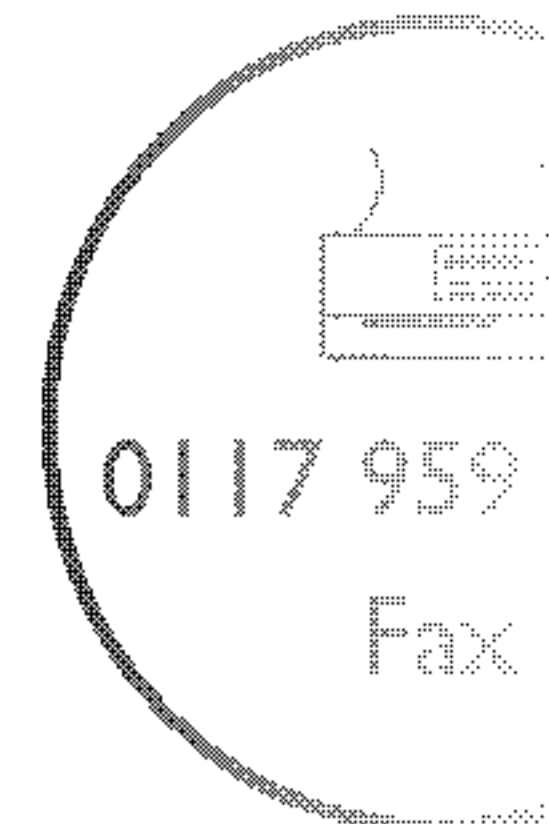
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# Teacher's Introduction

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 are the same. Spellings are due to translation and/or the Hindustani versus the Carnatic spellings. For example, *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 *Gat* 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 piece for learning of the basics by doing/performing the music. Assessment information is in Unit 1.

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, grouped according to their four types, with factual information about each instrument. A glossary of terms is also provided at the back.

Written by **Ms Sheila Fay James MA (Lon), PGCE**

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

**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 as a browser extension 'Scorch' from the Sibelius website ([www.sibelius.com/scorch](http://www.sibelius.com/scorch)). Alternatively, a .tff file) for download on our website, [zigzageducation.co.uk](http://zigzageducation.co.uk): click on 'Music' and then click on 'Download the font'. To install this font onto a Windows computer, double click on the CD icon to open the folder, once to highlight it, 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 set.

**Edexcel GCSE Music area of study:** Four

**Composers:** Various

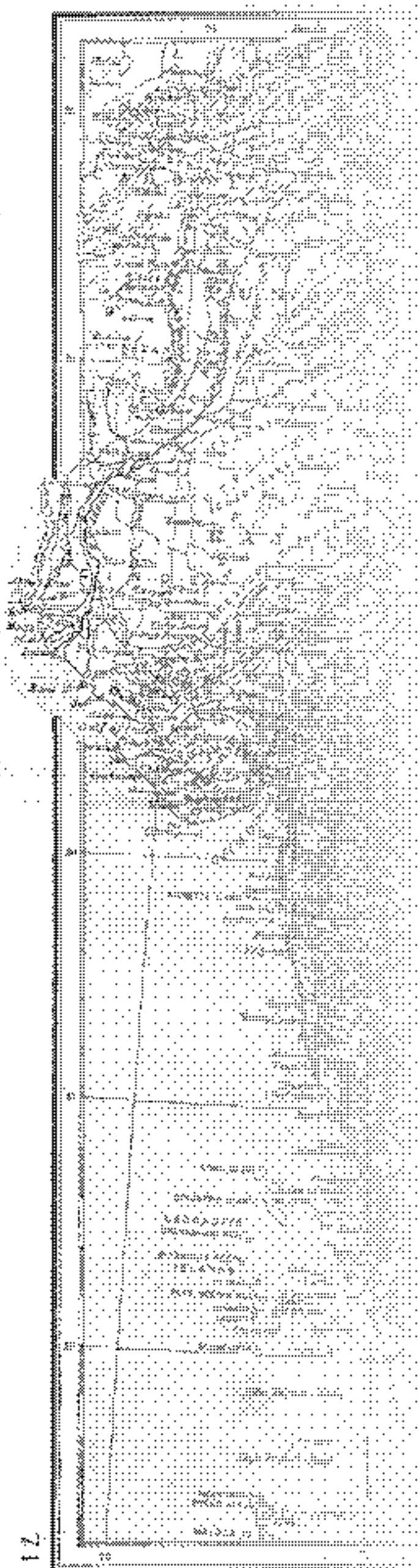
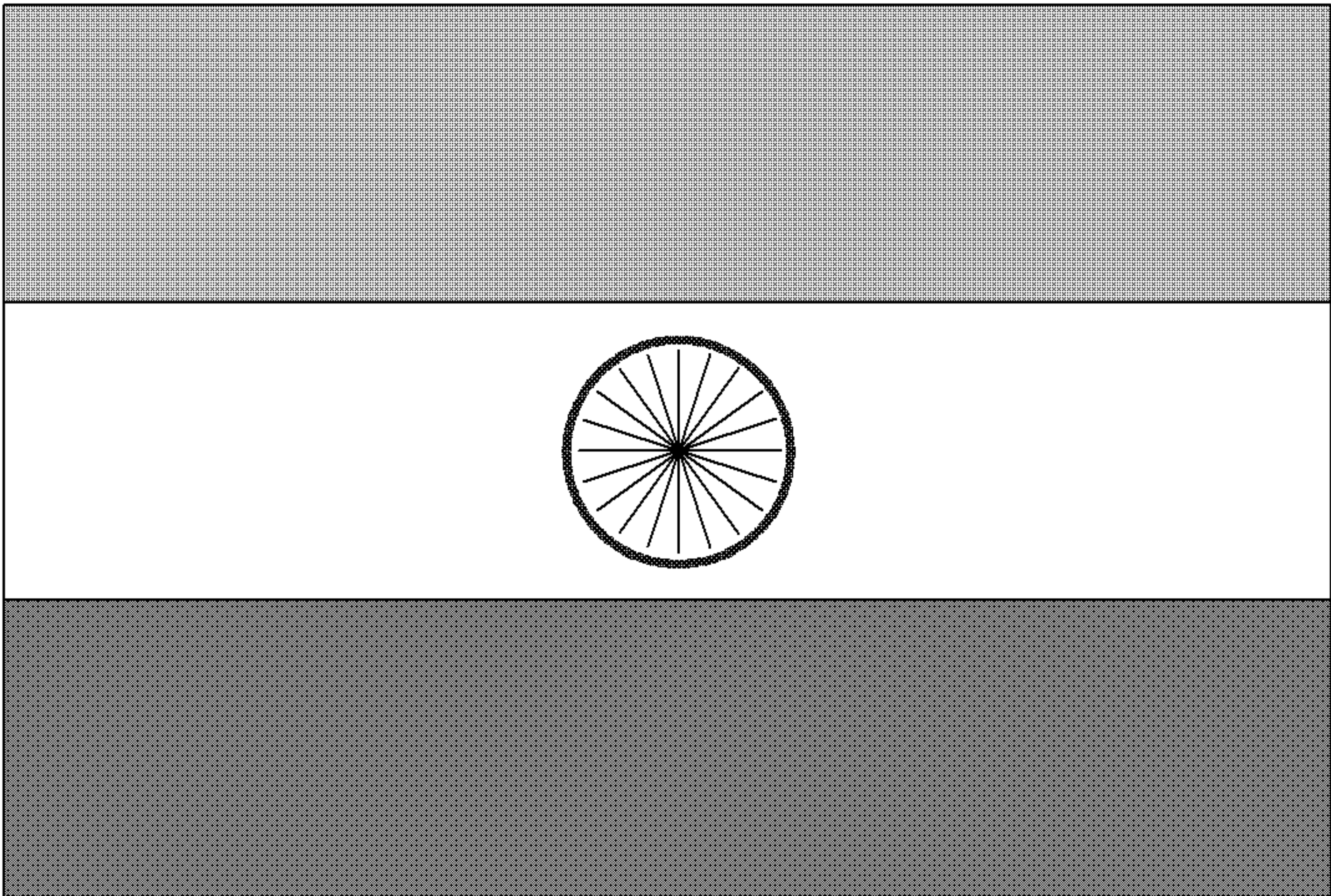
Indian pieces are often largely improvised around a chosen rag (tonality which colour) within the raga structure of the following 4 sections: Alap, Jhor, Jhala and Bandish/Chorus. Candidates will study fixed composition material within the performance, which is normally introduced in the first section.

**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 by different artists. The artwork on both album covers and the musical arrangements are also identical. 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 Indian government. Most Indians follow other religions such as 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 raga (raag or raga) is a scale which is used to build a melody. The mind of a time of day, season or occasion. Each raga 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. 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 can be traced back to 200 BC. They are linked to many legends along with many Indian gods and goddesses. They 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 Indian music 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 (thaat) is Bilawal.

### 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 19<sup>th</sup> century that the Gharanas (schools) grew in number because of royal patronage. They continued to teach the music through words and through direct demonstration, the Gharana's unique style of teaching 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	doh	
<u>Re</u>	Komal Rishab	di	C
Re	Rishab	re	
<u>Ga</u>	Komal Gandhar	ri	B
Ga	Gandhar	mi	
Ma	Madhyam	fa	
<u>Ma</u>	Tivra Madhyam	fi	F
Pa	Pancham	soh	
<u>Dha</u>	Komal Dhaiwat	si	G
Dha	Dhaiwat	la	
<u>Ni</u>	Komal Nishad	li	A
Ni	Nishad	ti	
Sa	Shadaj	doh	

In general, ragas are usually created from a parent raga (by some method of classification). The notes are omitted in various combinations but the 4<sup>th</sup> (*ma*) or the 5<sup>th</sup> (*pa*) note must always be present. The *Sa* might be based on a different note from the 12 notes in the octave. *Sa* is as moving 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 create different ragas.

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



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 which serve as the parent scale. There are traditionally 16 parent (*melakarta*) rags for each swara which serve as the parent scale. 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 a unique 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 the fifth.
- 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 is a system of playing 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 pulse 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 plays 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.


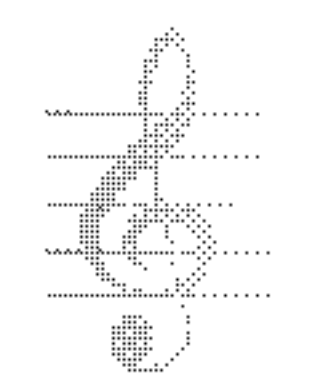
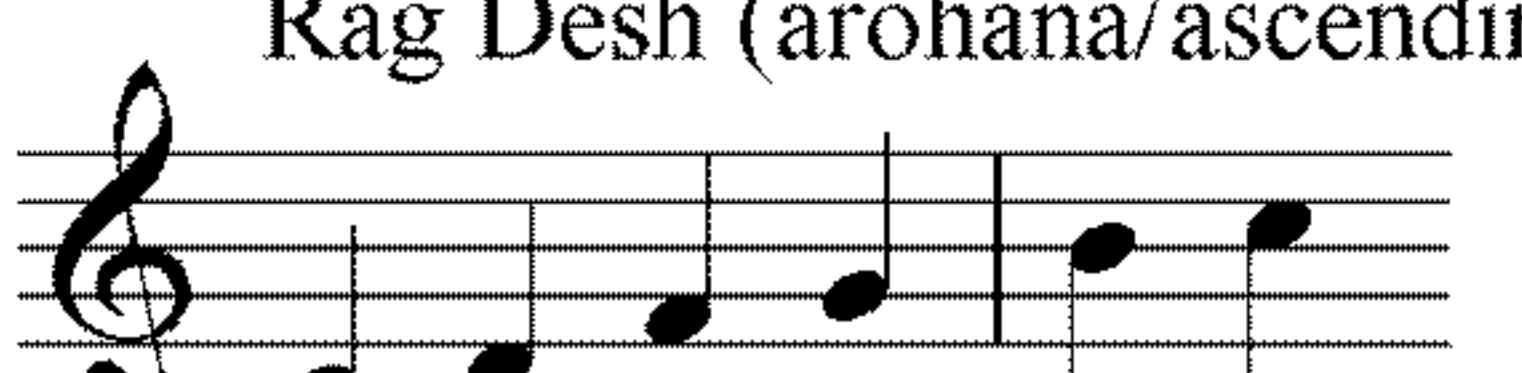
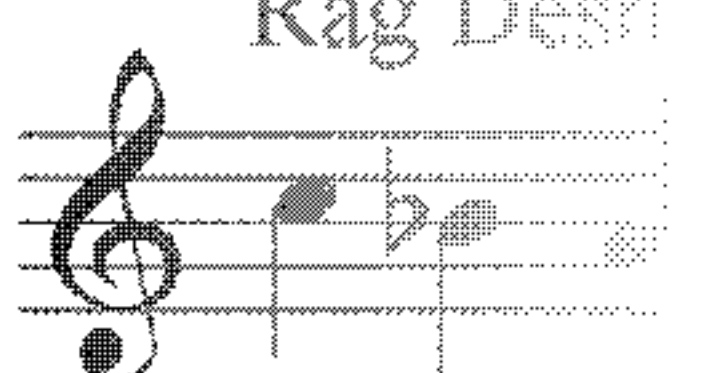
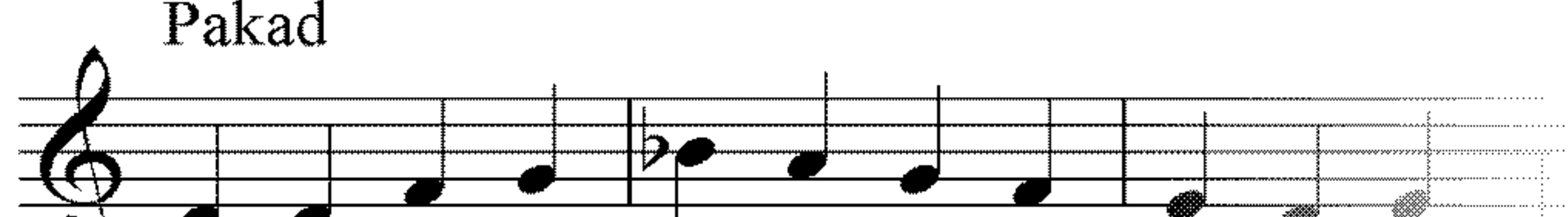
### Rag Desh

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

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







## 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 D 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 more sustained tone and then flourishes. 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 to a steady rhythm.

The tabla improvises generally around the roopak (rupak) tala whilst maintaining the 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 middle C. It begins on a long Pa (D) at 1m14s.
- A second melody begins 1m15s and begins on the same middle D. It behaves in a more traditional manner, spending time in the lower tessitura to begin with before climbing to an octave higher at 1m48s.
- The next melody is more fragmented to begin with before continuing in a more sustained manner. It enters at 1m51s, embellishing around long notes on Sa to begin with, then improvising around the lower Sa with ascending and descending flourishes. It continues to explore the registers of the bansuri while the tabla maintains the steady rhythm 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 Amazon mp3 download version, but the running time of the track is 3m04s. Gat 2 is in a fast tempo, 16 beats per bar, 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 is very fast and includes many flourishes.
- At 0m13s the bansuri enters with florid scalar runs, melodic patterns and slides covering the full range of the instrument.
- There are many tihais throughout this Gat to mark the end of sections. Each tihai is a short melodic idea which is improvised considerably.
- The tabla stops playing at 2m41s leaving the bansuri to finish off with the drone. The piece ends at 2m50s and the drone fades out to conclude the piece at 2m57s.

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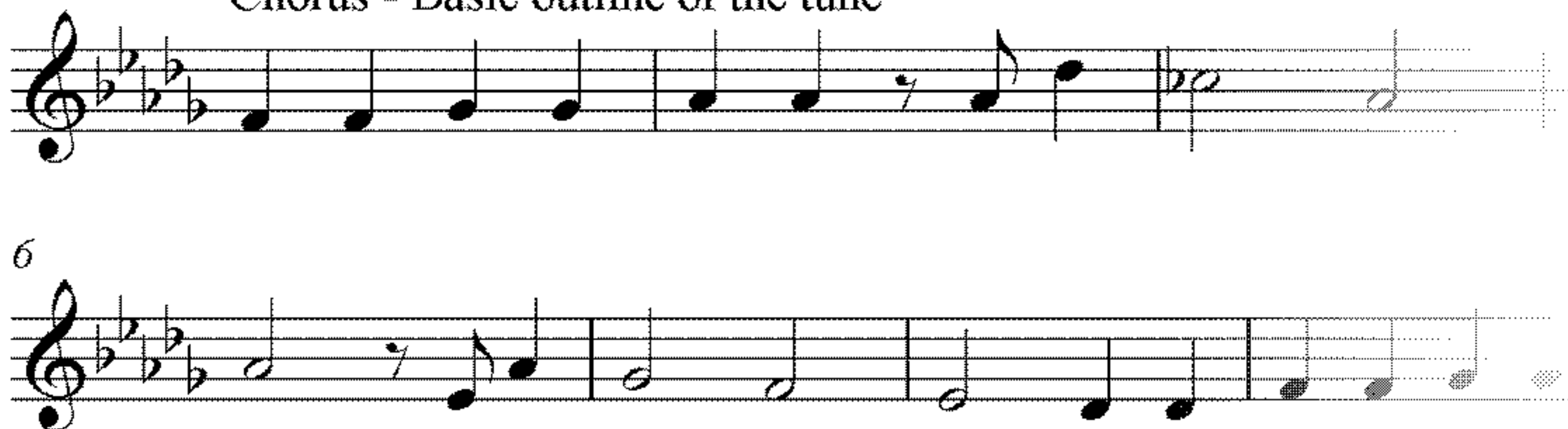

# Analysis of *Raga Desh* from *Mewar Re Mira* (commentary)

This piece is a devotional song inspired by a woman called Mira. Mira is a 17<sup>th</sup> 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 devol composers that were inspired by these stories.

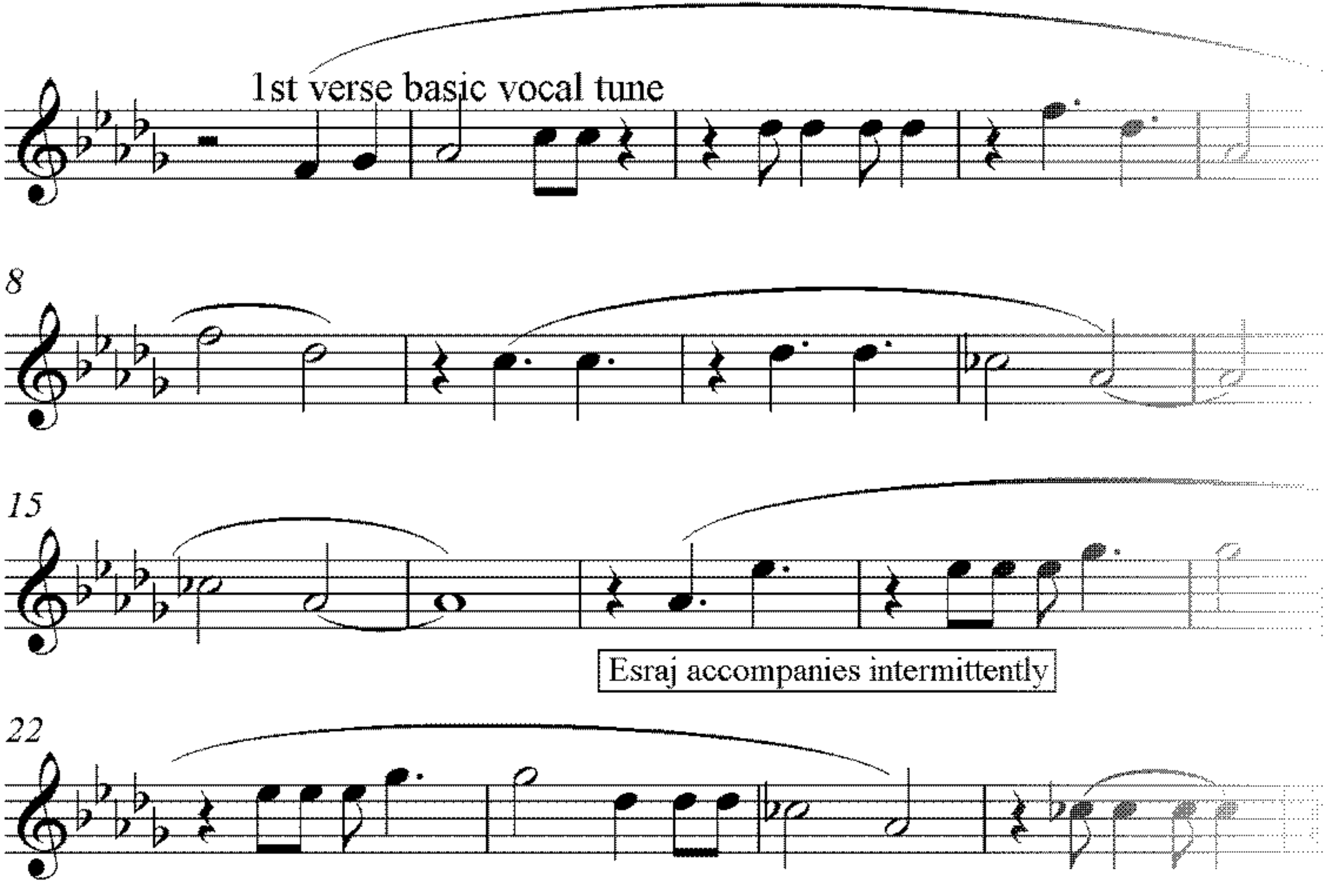
The Western tonality of this piece is a juxtaposition of D flat major and the mixolyd classical music Rag Desh. The structure consists of an Alap followed by a Bandish w instance. This strophic verse and chorus song structure is known as a Bhajan. Ther plays throughout most of the song until verse 4, where a new ostinato rhythm play 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 D 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 Db, Ab, Db. The bowed sarod enters and improvises decorativ repeats a similar idea an octave higher on treble Db. The sarod (Ab). That musical idea is repeated and extended to resolve th improvisation of the chorus tune to come.
Bhajan introduction (part of the Alap)	The voice then enters. The singer is Saraswati Devi Dhandh a recitative manner. This is a free rhythm version of the first
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 Keher cycle divided into 4 + 4 vibhagas (groups). The ostinato rhyth small cymbals play on the sam (the first beat of each cycle).</p> <p>Basic ostinato rhythm</p>  <p>Bell starts the cycle</p> <p>The singer sings the chorus tune</p> <p>Chorus - Basic outline of the tune</p>  <p>This is a ternary structured melody where the first 3 bars ret A structure. This tune is based around the pakad for Rag Desi disguised by shruti (microtone) slides and ornamentation.</p>
Link passage	<p>The plucked sarod plays the link passage melody. Added are</p> <p>Sarod link tune</p>  <p>This is followed by a short improvisation on the sarangi whic (C) to resolve on treble Sa (Db). The sarangi then plays a shor taken from the Alap to rest on middle Sa (Db).</p>



Verse 1	<p>The singer sings the 2<sup>nd</sup> 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>
Chorus	The vocal tune is largely the same. However, the tabla diverges and plays quicker and more improvised rhythmic flourishes.
Link passage	The tabla reverts back to the ostinato rhythm. The sarangi plays the original link tune, which is disguised at a higher tessitura with variations to make it more idiomatic for the sarangi. This is followed by a short snippet that hints at the previous link tune.
Verse 2	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.
Chorus	The vocal part is the same. The tabla plays more rapid rhythmic patterns.
Link	The tabla reverts to the ostinato rhythm again. The plucked sarod plays the link tune, followed by the sarangi with a short improvisation.
Verse 3	A similar tune to the previous verses is used with variations and occasional interjections from the sarangi. The tabla continues with the ostinato and occasional flourishes.
Chorus	The vocal part is the same. Even more complex tabla rhythms are used.
Link	The tabla reverts back to the ostinato. A solo plucked sarod plays variations on the link tune.
Verse 4	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 piece. The tabla changes rhythm near the end of the verse to playing with an anacrusis, to create a pattern of 2 + 2 + 2 + 2. This is continued until the end. The tabla changes rhythm when the cymbals change to playing with an anacrusis. This pattern of these rhythms builds a climax to the song.
Chorus	The vocal part is the same. The tabla plays more rapid rhythmic patterns and plucks the original ostinato rhythm on Sa. The chimes continue with the ostinato.
Coda	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.

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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 the 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 11m 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 and rhythms and simpler rhythms. The music ends with a tihai.

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## Pedagogical Approaches to Teaching *Rag Desh*

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### 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, sarods and other Indian classical music instruments, the following alternatives will suffice: electric acoustic guitar, flute, recorder, oboe, and other similar instruments. *(Brass and electronic 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](http://www.bina.co.uk)).

### Performing

Candidates may also choose to perform an Alap as their exam solo improvised performance. 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. It is not suitable for an ensemble performance because there are tabla rhythms and a tamping drum playing 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 (C–C\* grade).
- More able candidates can also vary the tessitura of previous material to extend the range and also add more elaborate flourishes according to ability. They would add ornamentation (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</p> <p>Western: C G C</p>	<p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga</p> <p>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

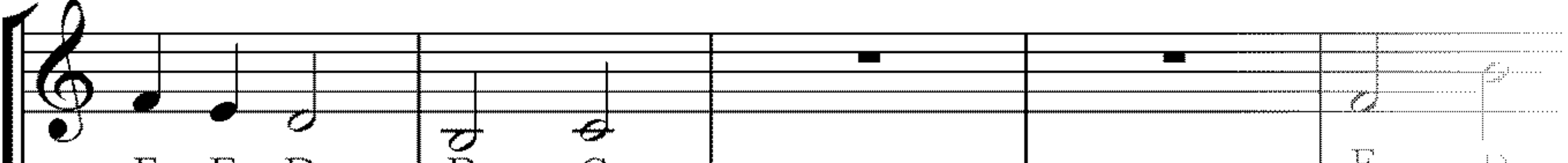
Candidate



B $\flat$  G B C  
Ni Pa Ni Sa


Apply shruti slides and or

Teacher



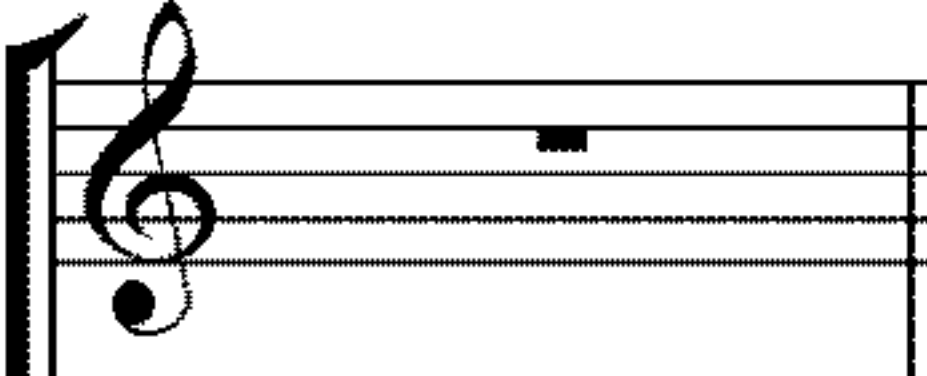
F E D      B C      F B  
Ma Ga Re    Ni Sa    Ma Ni

Candidate

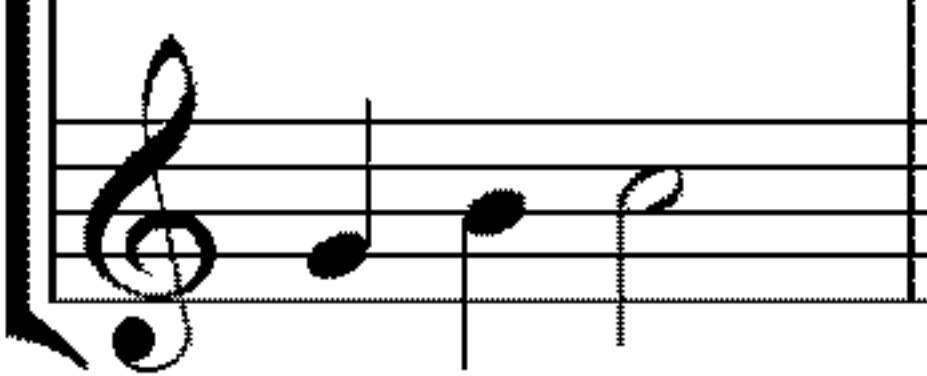


F E D      B $\flat$  G  
Ma Ga Re    Ni Pa

Teacher



Candidate



G B C  
Pa Ni Sa

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

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

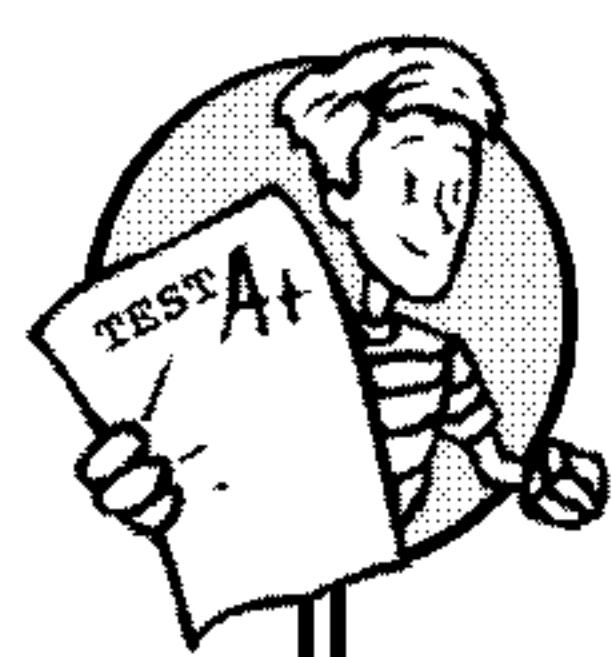
- Call and response and imitation
- Ornamentation, such as trills, turns and mordents, applied in a meandering
- Portamento and shruti (microtone) slides

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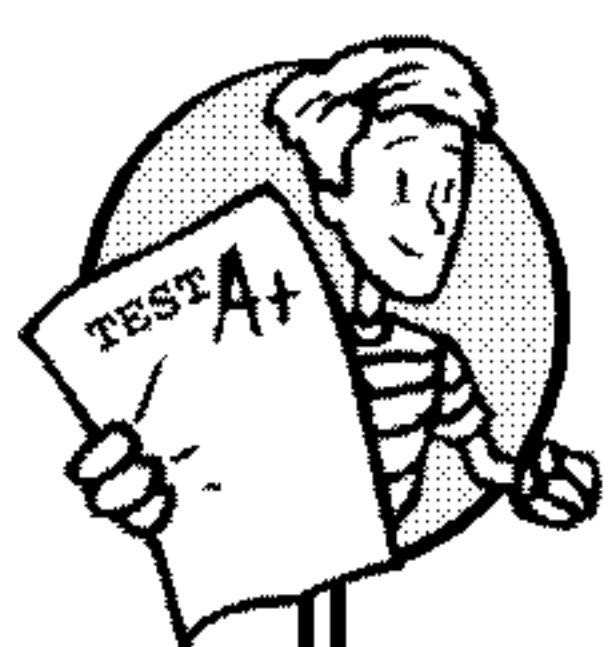


### Going for an A

#### 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 included. Alternatively a short Alap and then a Gat might be the only sections used. Candidates must label the sections quite clearly in the score and include a sentence to state that any improvisation is 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 microtone slides 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 the instruments in 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 techniques 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 bansuri. The phrase is played as a variation using ornamentation. Without the ornaments, it would be an Alap. 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 differently.

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 challenging metres/talas.

#### Structure and form

The overall structure of the Alap is basically call and response and variations on existing 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 the 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 unmetered 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 consist of very quick rhythms.

## Dynamic contrast



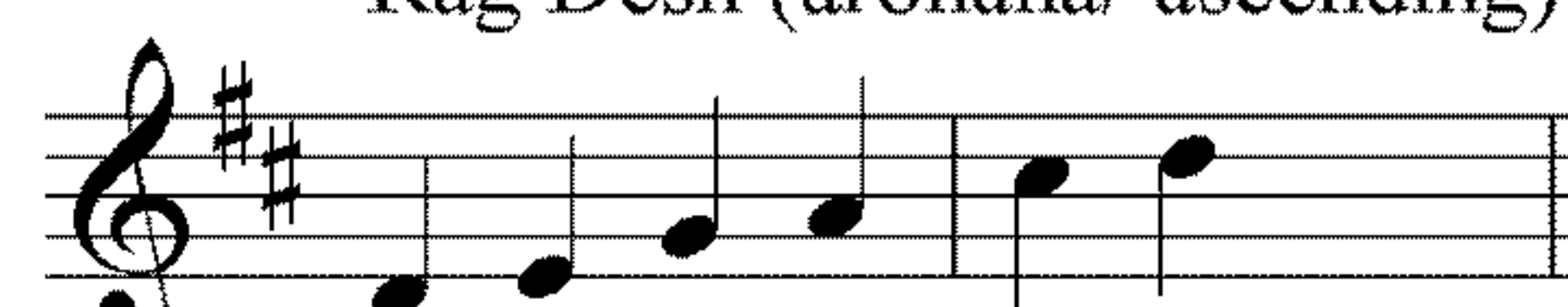
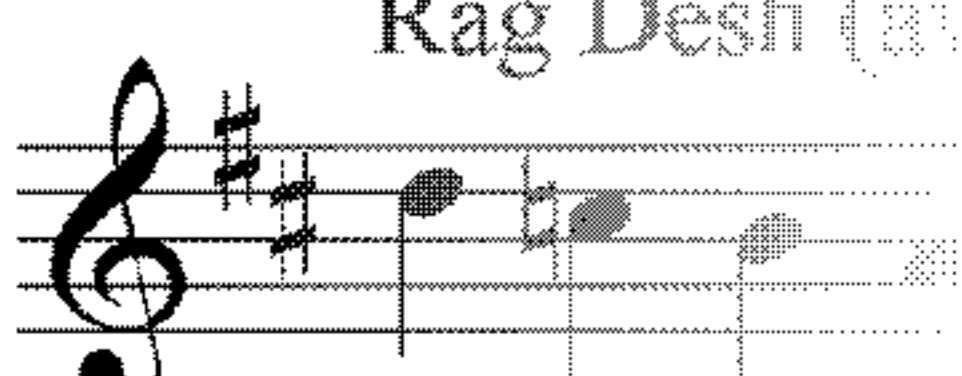
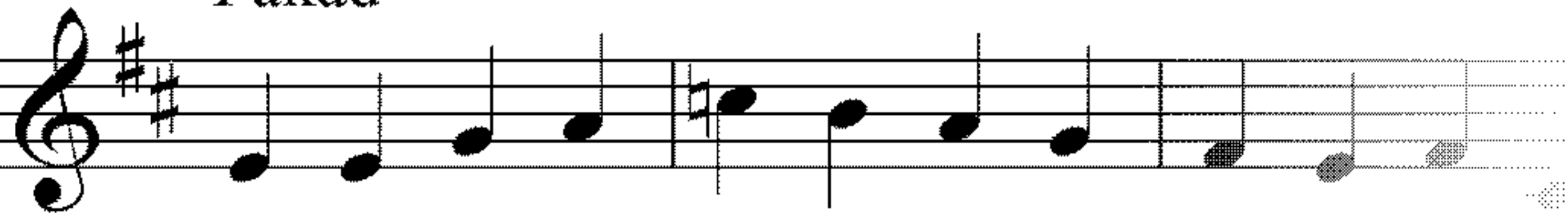
There are no extreme dynamic contrasts. However, each phrase is expressed with dynamics that they communicate longing and yearning in keeping with the rasa (the mood). The dynamics fade out at the end of part three to aid the fade out ending.

## 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 key 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 drum.

## Scale and tonality

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

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

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### 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 Alap – introduction, then repeated chorus verse, link passage structure for 4 verses. Each verse has a lot of ornamentation and applications of shruti slides. However, the vocal melody of the bandish is different and the tabla rhythms are 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 drone on the tanpura. The tabla plays the basic rhythms on the tabla. The small cymbals play on the first beat of the cycle. Occasionally the sarod plays a drone in the verses and the sarangi intermittently joins the voice in the 2<sup>nd</sup> 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 beat cycle divided into 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 bandish.



The cymbals play on the sam (the first beat of each cycle) but changes rhythm when playing 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 variation in the playing.

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### Instrumentation and technique

The sarod is plucked for the solo melodies during the link passages and plays a drop when the sarangi enters. The sarangi alternates with the sarod 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 sarangi is a stringed instrument and lends itself nicely to shruti slides and ornamentation to mimic the human voice. The sarod also uses a lot of shruti slides and ornamentation as a stylistic feature. A wide pitch range is used by the voice, sarod and sarangi.

### Melodies and tonality

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

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

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

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### 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 in the 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 sitar with the sitar's rhythmic tunes.

### Texture

The texture is fairly thin as there are only two instruments – sitar and tabla. However, the texture is enriched 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 Gat 2. Gat 2 is in Tintal tala, which is equivalent to common time. This is the most common time signature in Western music. The rhythms in this piece are often quite quick, especially the chand rhythms.

### Dynamic contrast

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

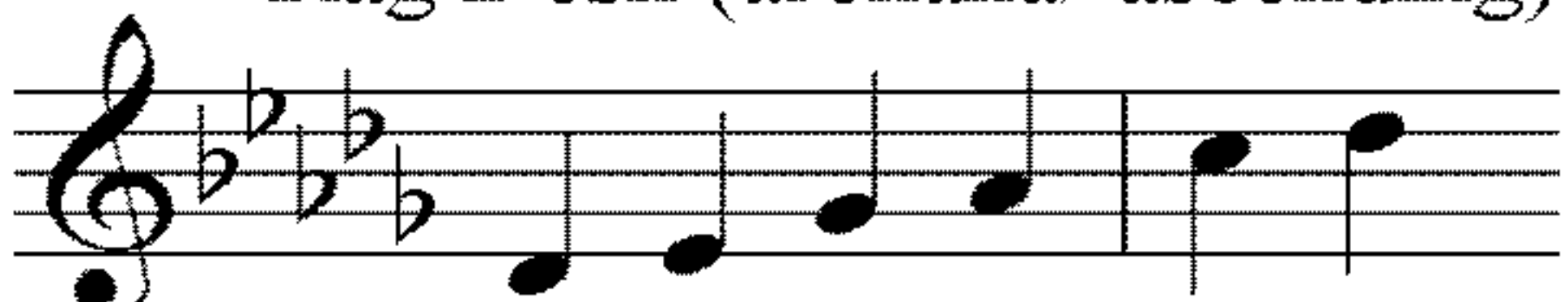
### Instrumentation and technique

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

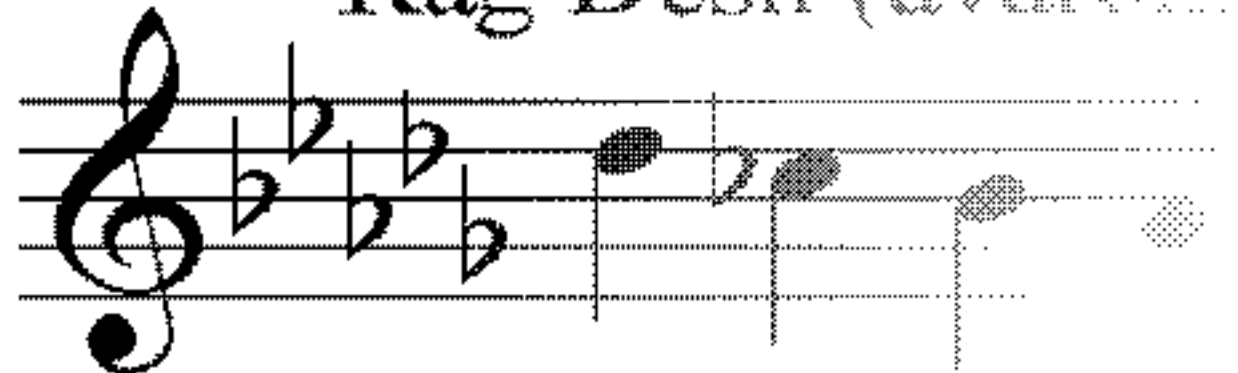
This piece uses Rag Desh with Sa transposed to a Western music D $\flat$ .

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 $\flat$  E $\flat$  D $\flat$

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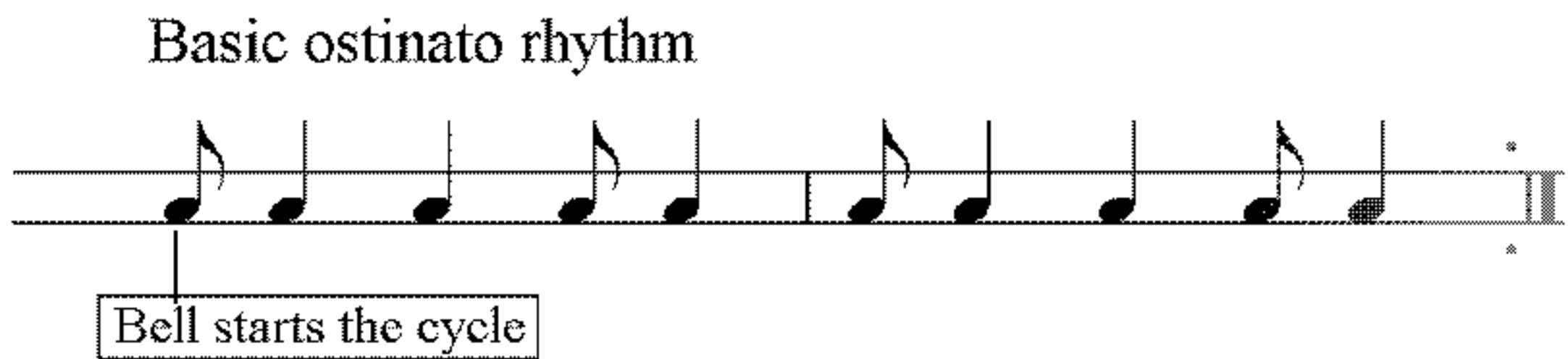






## COMPOSING TASK FOR ALAP AND GAT USING M

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. Tampura/Tambura or orchestral strings	Se
2. Create the drone on track 4 – the tampura part	Use Sa, Pa, Sa (1 <sup>st</sup> , 5 <sup>th</sup> and 8 <sup>th</sup> notes of a mixolydian scale) Score this as a chord so that all the notes play at the same time.	Ar 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.  	Al 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 <sup>nd</sup> 4 bars.	Pl 1 fr O 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.	Cl 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 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> verse by changing some of the actual notes, rhythms and instruments. Aim to make the verses variations of verse 1	U to 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 to as pe st

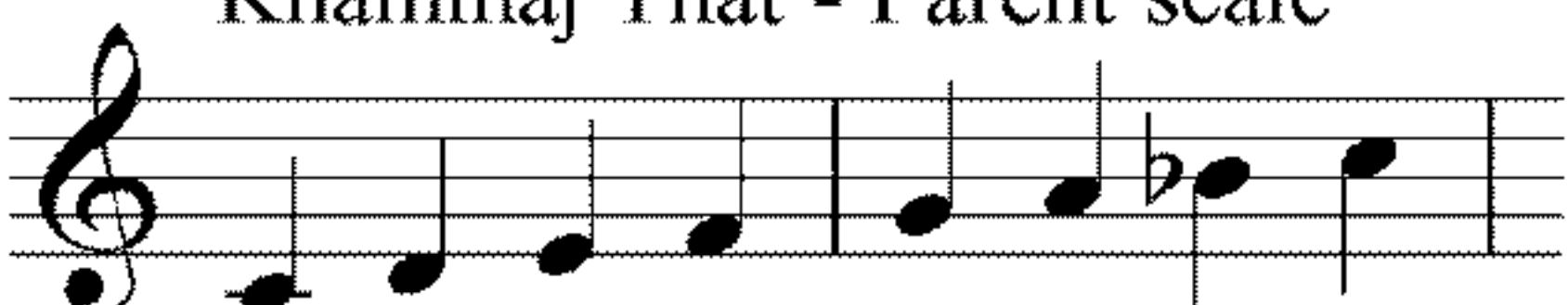

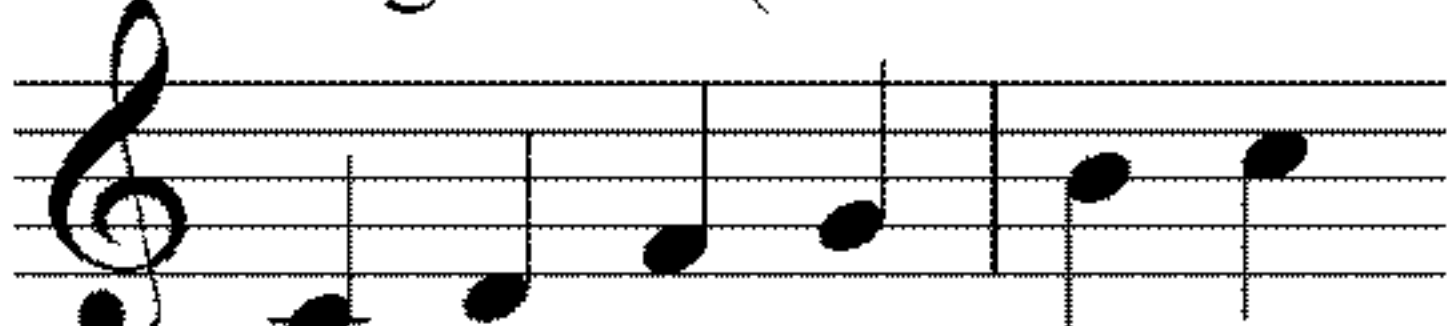
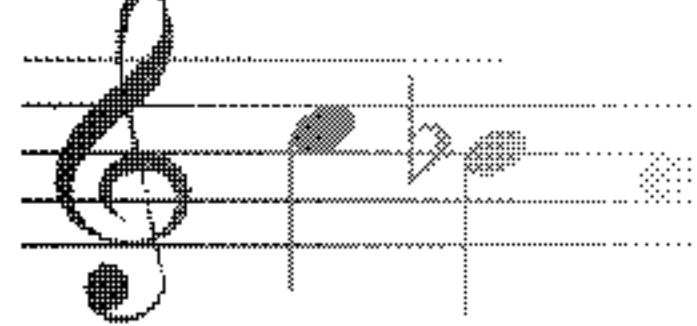

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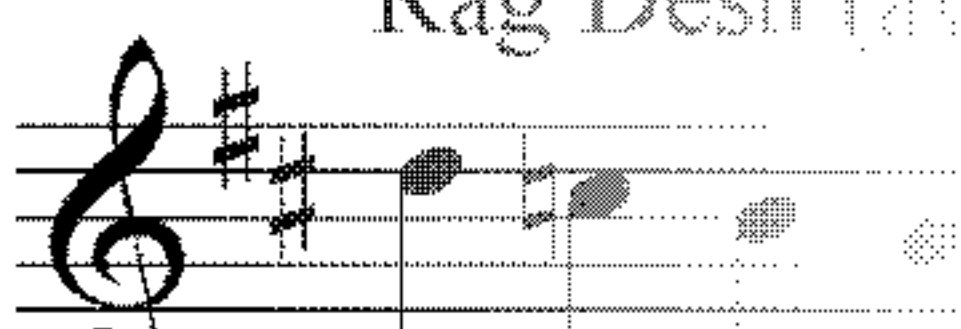
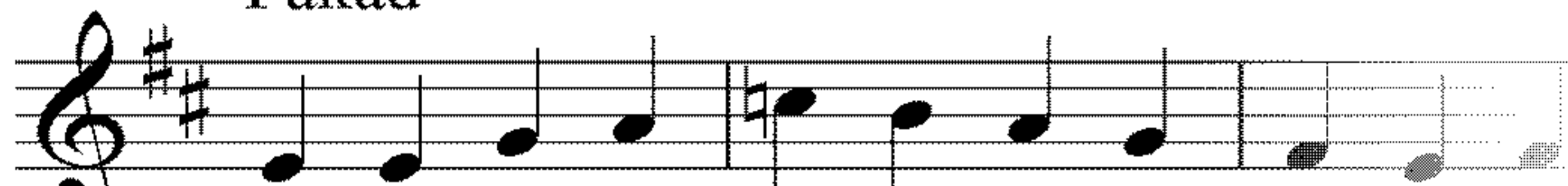
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Examples of syncopated rhythms with semiquaver runs

Four musical staves showing syncopated rhythms with semiquaver runs. The first staff is in 4/4 time and features a complex rhythmic pattern with multiple semiquaver runs. The subsequent three staves show variations of these patterns, including syncopated beats and semiquaver runs.

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

Rag Desh with Sa on D	
<p>Khammaj That - Parent scale</p>  <p>(mixolydian mode)</p> <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa</p> <p>Western: D E F<sup>#</sup> G A B C D</p>	 <p>Sargam:</p> <p>Western:</p>
<p>Rag Desh (arohana/ ascending)</p>  <p>Sargam: Sa Re Ma Pa Ni Sa</p> <p>Western: D E G A C<sup>#</sup> D</p>	<p>Rag Desh (ar)</p>  <p>Sargam: Sa Ni Dha Pa Ma Ga Re Ga Ni</p> <p>Western: D C B A G F<sup>#</sup> E F<sup>#</sup></p>
<p>Pakad</p>  <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni</p> <p>Western: E E G A C B A G F<sup>#</sup> E F<sup>#</sup></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 diminu 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 Alap, in roopak tala for Gat 1 and ektal tala for Gat 2.
- **Timbre** – The timbre is a shimmering drone with lyrical bansuri, yearning vi scurrying percussive sounds on the tabla.
- **Texture** – Light and delicate texture.
- **Structure** – Call and response variation for the Alap and evolving melodies i drone for the Gats.

#### Instrumentation

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

#### Key Musical Features

- The notes of the pakad and the slow opening musical idea are disguised in v 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 Pa.

#### Rhythmic Devices

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

#### Scale and Tonality

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

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Rag Desh with Sa on D	
<p><b>Khammaj That - Parent scale</b></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 (mixolydian mode)</p>
<p><b>Rag Desh (arohana/ ascending)</b></p> <p>Sargam: Sa Re Ma Pa Ni Sa Western: D E G A C# D</p>	<p><b>Rag Desh (avahatya/ descending)</b></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><b>Pakad</b></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# D</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. It is played at these times and used for devotional Hindu worship or courtly love. However, it was composed and performed by Western musicians so is marketed for wider general audiences 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 contrast
- **Texture** – Delicate and light due to the absence of harmony.
- **Structure** – Alap and then strophic song. The chorus melody is ternary and b phrases 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</p> <p>(mixolydian mode)</p> <p>Sargam: Sa Re Ga Ma Pa Dha Ni Sa</p> <p>Western: D<math>\flat</math> E<math>\flat</math> F G<math>\flat</math> A<math>\flat</math> B<math>\flat</math> C<math>\flat</math> D<math>\flat</math></p>	<p>Sa on D<math>\flat</math></p>
<p>Rag Desh (arohana/ ascending)</p> <p>Sargam: Sa Re Ma Pa Ni Sa</p> <p>Western: D<math>\flat</math> E<math>\flat</math> G<math>\flat</math> A<math>\flat</math> C D<math>\flat</math></p>	<p>Rag Desh (avahana/ descending)</p> <p>Sargam: Sa Ni Dha Pa Ma Ga Re Ga Ni</p> <p>Western: D<math>\flat</math> C<math>\flat</math> B<math>\flat</math> A<math>\flat</math> G<math>\flat</math> F E<math>\flat</math></p>
<p>Pakad</p> <p>Sargam: Re Re Ma Pa Ni Dha Pa Ma Ga Re Ga Ni</p> <p>Western: E<math>\flat</math> E<math>\flat</math> G<math>\flat</math> A<math>\flat</math> C<math>\flat</math> B<math>\flat</math> A<math>\flat</math> G<math>\flat</math> F E<math>\flat</math> F C<math>\flat</math></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 romance and longing. It is often used for devotional songs.

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## 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, 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 rhythms is a device used between the sitar and tabla mid way through Gat 2 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 jhalla is a rhythmic embellishment of the talas played.

### Tonality

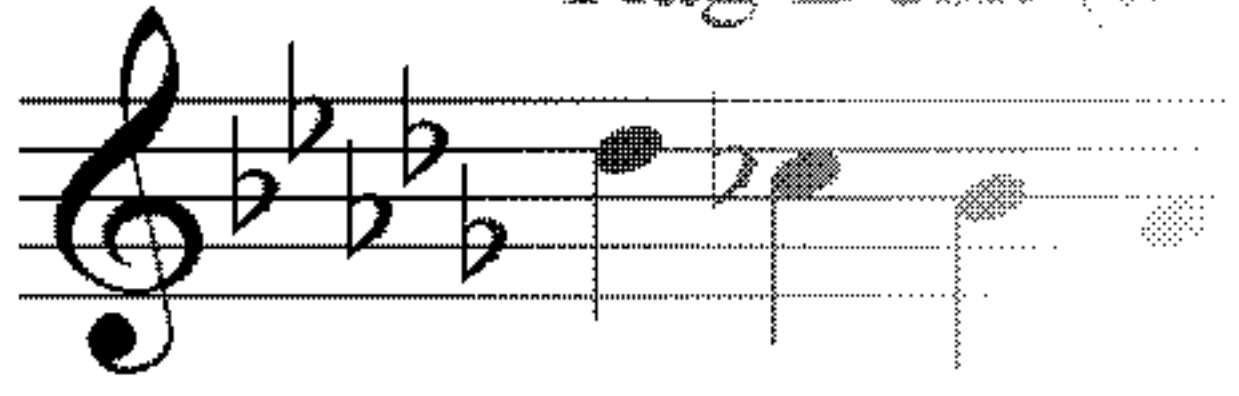
- This piece is in Rag Desh with Sa transposed to a Western D $\flat$ .

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 Re Ga  
Western: D $\flat$  C $\flat$  B $\flat$  A $\flat$  G $\flat$  F $\flat$  E $\flat$  D $\flat$

### 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 project. Often Westerners listen to this piece as easy listening, in the same way as they listen to Western pop music.

### 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.



## 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

an

d. Briefly describe, using correct music vocabulary, three compositional techniques used in the piece.

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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 Mewar**

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

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 1

### Section B

Answer EITHER Question 4 OR Question 5

4. The following questions are about Rag Desh.

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

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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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5. The following questions are about Rag Desh and Indian classical music.

a. Give the time of day that this rag should be performed.

\_\_\_\_\_

b. What traditional social occasion might Rag Desh be used for?

\_\_\_\_\_

c. Describe the playing techniques of the following musical instruments:

\* Sarangi

\* Sarod

\* The violin in Indian classical music in comparison to Western classical

\* Bansuri

\* The playing technique of the tabla in comparison to the drum kit

Use correct musical vocabulary and good grammar throughout your answer.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## 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"> <li>The rag is used to colour the mind with a mood. Notes are played in a particular way or pakad for each raga. Any accurate aspect of how ragas are used is accepted here.</li> <li>Arrangement consists of melody, drone and rhythm</li> <li>Rhythm cycles are used which have particular features</li> <li>The 4 sections in the raga structure are: Alap, Gat, jhala and bandish/chorus. These could be explained respectively as: slow, free time and improvised; medium tempo and improvised; lively tempo and virtuosic playing; and a fixed composition.</li> <li>There is no harmony in Indian classical music, so the texture is usually monophonic.</li> </ul>
5.	a.	Late night
	b.	Love songs or religious devotional songs
	c.	<ul style="list-style-type: none"> <li>A sarangi is bowed and also played by sliding the nails of the instrument over the side</li> <li>The sarod is plucked with a piece of wood or bowed</li> <li>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.</li> <li>The bansuri is blown and the fingers cover open holes in various combinations to produce notes of different pitch</li> <li>The tabla uses the fingers to play the pair of drums whereas the drummers use more drums and sticks or brushes to play it</li> </ul>

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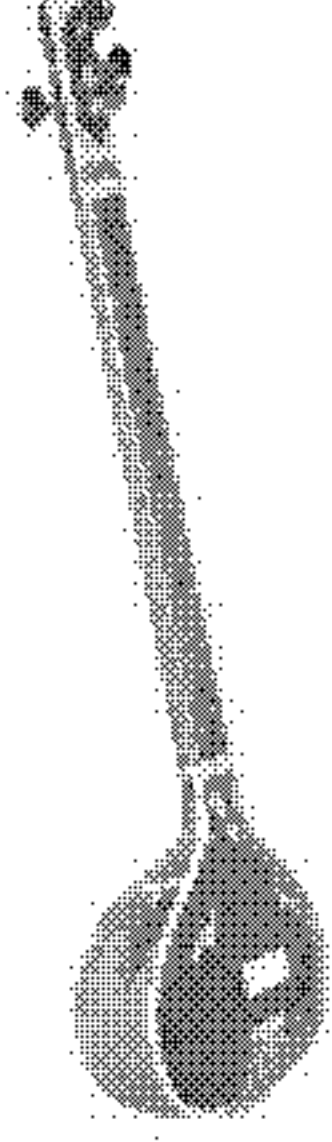
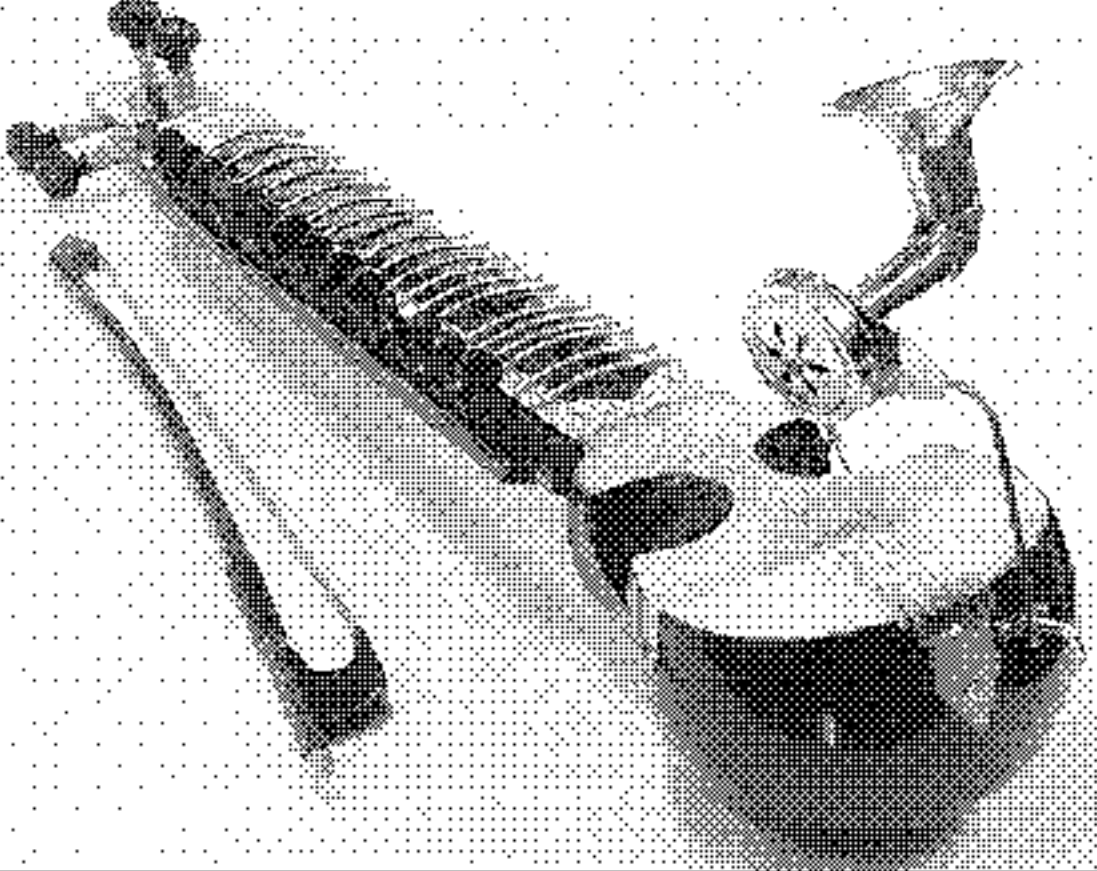
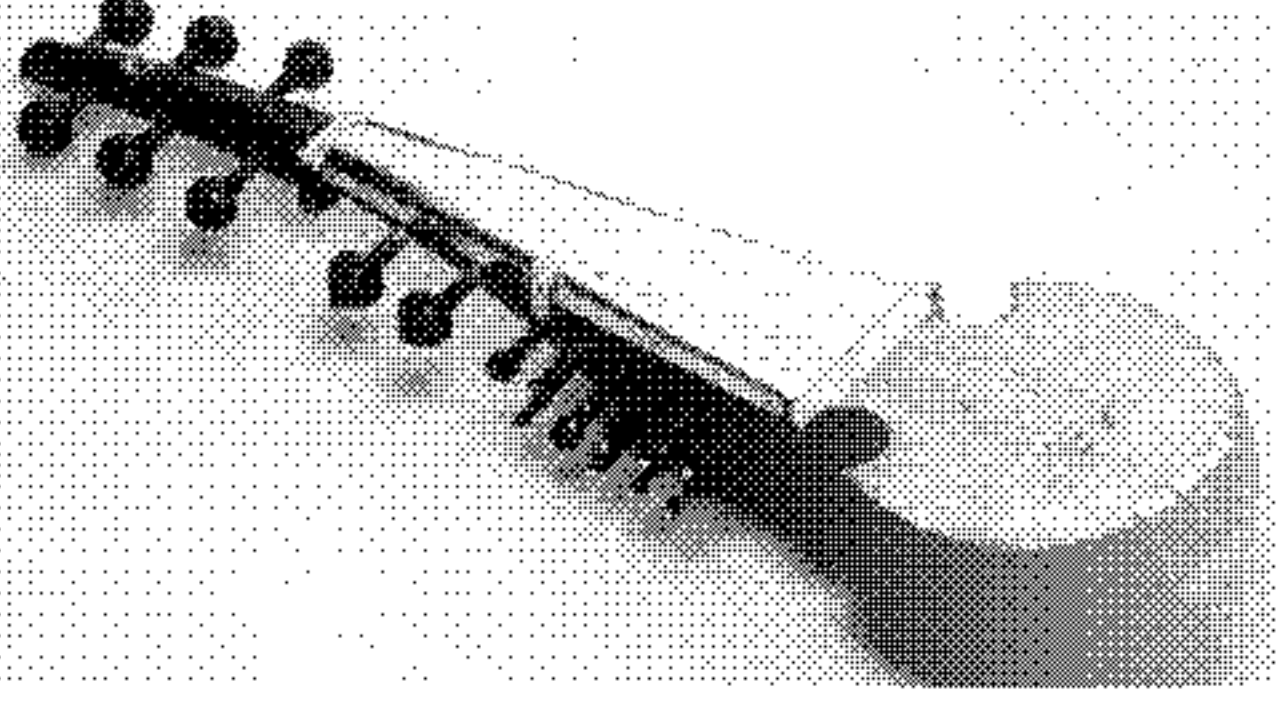
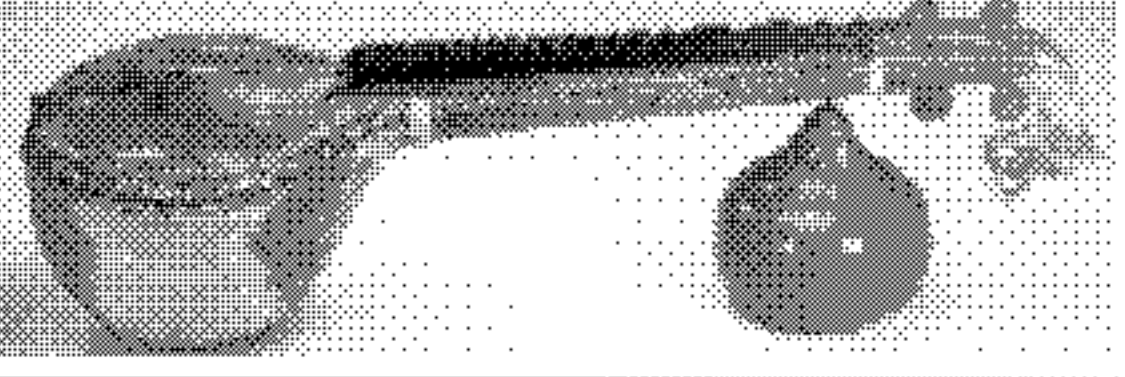
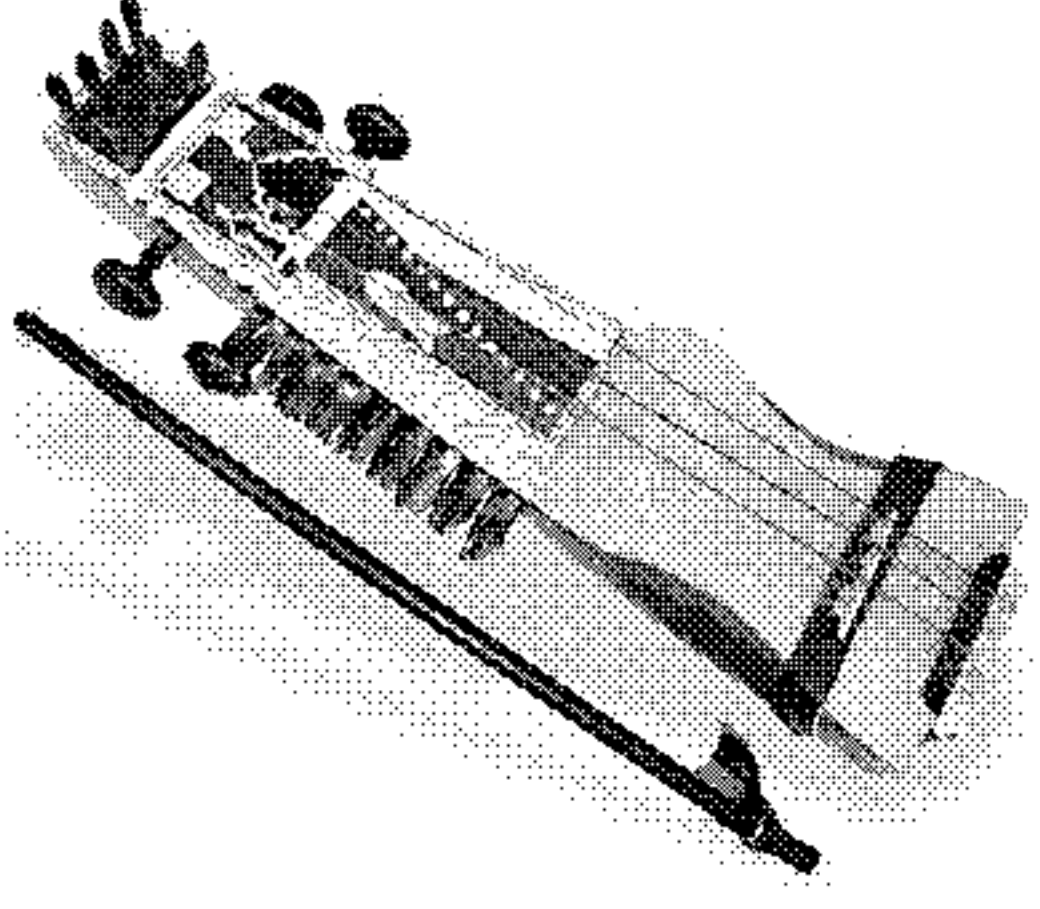
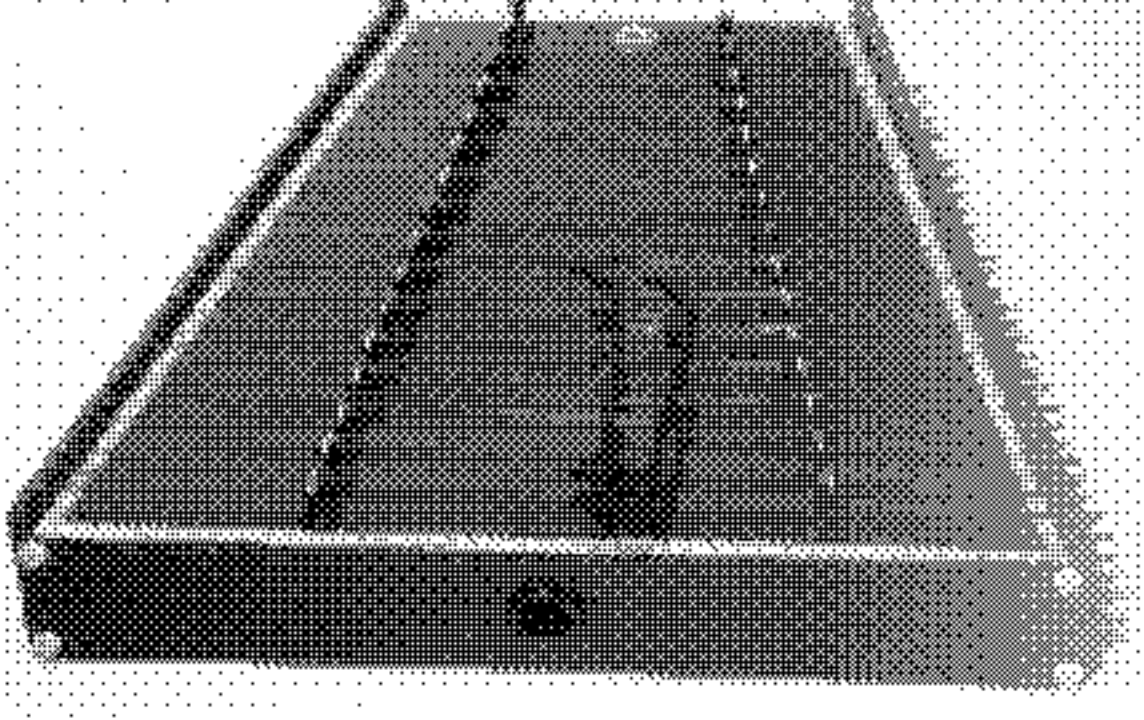
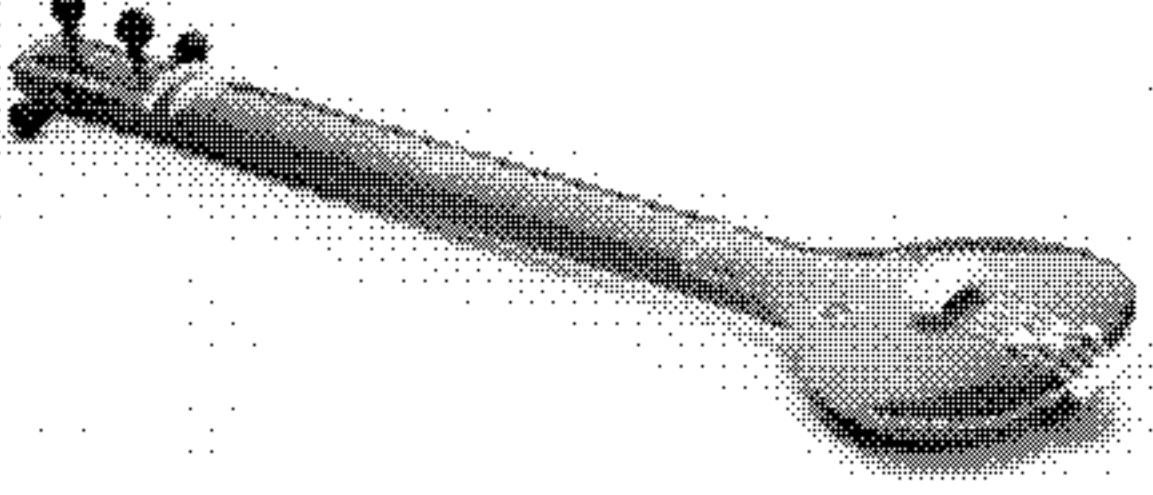
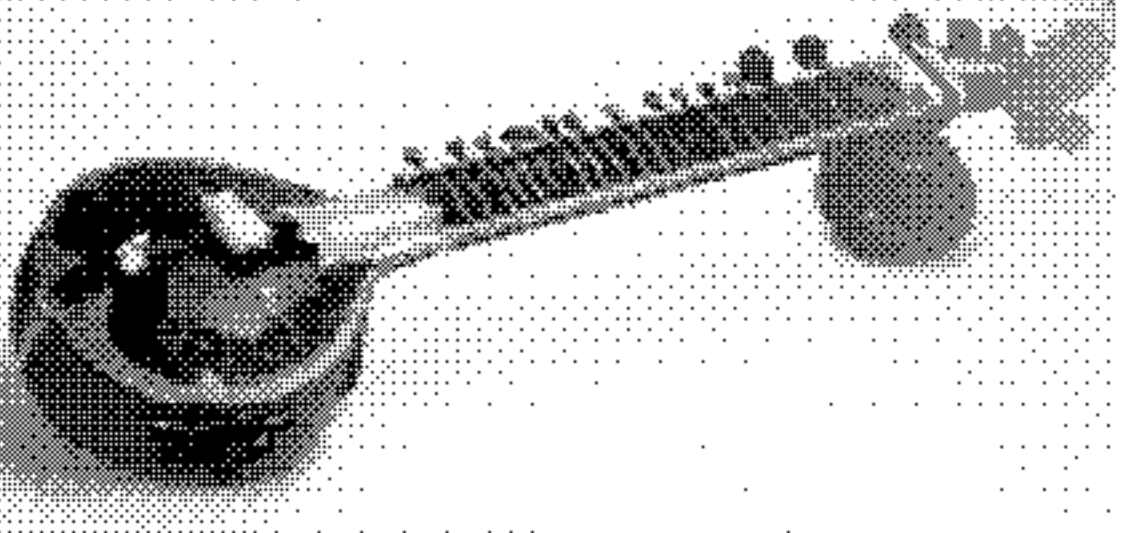
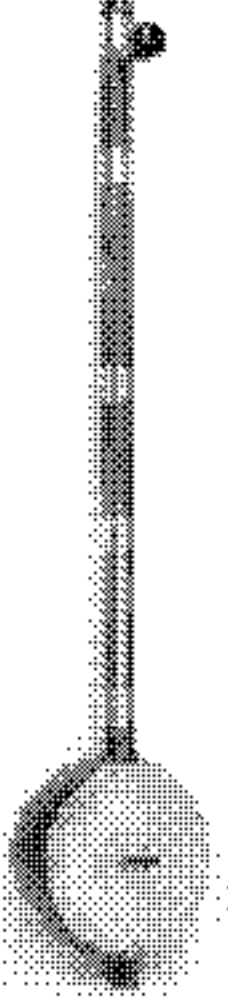
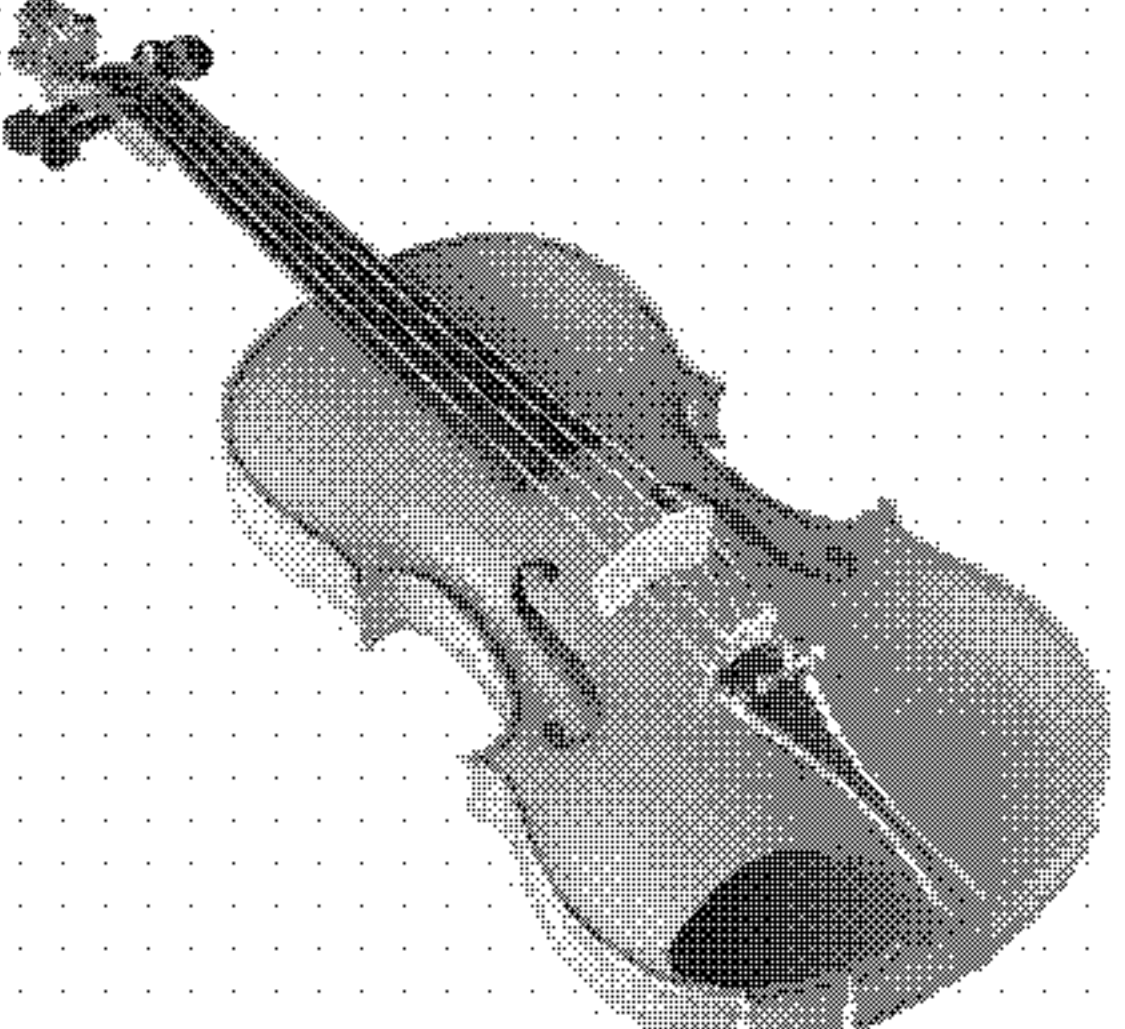


# Chart of Musical Instruments

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.		
	<b>Name:</b> Sitar <b>Details:</b> 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.	
	<b>Name:</b> Esraj <b>Details:</b> A bowed string instrument	
<b>Name:</b> Nanduni <b>Details:</b> The Nanduni has two strings and is a drone instrument.		
	<b>Name:</b> Sarangi <b>Details:</b> It is a bowed instrument and is also played by sliding the nails along the side.	
	<b>Name:</b> Small tampur (Hindustani) or tambura (Carnatic) <b>Details:</b> This is a 4-stringed bowed instrument.	
	<b>Name:</b> Ek tara <b>Details:</b> This is a simple 1-stringed instruments used only for playing a drone.	

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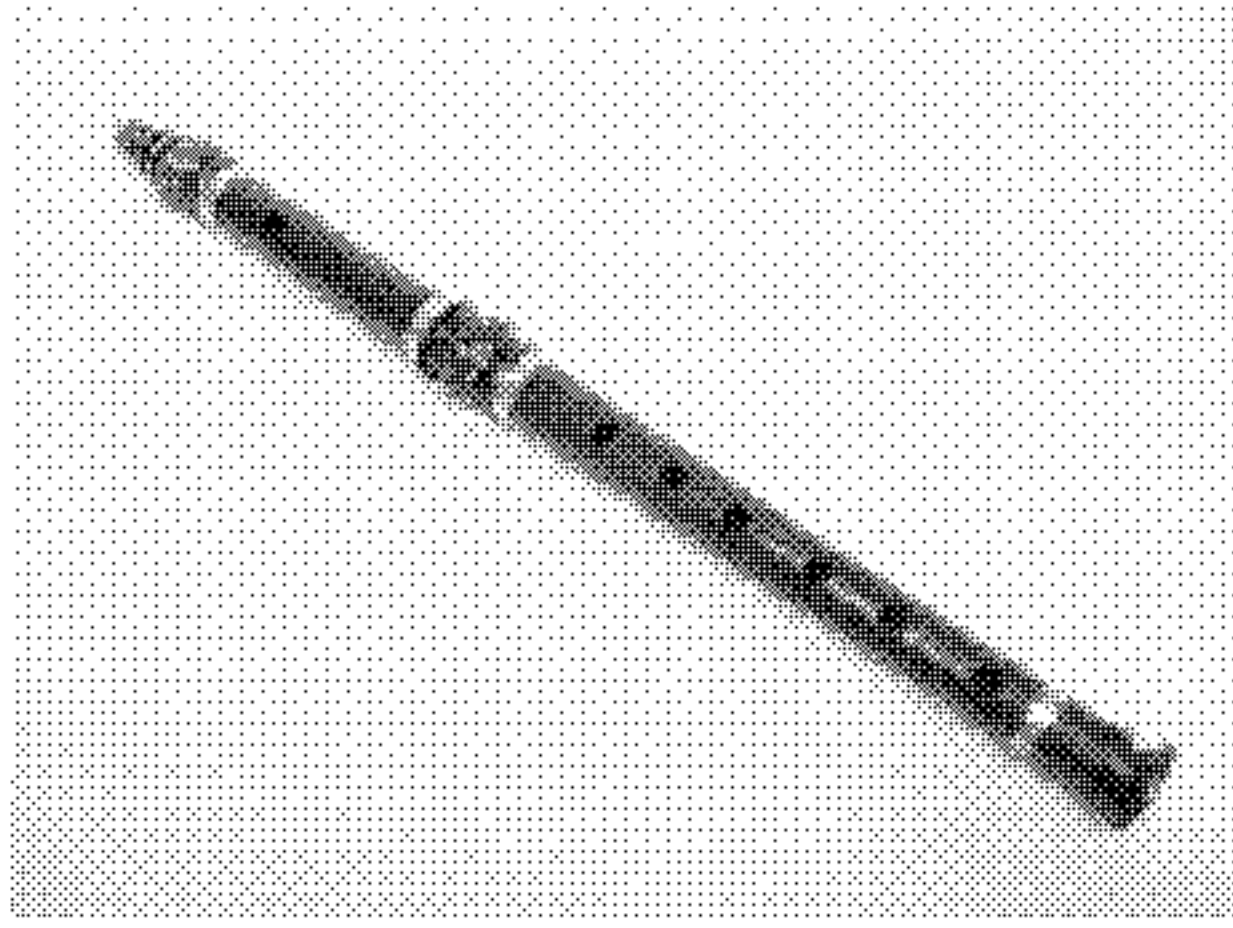
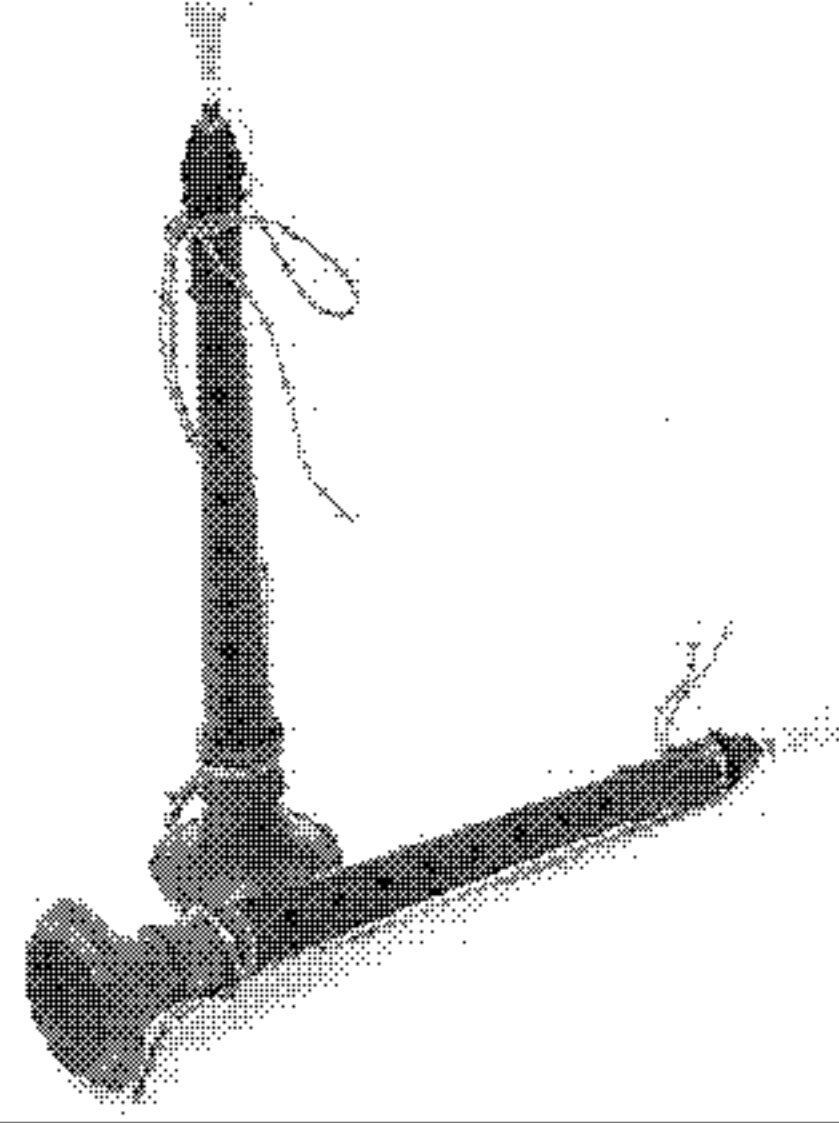
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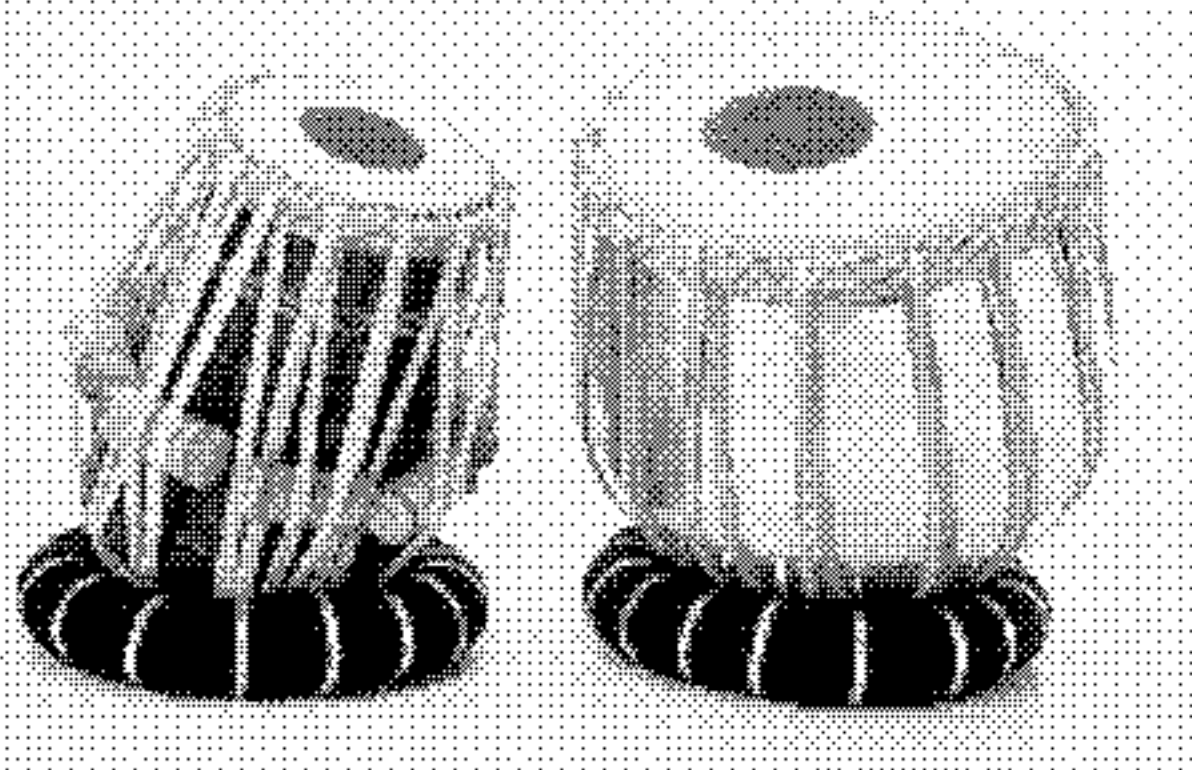
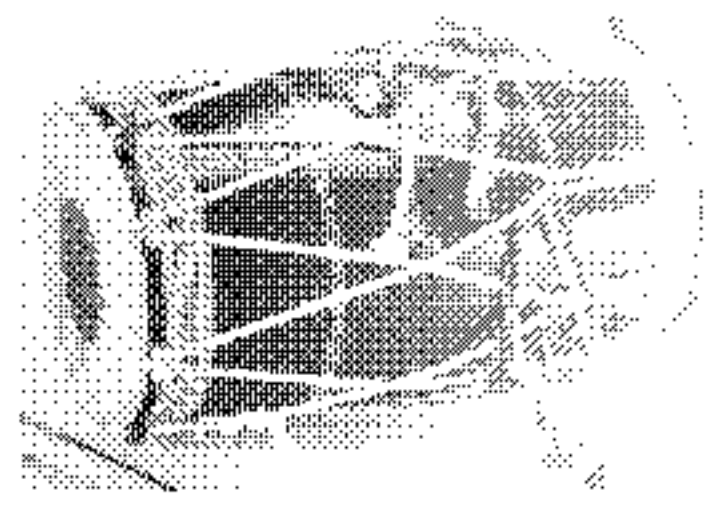
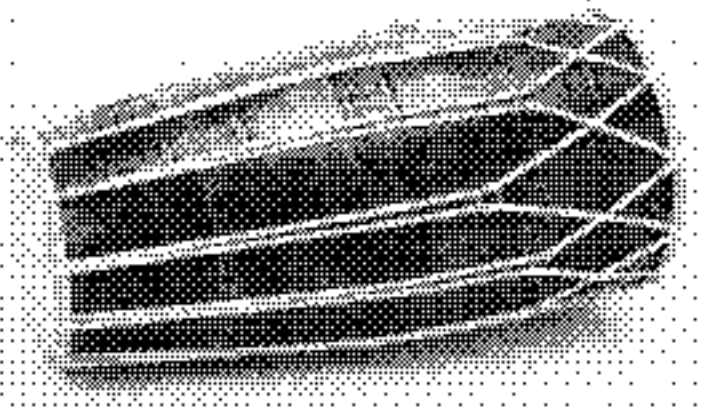
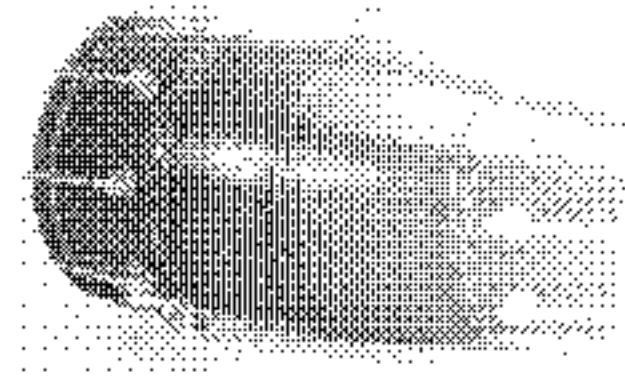
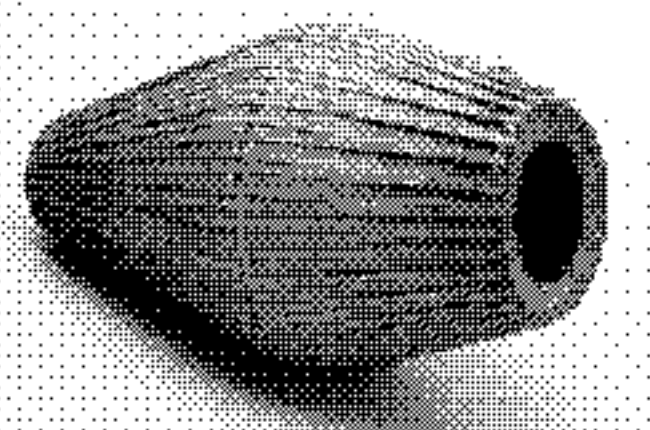
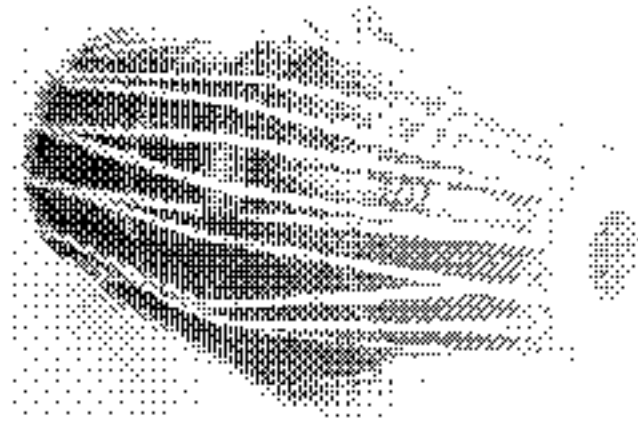
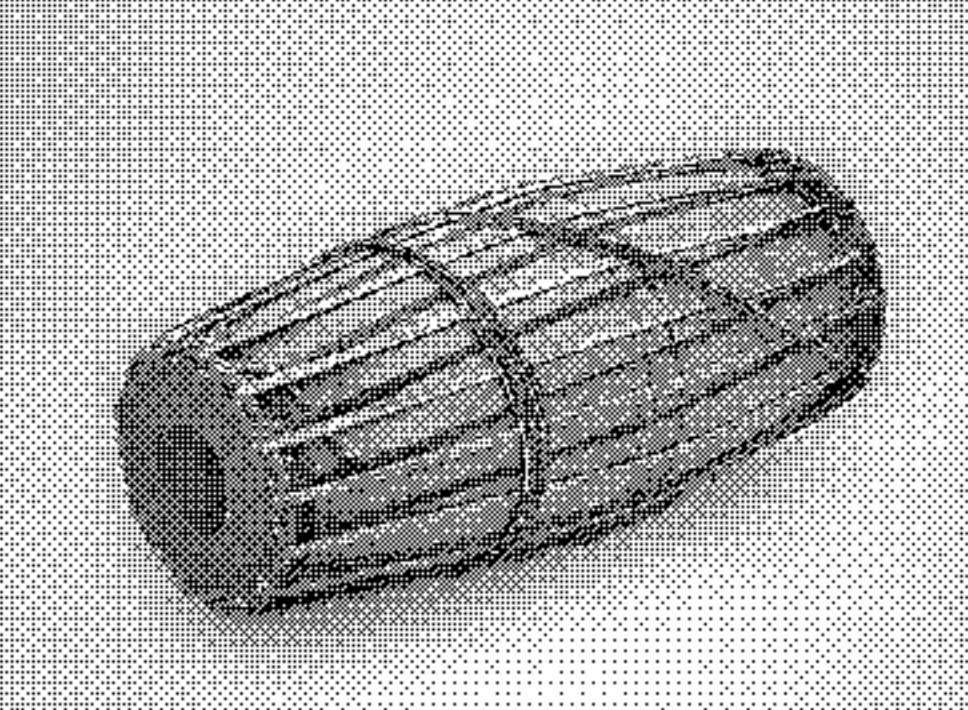
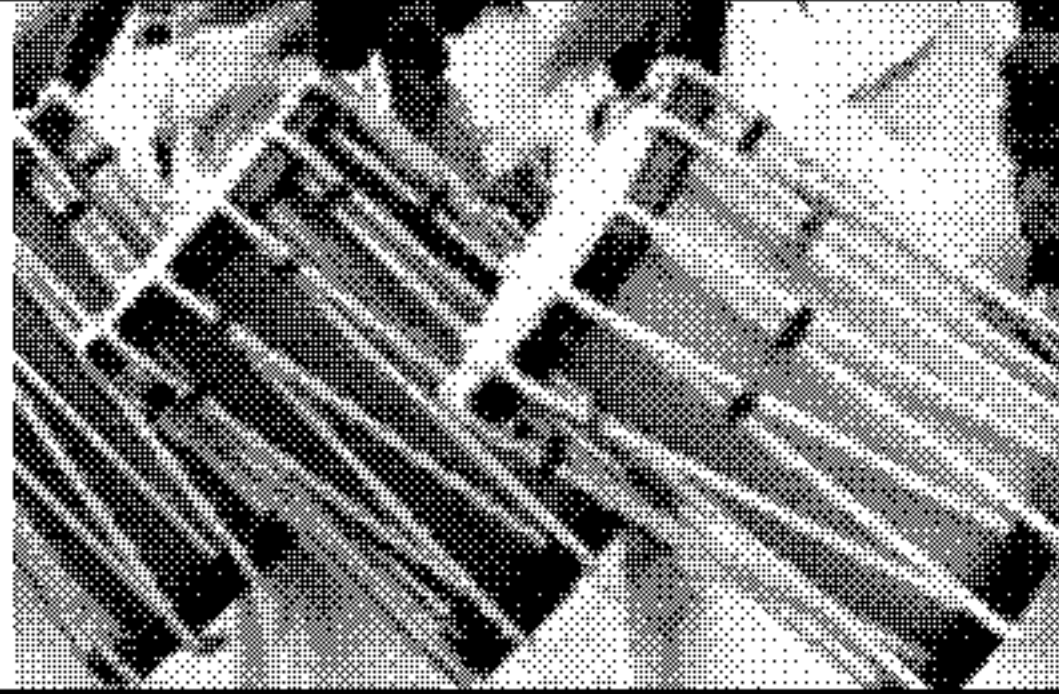
## AEROPHONES – *wind instruments*

Aerophones always play the melody

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

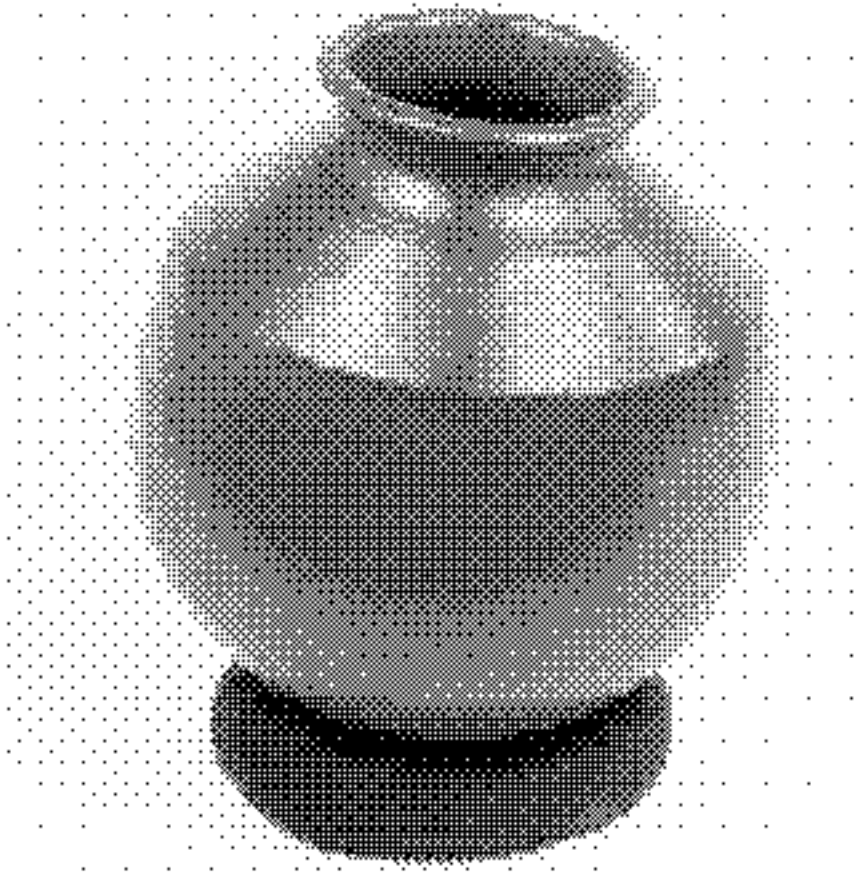
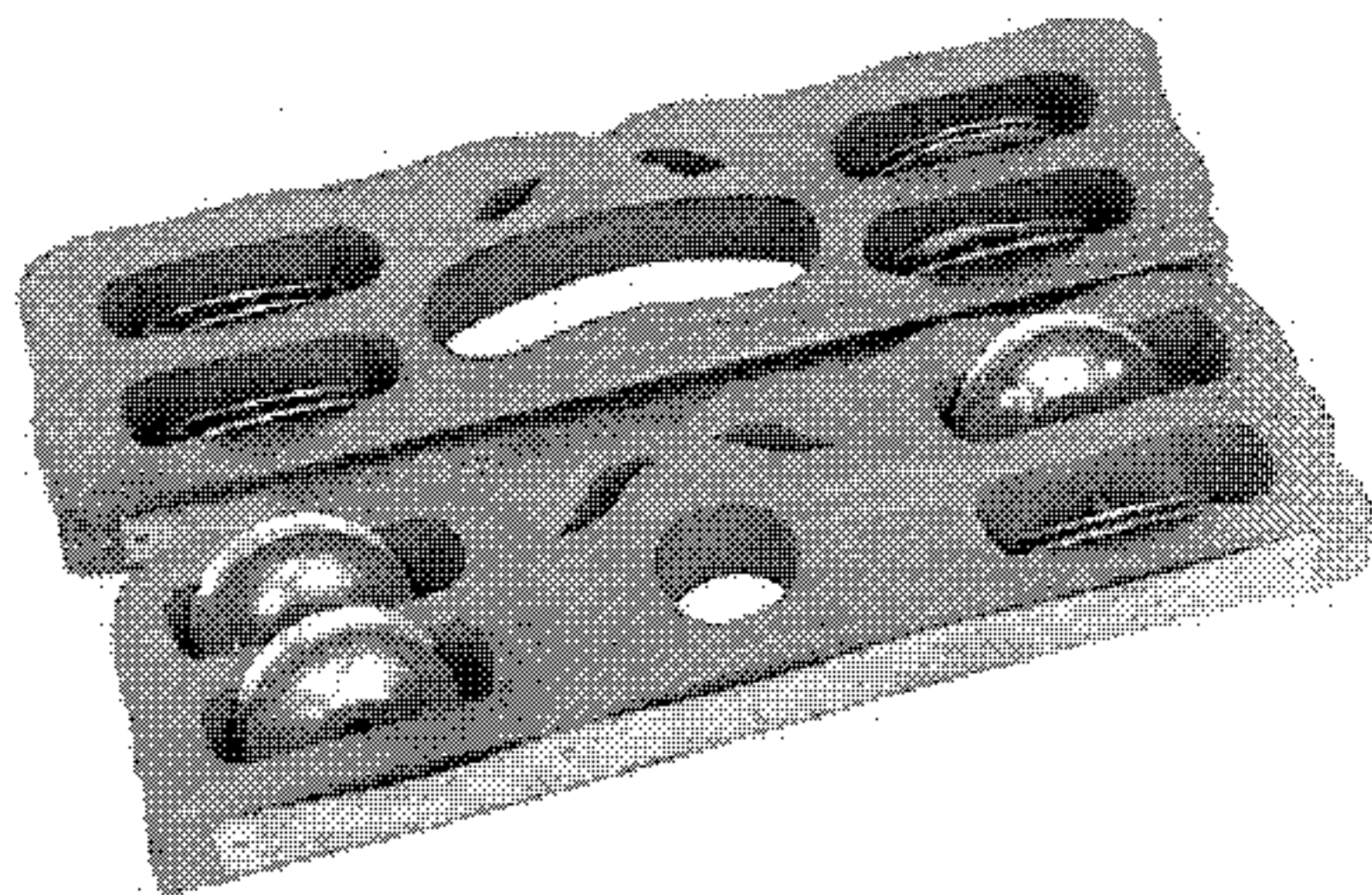
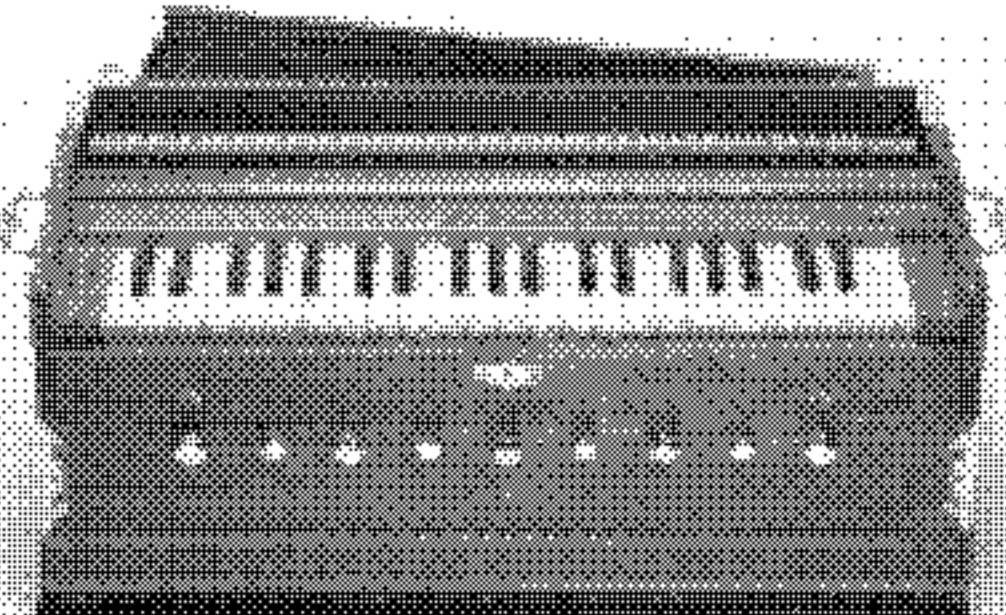
## MEMBRANOPHONE – *drums*

Membranophones always play the rhythm parts

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

## IDIOPHONES – *solid percussion other than drums*

These instruments support the rhythm section of in the music

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

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## Glossary of Keywords

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

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

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