

Name: _____

This assignment will ask a few questions of two works representative of the two contemporary musical genres we explored that were influenced by the Indian Classical tradition. "Ragamala V" is from the set of *6 Ragamalas for cello and tampoura* by John Mayer. I have also included an audio segment of *Raga Prelude I (Yaman)* by an American student of Pandit Pran Nath, Michael Harrison, written for just-tuned piano and cello (both on playlist 5).

Ragamala V

1. Rather than beginning with an Alap, this movement seems to have an ABA form in which the A sections are faster and more rhythmically propulsive. How can you compare what happens in the A and B sections to Hindustani performance practice?

2. At first glance "Ragamala V" does not slavishly follow the characteristic motions of its parent Raga, Miyan ki malhar (attached to score). But as the movement continues you can find most of the motives used in the ascent and descent pattern within the work. Find three bars where you recognize at least five notes of this standard pattern, and give the phrase in svara syllables (S,R,G, etc., with lowered svaras underlined).

3. Which notes seem to be the most prominent in the lowest, middle, and highest registers of the cello?

4. Do you hear any hints of a tala, or do you think Mayer was going for more of a jor effect (strong pulse but no cycle)?

Raga Prelude I (Yaman)

5. How does Raga Prelude capture the flavor of Raga Yaman as described below?

6. What role does the piano seem to play in this excerpt?

7. In your opinion does this piece accurately capture the feeling of an Indian Alap, or does it function more like a Western prelude?

Yaman (from *The Raga Guide: A Survey of 74 Hindustani Ragas*, ed. Joep Bor, written by Suvarnalata Roa, Wim van der Meer, Jane Harvey, transcriptions by Henri Tournier, translations by Lalita du Perron (Nimbus records and Rotterdam Conservatory, 1999))

Since Mughal times, Kalyan (today usually referred to as Yaman) has been regarded as one of the grandest and most fundamental ragas in Hindustani music. It is also one of the first ragas which is taught to students, as musicians believe that a thorough knowledge of Yaman creates a foundation for understanding many other ragas. Yet Kalyan is not an ancient raga. It is first mentioned in music literature of the late 16th century, by which time it had emerged as a very popular raga.²⁰² According to Ventakamakhin (1620), Kalyan was a favourite melody of the Arabs, and Pundarika included Yaman among his 'Persian' ragas.²⁰³

Kalyan is described by Meshakarna (1570) as a "lord in white garments and pearl necklace on a splendid lion-throne, under a royal umbrella, fanned with a whisk, chewing betel." Later authors also describe him as a brave, noble-minded hero. In ragamala paintings Kalyan does not seem to represent a stereotyped iconographical theme (plate 21).²⁰⁴

In today's Yaman, both Sa and Pa are frequently omitted in ascent. Judging from old compositions and recordings, however, this rule was not adhered to in the past.²⁰⁵ The ascent may begin on low Ni or low Dha. Ga and Ni are the sonant-consonant pair, while Pa and Sa are frequently sustained and function as final notes.

When natural Ma is occasionally added in a concluding figure leading to Sa, the raga is known as Yaman kalyan. In other respects, today's Yaman kalyan is so similar to Yaman that many musicians do not recognise it as an independent raga.²⁰⁶

Music 224, Assignment 3, Feb. 27, 2023, due March 6

Time: Early night, 9 - 12.

Ascent-descent

Ṇ R G M̄ D Ṇ Ṡ Ṇ R G M̄ P D Ṇ Ṡ , Ṡ Ṇ D P M̄ G R S

or

