

Intro to World Music

- Origins of Indian Classical Music
 - Hinduism
 - *Mantras*
 - *Vedas*
- Classifications of Indian Classical Music
 - *Gharana*: stylistic school
 - Cultural/Stylistic Regions
 - North = *Hindustani* tradition
 - South = *Karnatic* tradition
- Elements of Indian Classical Music (common to both traditions)
 - Melodic improvisation by a soloist
 - Percussion provided by a drummer
 - Improvisation based on *raga*
 - Cyclic conception of meter (*tala*)
 - Use of drone
- Improvisation in Indian Classical Music
 - Choices constrained by specific *raga* and *tala*
 - Beginners study *bandish* (or *gitam* in the South)
- Training for the Indian Classical Musician
 - Pre-modern era: apprenticeship with a *guru* (master teacher)
 - British colonial rule of India interrupted *guru*-apprentice system
 - Today...
 - Private study
 - University training
- "An Introduction to Indian Music," by Ravi Shankar
 - Ragas are precise melody forms. A *raga* is not a mere scale. Nor is it a mode. Each *raga* has its own ascending and descending movement...and those subtle touches and usage of microtones, and stresses on particular notes, like this...
 - With the *tambura*, the drone instrument, in the background...the soloist does a free improvisation known as *alap*, after which he starts the theme based on a rhythmic framework known as *tala*. He can choose from many *talas*, such as *tintal*, a rhythmic cycle of sixteen beats...or *jhaptal*, having ten beats.
 - The *tabla* are the drums, which keeps [sic] this framework, just plays the *thekas*, or beats, in the beginning, as you heard just now. Then starts the gradual progression of playing first smaller patterns, then longer ones.
 - In the beginning, the accompanying *tabla* gives, if I may say so, a reply to the lead instrument, such as the *sitar*. At times they may play together a long rhythmic pattern, and return with a climax to *sam*, or the "one" [i.e. the first beat of the *tala*'s metric cycle], which is the most important thing, like this...
 - Although the role of the *tabla* is relatively free, it is the lead instrument which directs the whole progress of the improvisation.
 - The Western listener will appreciate and enjoy our music more if he listens with an open and relaxed mind, without expecting to hear harmony, counterpoint, or other elements prominent in Western music. Neither should our music be thought of as akin to jazz, despite the improvisation and exciting rhythms present in both kinds of music.
- Indian Instruments
 - Soloists
 - lutes
 - *sitar* (plucked/ moveable frets)
 - *sarod* (plucked/ fretless)
 - *sarangī* (bowed)
 - *bansuri* (transverse flute)
 - *bin* (zither)
 - Drummer
 - Function/role:
 - although the focus is on the soloist, the drummer is an equal as a musician

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- accompaniment, exchanges, & solos
- *Tabla* [TUB-lah] (pair of drums)
- *Mrdangam* [mir-DUNG- ahm] (single cylindrical drum w/two heads)
- Drone
- Function/role:
 - provides point of tonal reference (tonic, or *vadi*)
 - supportive: often an apprentice/uncredited in the program
 - *tambura* [tam-BOO-rah] (lute/zither hybrid)
 - *sruti* [SHUT-ee] box (reed organ)