

Rag Desh	Anoushka Shankar (sitar)	'Mhara janem maran' performed by Chiranji Lal Tanwar (voice)	Steve Gorn (bansuri) and Benjy Wertheimer (esraj and tabla)
Melody	<p>Based on patterns of notes raga. Rag Desh is associated with late evening in monsoon season. Ascending: C D F G B C (remember – it omits the vowels E and A) Descending: C B flat A G F E D C (complete scale of F, but C-C) . Sa is the 'tonic' home note, Pa and Re are also important in Rag Desh.</p> <p>Melody improvised on notes of raga in alap. Tihai is 3 times repetition of a motif marking end of sections. Decorations are called meend, fast scales called tans. Much of the melody is conjunct</p>	<p>Based on patterns of notes raga. Rag Desh is associated with late evening in monsoon season. Ascending: C D F G B C (remember – it omits the vowels E and A) Descending: C B flat A G F E D C (complete scale of F, but C-C) . Sa is the 'tonic' home note, Pa and Re are also important in Rag Desh.</p> <p>Melody improvised on notes of raga in alap. Tihai is 3 times repetition of a motif marking end of sections. Decorations are called meend, fast scales called tans. Much of the melody is conjunct</p> <p>Bhajan: Hindu religious song from Rajasthan. Melody split into verse and chorus. First line of song is repeated after each verse as a type of chorus.</p> <p>Improvised interludes on sarangi and sarod</p>	<p>Based on patterns of notes raga. Rag Desh is associated with late evening in monsoon season. Ascending: C D F G B C (remember – it omits the vowels E and A) Descending: C B flat A G F E D C (complete scale of F, but C-C) . Sa is the 'tonic' home note, Pa and Re are also important in Rag Desh.</p> <p>Melody improvised on notes of raga in alap. Tihai is 3 times repetition of a motif marking end of sections. Decorations are called meend, fast scales called tans. Much of the melody is conjunct</p> <p>Fast improvised scale passages called tans in final fast gat</p>
Rhythm and metre	<p>Opening section alap is unmetre free rhythm. Rhythmic pattern or cycle is tala played on two small hand drums called tabla in main gat section. Tabla played with different hand strokes (heel of hand and fingers) and on different parts of skin to create variety of tone. Tala can include hand waves and claps. Tala starts after alap in gat, fixed part of piece. Becomes more improvisatory and exciting as piece goes on.</p> <p>Jhaptal (10 beats) 2 + 3 + 2 + 3 Then Tintal (16 beats) 4 + 4 + 4 + 4</p>	<p>Opening section alap is unmetred free rhythm. Rhythmic pattern or cycle is tala played on two small hand drums called tabla in main gat section. Tabla played with different hand strokes (heel of hand and fingers) and on different parts of skin to create variety of tone. Tala can include hand waves and claps. Tala starts after alap in gat, fixed part of piece. Becomes more improvisatory and exciting as piece goes on.</p> <p>Keherwa tal (8 beats) 2 + 2 + 2 + 2</p>	<p>Opening section alap is unmetred free rhythm. Rhythmic pattern or cycle is tala played on two small hand drums called tabla in main gat section. Tabla played with different hand strokes (heel of hand and fingers) and on different parts of skin to create variety of tone. Tala can include hand waves and claps. Tala starts after alap in gat, fixed part of piece. Becomes more improvisatory and exciting as piece goes on.</p> <p>First (slow) gat: Rupak tal (7 beats) 3 + 2 + 2 Second (fast) gat</p>

			Ektal (12 beats) 2 + 2 + 2 + 2 + 2 + 2
Tempo	<i>Rag Desh is medium fast tempo. Each piece begins with alap in free tempo</i> It gets faster in gat (madhyalaya – medium tempo) and faster again (drut – fast) in final section	<i>Rag Desh is medium fast tempo. Each piece begins with alap in free tempo</i>  Medium tempo	<i>Rag Desh is medium fast tempo. Each piece begins with alap in free tempo</i>  Alap unmetred, then slow gat, then fast gat at 2 beats = 120
Texture	Drone with sitar melody in alap Rhythmic tala added in gat	Drone with sarangi and voice melody in alap Rhythmic tala added in gat – thicker texture with additional instruments	Drone with melody of bansuri in alap Monophonic flute introduces gat Rhythmic tala added in gat
Structure	Alap: slower, unmetred, improvised over notes of raga Gat fixed composition where tabla enter with tala: more elaborate, decorated and rhythmic, becoming more exciting	Alap (with voice and sarangi) then gat. This is chorus, verse alternating with improvised instrumental solos in between each. Ends with tihai	Alap: free unmetred Slow gat Fast gat ending with 3 x 3 tihai (chakkradar tihai)
Forces/Instrumentation	Sitar: long-necked plucked string instrument with movable frets. Usually 6 or 7 strings with 12 or more sympathetic strings underneath (vibrate to give shimmering sound). Strings can be pulled to side to give pitch bending. Can also be strummed  <i>Tabla: larger and smaller hand drum played with different parts of hand on different parts of skin. Plays the tala</i>	Solo singer Sarod: plucked strings (with wooden plectrum) with sympathetic strings, shorter than sitar and no frets. Glissando effects by sliding fingers along fingerboard. Sarangi: bowed fretless string instrument with 3 thick strings and up to 36 sympathetic strings. Pitch changed by pushing back of fingernails along fingerboard! Pakhawaj: 2 headed drum played with both hands.  <i>Tabla: larger and smaller hand drum played with different parts of hand on different parts of skin. Plays the tala</i>	Bansuri: bamboo flute – notes can be bent by gradually covering/uncovering holes Esraj: bowed string instrument with frets, sympathetic and drone strings Zither in accomp of alap  <i>Tabla: larger and smaller hand drum played with different parts of hand on different parts of skin. Plays the tala</i>  Flute and tabla take turns in melody and accomp in first slow gat
Harmony/Tonality related	<i>Drone on notes Sa and Pa – open 5th</i>	<i>Drone on Sa and Pa – open 5th</i>	<i>Drone on Sa and Pa – open 5th</i>
Dynamics	Slightly quieter start in this version. Not much variety	Variety achieved by different combinations of instruments and voice	Gradual increase in dynamics