Chapter 3

ANALYSIS OF
INDIAN, JAZZ AND FUSION RECORDINGS
Analysis of recordings

After looking at the concepts and elements in detail, in chapter 2, it necessitates to see its use in musical tracks. This chapter throws light on the approach to the compositions in different styles with analytical eye. As seen before, each style consists of lot of forms. Numerous permutations and combinations of the basic concepts and elements are possible. However, here, for the study three musical pieces of each style i.e. Indian classical, Jazz and fusion music are taken.

This analysis is for understanding of the music styles, and not to judge the artists or their presentation. So, the names of the artists are not mentioned.

The reference audio tracks have been attached in the form of CD at the back cover page of this thesis.

The analysis of the case study is done scrutinizing three components. The first one is about its form, instruments, theme, rhythm pattern, duration; whereas the second component shows the progressive development in musical piece and its consequences. The third component is about use of melody, harmony, rhythm, and improvisation; and also how the expression of the composition is carried out by using all the technicalities.
The analysis is done by means of very simple language and format. The main emphasis, here, is on bringing out the character of the music piece rather than giving explanation to each detail for its expression.

**Analysis of Indian recordings**

**Track 01**

<table>
<thead>
<tr>
<th>rm/ Style</th>
<th>hotā Khayāl</th>
</tr>
</thead>
<tbody>
<tr>
<td>eme</td>
<td>āṅgār</td>
</tr>
<tr>
<td>ad Instrument/ Vocal</td>
<td>vocal</td>
</tr>
<tr>
<td>accompanying Instruments</td>
<td>Tānpūrā, Tablā, Harmonium</td>
</tr>
<tr>
<td>rhythm Pattern</td>
<td>4/4</td>
</tr>
<tr>
<td>la</td>
<td>Tāntāl</td>
</tr>
<tr>
<td>ga</td>
<td>Bāgeshree</td>
</tr>
<tr>
<td>ration</td>
<td>8:00 minutes</td>
</tr>
</tbody>
</table>

(For the purpose of analysis, the second half of the music piece, the Chhotā Khayāl of the presentation of Khayāl in rāga Bāgeshree has been taken.)

About the music piece

- The music piece begins with Tānpūrā sound.
- Singing begins with bandish in accompaniment of tablā and harmonium with improvisation of first line.
- ′Piharavā āravā lāge′- lyrics of the bandish shows its ′Shringārik′ (romantic) mood.
- The first line is sung using different variations.
- Improvisation is done using notation- ′saragam′ in tān.
- Sthāyi is sung for 2-3 times to establish the composition and its mood.
- Ālāp, using words of the bandish - known as ′Bol-ālāp′ are sung.
Motif is sung after each improvised piece to show the rhythmic cycle and to enjoy rhythm in context to melody.

With sargam, rhythmic pattern on tablā is also improvised spontaneously to experience it as a whole improvised musical piece.

Harmonium follows singer throughout the presentation.

Details of rāga are shown all along the route of notes rendering these details in form of murki, khatkā, kan etc. to beautify the composition in Indian style.

Tempo increases at 3:20 minutes, which adds energy to the composition and makes it brighter.

Composition of sthāyi is sung for more than five times to hold the essence of the pre-composed portion.

Improvisation of ālāp moves towards higher pitch.

Tān in ‘ā-kār’, ‘sargam’ and ‘bol-tān’ breaks the monotony of tān.

Second part of the composition – ‘Antara’ begins after 6:10 minutes.

Use of the first line of antarā with improvisation stable’s the Uttrāng of rāga.

Again tempo increases at 6:40 minute.

Small portion of tablā improvisation is used in accompaniment of harmonium.

Different patterns of tān i.e. Sapāt, alankārik etc are sung in ā-kār, and with words (bol-tān).

Rāga- Bāgeshree:  .n  S  g  M  D  n  S’
                  S’  n  D  M  P  D  g,  M  g  R  S

This is the solo style presentation, with linear melody and no harmony. It is soft and peaceful but energetic form. Emphasizing more on spontaneous improvisation, the only pre-composed part is ‘Bandish’. Melodic improvisation maintaining the boundary of rāga and growing with the essence of rāga makes it significant and enjoyable.

**Track 02**

<table>
<thead>
<tr>
<th>rm/ Style</th>
<th>ajan</th>
</tr>
</thead>
<tbody>
<tr>
<td>eme</td>
<td>votion</td>
</tr>
<tr>
<td>ad Instrument/ Vocal</td>
<td>cal</td>
</tr>
</tbody>
</table>
companying Instruments
Tpnrā, Pakhāwaj, Shankh, Manjeerā, Chorus (Male & Female)

Rhythm Pattern

Duration
06:02 Minutes

About the music piece

- The music piece beginning with Tānpurā
- Shankh is played to enhance the effect of devotional theme.
- Lead singer begins with adlib using the words of first line of ‘stotra’ (a devotional Sanskrit verses)
- In background, use of Manjeerā again to enhance devotional theme.
- Language used is Sanskrit.
- Chorus is sung by Male and Female singers.
- After sthāyi, in interlude music, shankh is used with humming by chorus (2-3 Āvartans).
- Sthāyi is composed in Poorvāng (the first half) of saptak, antarā is composed in Uttarāng (the second half) of saptak.
- Chorus is in parts.
- After 04:20 minutes, rhythm is doubled.
- Main line of the composition is repeatedly sung by lead singer and chorus.
- Chorus counter pieces: Male chorus singers sing S, Female chorus singers sing M
- Free Ālap by lead singer is done, and in background the first line is sung by chorus repeatedly.

Rāga- Lalit:  \[.N, r, G, M, m, M, G, m, d, N, S'.\]
\[N, r', N, d, m, d, m, M, G, m, G, r, S.\]

This is a melody based composition. Harmony is used in form of chorus singing. This is a fixed composition where improvisation done in melody is in the form of Ālāp (rarely used). Variations in Rhythmic pattern are done to uplift the energy of the composition. Usage of
instruments like Shankh, Manjeera and Pakhāwaj is done to elaborate the theme convincingly.

**Track 03**

<table>
<thead>
<tr>
<th>Form/Style</th>
<th>( \text{Tapp} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead Instrument</td>
<td>( \text{Sārangi} )</td>
</tr>
<tr>
<td>Accompanying Instruments</td>
<td>( \text{Tānpūra, Tablā} )</td>
</tr>
<tr>
<td>Rhythm Pattern</td>
<td>( \text{4/4} )</td>
</tr>
<tr>
<td>Gā</td>
<td>( \text{Kāfi} )</td>
</tr>
<tr>
<td>Lā</td>
<td>( \text{Teentāl} )</td>
</tr>
<tr>
<td>Duration</td>
<td>09:14 Minutes</td>
</tr>
</tbody>
</table>

About the music piece

- The music piece begins with a short rhythm-less ālāp to establish rāga, using beautifying ornamentations i.e. khatā, murki, gamak etc of Indian music for around 1:45 minutes, in accompaniment of tānpura.
- Bandish- a pre-composed part begins in accompaniment with Tablā along with improvisation in first line of the bandish.
- Use of motif is seen after every 2-3 āvartan, to show ‘Sam’.
- Till end, improvisation of bandish is done using techniques of Tappā.

Raga- Kāfi: \( \begin{array}{cccccc}
S & R & g & M & P & D \\
S' & n & D & P & M & g & R & S \\
\end{array} \)

This is a solo style of presentation so the main improvisation is done on Sārangi. Tabalchi/Tablist improvises to enhance the effect of sārangi. Tāla used is of 16 mātrā, similar to Teentāl, but with different pattern. From beginning to end, Tānpūra is played in same volume and same tempo, which provides constant sur. In this style of presentation, fast rendition of notes, different tān patterns are the main elements, which helps to makes this form distinct.
Mesmerizing patterns of notes in zigzag pattern makes this form attractive. Tăn patterns cover 2 to 2 ½ saptak. Its melodic approach is linear, and generates soothing effect. Except bandish, everything played is extempore spontaneously improvised.

Analysis of Jazz recordings

Track 04

<table>
<thead>
<tr>
<th>Form/Style</th>
<th>Jazz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead Instrument/Vocal</td>
<td>Vocal</td>
</tr>
<tr>
<td>Accompanying Instruments</td>
<td>Trombone, Clarinet, Piano, Drum</td>
</tr>
<tr>
<td>Rhythm Pattern</td>
<td>3</td>
</tr>
<tr>
<td>Duration</td>
<td>2:18 minutes</td>
</tr>
</tbody>
</table>

About the music piece

- The piece begins with trombone and clarinet – together playing counters with rhythm on piano and drum.
- Lead portion is sung by singer and fillers are played on piano.
- A different melody is played on trombone and clarinet, which gives the effect of harmony.
- Change of chords on piano helps to convey the complete effect of composition.

Melody is prominent, but harmony is what brings out its value. Rhythm is just for the accompaniment in this composition. Though singing is loud, it is very expressive and gives soothing effect. It is more like narration of a story. Singer is free to improvise, while other melody instruments accompany him. Scope of individual improvisation of the instruments is only there for the fillers and interlude music section. Whole composition moves between
major and minor scales. Usage of the added notes gives it an effect which is significant to jazz style.

**Track 05**

<table>
<thead>
<tr>
<th>rm/ Style</th>
<th>Jazz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead instrument</td>
<td>Saxophone</td>
</tr>
<tr>
<td>accompanying Instruments</td>
<td>Piano, Drum, Double bass</td>
</tr>
<tr>
<td>rhythm Pattern</td>
<td>4/4</td>
</tr>
<tr>
<td>Duration</td>
<td>09:00 minutes</td>
</tr>
</tbody>
</table>

**About the music piece**

- The music piece begins with drum.
- Lead adlib portion is produced on saxophone.
- Piano and drum are used in background in the beginning.
- It sounds like a solo performance- a solo of saxophone.
- Double bass provides bass.
- Two music pieces are connected in this composition, where first music piece lasts till 03:00 minutes.
- In the second music piece, a short music piece is played on double bass.
- Then drum and piano one by one adds their colour by playing spontaneous fillers.
- Again saxophone takes lead of melodic part.
- All the artists improvise individually in accompaniment with each other.
- Some small pieces are repeatedly used, but there is no melodic, harmonic, or rhythmic composition which is identical.

This composition sounds more improvised than pre-composed. Combination of fast notes played on piano and the double bass, creates anxiety in the beginning, and takes it to the extreme. In the second piece, the combination of instruments generates the feeling of meeting. Though being identical, all the instruments together create a feeling of one music piece. Modulations of sound in terms of loudness and softness add excitement.
Track 06

<table>
<thead>
<tr>
<th>Form/ Style</th>
<th>Swing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments</td>
<td>Trumpet, piano, Trombone, Saxophone, double bass, Drum</td>
</tr>
<tr>
<td>Rhythm Pattern</td>
<td>4/4</td>
</tr>
<tr>
<td>Duration</td>
<td>03:28 minutes</td>
</tr>
</tbody>
</table>

About the music piece

- The music piece begins with piano.
- After a small lead of piano, rhythm starts.
- Trumpeter leads and group of trombonists respond him.
- After that saxophonist takes lead, trombonists support him.
- Then piano takes lead and after that all sections of instruments play one after the other are played.
- Piano is played with double bass.
- This is the fixed music piece which illustrates the rhythm pattern of swing.
- There is a section like tihāi.
- After 01:45 minutes, another composition joins it.
- All sections are played together and the pianist adds different colour by adding single notes in between.
- All the sections are played in form of question- answer.
- Saxophonist and trumpeter take their lead alternatively.
- After 02:40 minutes, the scale is changed.
- A music piece, where all artists have played together.
- Improvisation by Drummer in response to the wind instrumentalists.
- At the end- a small pattern on drum has been played.
- The last note played is the 6th note (in Indian music- Dhaivat)
Generally, jazz composers end the composition with the note which is not soothing but adds surprise. The whole composition follows the rhythm where, a listener feels like dancing. Constant rhythm pattern exhibiting ‘swing’, makes the composition significant.

In this presentation, motif is the part which is repeatedly played. The whole section is mixture of melody, harmony, and rhythm. Harmony is played on group of all section- i.e. saxophone, trumpet, trombone; and piano and double bass. And drum, double bass and piano provides rhythm.
### Analysis of Fusion recordings

#### Track 07

<table>
<thead>
<tr>
<th>Form/Style</th>
<th>Fusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead instrument</td>
<td>Flute and electric guitar</td>
</tr>
<tr>
<td>Accompanying Instruments</td>
<td>Drum, bass guitar, stings (on synthetic instrument)</td>
</tr>
<tr>
<td>Rhythm Pattern</td>
<td>4/4</td>
</tr>
<tr>
<td>Duration</td>
<td>7:00 minutes</td>
</tr>
</tbody>
</table>

**About the music piece**

- The music piece begins with drum, bass guitar and banjo in accompaniment of string on synthetic instrument.
- Electric guitar and flute are lead instruments.
- Pre-composed part is played together on eclectic guitar and flute.
- Bass guitar and rhythm section are in background.
- Bass guitar provides harmony to the melodic structure.
- Electric guitar and flute improvises alternatively.
- There is a section of rhythm improvisation.
- Use of ‘rest’ in rhythm adds excitement.
- By adding the accidental notes, flute solo, renders dynamism.
- All instruments complement each other.
- Some of the pre-composed parts are played in between.

Flute is the Indian part in this fusion. The main melody follows rāga Dhāni to the some extent.

Which consists:  

\[
\begin{align*}
S' & \ g & M & P & n & S' \\
S' & \ n & P & M & g & S
\end{align*}
\]

But chromatic scale is used for improvisation.
Over all, it is a balanced music piece in terms of melody, harmony, and rhythm. But, more emphasis is on melodic improvisation and also rhythm. Use of flute and electric guitar together, brings out new timber.

In this music piece, solo, duets and group playing all have been used.

**Track 08**

<table>
<thead>
<tr>
<th>rm/ Style</th>
<th>Indo-jazz fusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>ad Instrument/ Vocal</td>
<td>Vocal and saxophone</td>
</tr>
<tr>
<td>companying Instruments</td>
<td>Piano, bass guitar, ghaTam</td>
</tr>
<tr>
<td>rhythm Pattern</td>
<td>4/4</td>
</tr>
<tr>
<td>Duration</td>
<td>05:12 minutes</td>
</tr>
</tbody>
</table>

About the music piece

- Beginning is done with bass guitar and piano with lead portion on saxophone.
- Indian notation of melody played on saxophone is sung in form of ‘Sargam’ by singer.
- After the pre-composed melody, rhythmic improvisation is done by piano, ghaTam, bass guitar and synthetic string.
- Singer from jazz music takes a lead using ‘English’ language in accompaniment of Bass guitar, piano and strings.
- String and bass guitar are played constantly in the whole composition.
- Melody that the Jazz singer has sung is sung by Indian singer in ‘ā-kār’ and clarinetist joins.

This composition is based on Rāga Madhuvanti according to Indian music scale.

Rāga – Madhuvanti: S R g m p D N S’

S’ N D P m g R S
The composition sounds pre-composed, only interludes by piano and ālāp by Indian singer and clarinetist sounds improvised. Rhythm pattern is divided in the measures: 3/3/2.

Composition is soothing and the most attractive portion is the combination of singers of different music styles singing the same melody; and use of Indian rāga scale explored by jazz musicians in jazz music style.

**Track 09**

<table>
<thead>
<tr>
<th>Form/ Style</th>
<th>Theme based experimentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lead instrument</td>
<td>ār</td>
</tr>
<tr>
<td>companying Instruments</td>
<td>blā, human voices, double bass, mridangam, percussions (for background effect)</td>
</tr>
<tr>
<td>Rhythm Pattern</td>
<td></td>
</tr>
<tr>
<td>Duration</td>
<td>6:10 minutes</td>
</tr>
</tbody>
</table>

About the music piece

- Beginning is done with Tablā with Indian traditional tablā patterns.
- On double bass, a fixed pattern is played which provides groove in accompaniment of percussion instruments.
- Some syllabic words are used in different language to show expression.
- Tablā is on and off between small parts.
- Use of South Indian syllabic words along with sitār.
- Different languages are used that shows different cultures.
- ‘Recognizable element’ of the composition is the groove of double bass.
- Different jazz percussion instruments are used to fill the empty space and experience the combination with sitār.
- Words used are the expressions of different languages.
- Improvisation is done on tablā in accompaniment of sitār and then with mridangam.
- Improvisation is done on sitār in accompaniment of tablā.

Main melodic part on sitār is played by using the notes of rāga ‘Madhuvanti’, but not maintaining the essence of rāga.
Notes used are, S R g m P D N S’

This sounds like theme based music piece, as if the artist wants to convey some expression. The groove used creates a high. Bass tone of the instrument adds strong energy, where use of sitār softens it. Sitār adds delicacy and feminine grace. Choice of the instruments is done so well that the opposite timbers of the instruments complement each other and make it a balanced piece.