

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, (we listened to Ragamala VI in class). I have also included an audio segment of *Raga Prelude I (Yaman)* by another 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 in Grimshaw's chapter on La Monte Young?

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?