

Nazir Ali Jazirabhoj
classical music of *India*

INTRODUCTION BY RICHARD WATERMAN



W. JOHNSON

ML
338
J247
1955

MUSIC LP

FI 8366 FOLKWAYS RECORDS & SERVICE CORP., N.Y.

Classical Music Of India

Illustrated Notes are Inside Pocket

Nazir Jairazbhoy explains the Theory Of Classical Hindusthani Instrumental Music, with sitar, and recorded illustrations from the archives of the Ethnic Folkways Library. Directed and edited by

Richard A. Waterman, director, Laboratory of Comparative Musicology, Northwestern University. Recorded by Richard W. Cornwell at Radio Hall on the Campus of the University of Washington.

© 1958 FOLKWAYS RECORDS & SERVICE CORP., 701 Seventh Ave., New York City
Distributed by Folkways/Scholastic Records, 906 Sylvan Ave., Englewood Cliffs, N.J. 07632

Library of Congress Card Catalogue No. R 58-578

FOLKWAYS FI 8366

FOLKWAYS FI 8366

FOLKWAYS RECORDS Album No. FI 8366

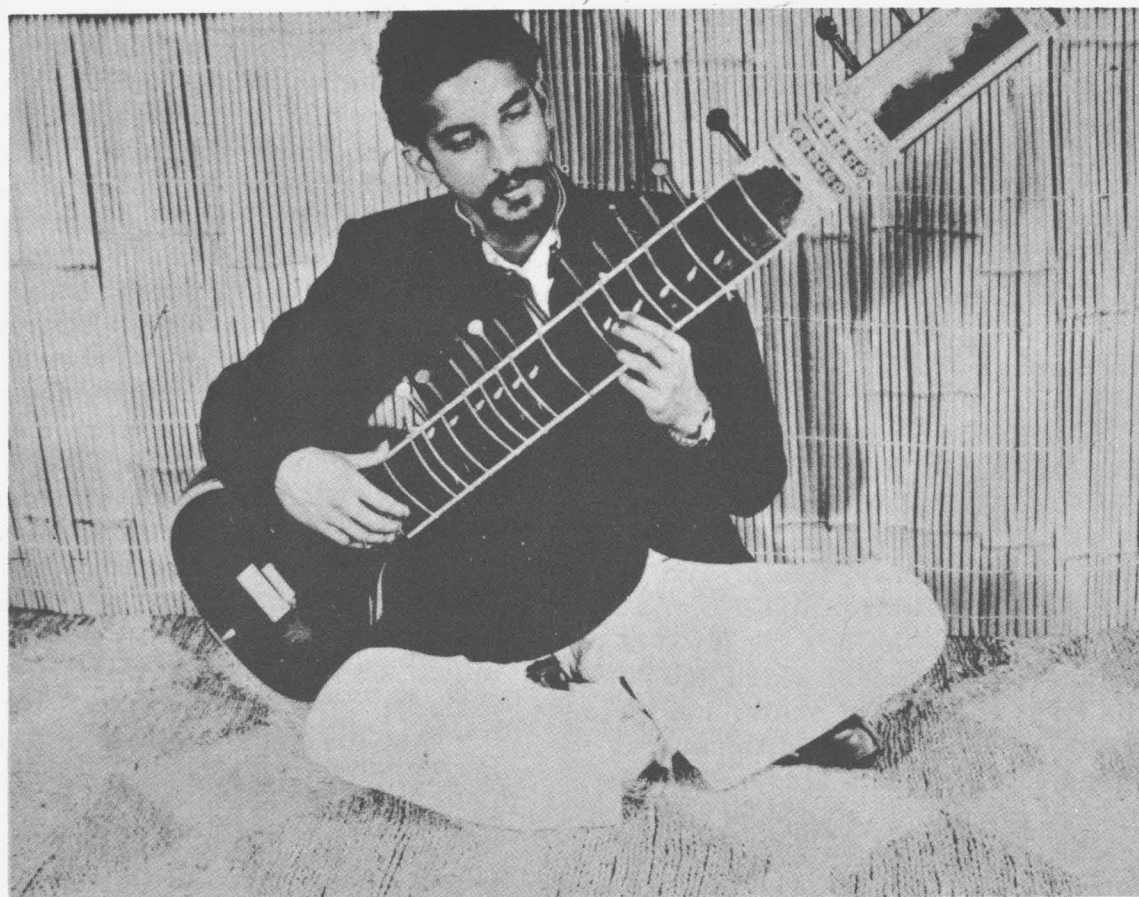
© 1955 Folkways Records & Service Corp., 701 Seventh Ave., NYC, USA

Nazir Ali Jairazbhoy

DEMONSTRATES

classical music of *India*

INTRODUCTION BY RICHARD WATERMAN



ABOUT THE NARRATOR

Nazir Ali Jairazbhoy was born on the thirty-first of October, 1927 in Clifton, England. At the age of six months he was taken to Bombay, where he was to spend the greater part of his childhood and youth. At the age of ten he commenced to study the sitar under the tutelage of Madhao Lall. His lessons continued for nine years, and were interrupted by his first visit to the United States, from 1946 to 1951. Returning to India, he studied the instrument for another year and a half, under the same teacher, and then again came to his American home in Seattle, Washington, where he resided at the time this recording was made.

Nazir comes of a musical family. His mother studied the sitar for more than twenty years. He himself is an artist as well as a musician, and devotes most of his time to his painting. Well versed in Occidental as well as in Indian music, he has for many years been concerned with the problem of explaining one in terms of the other. The performance heard here grew out of a lecture-demonstration given by him in connection with a course in Non-Western musics offered during 1954 by the Department of Anthropology of the University of Washington, while the present editor was a visiting professor at that institution.

ML
338
J247
1955

MUSIC LP

LIBRARY
UNIVERSITY OF ALBERTA

AN INTRODUCTION BY

RICHARD A. WATERMAN

The classical music of India is based on principals stated in ancient Sanskrit treatises. Its two aspects, melody and time, are expressed according to rigidly delimited systems of ragas (tonal patterns) and talas (rhythmic patterns). Harmony, in the Western sense, is absent but the relationships between melodic tones and the ever-present drone give a quasi-harmonic effect. Performances are largely given over to improvisation.

The raga of Hindu music has no counterpart in European music, although it resembles in some ways the Western concept of mode. Each raga is a set of tones within the octave, usually seven but frequently, five or six, to which the player must limit himself in his improvisations. The raga defines the pitch of each tone in relation to the drones, which are normally on the first and fifth of scale, and includes characteristic intervals and traditional fragments of melody. Each raga also expresses a specific state of mind and is appropriate to a certain time of day and season of the year.

The notes of the raga, the swaras, are named Sa Re Ga Ma Pa Dha Ni Sa, and correspond to the Do Re Mi Fa Sol La Si Do of the Occidental scale. Sa and Pa, the first and fifth of scale, are never varied; the other swaras may be sharp (tivra), flat (komal), very sharp (atitivra), or very flat (atikomal). In effect, the swaras are selected from twenty-two microtonal intervals (srutis) within the octave. The distance between any two adjacent swaras may be as small as two srutis or as large as five or six, depending on the raga and on the position of the notes on the scale. The classical musician must be familiar not only with the tuning of the swaras of the raga in which he is playing, but also with its ascending structure (arohi) and its descending structure (avrohi) which often differ, and the order in which these are

properly used in connection with the characteristic phrase (pokar). It is taken for granted, further, that he know the time and season for playing each raga. Certain ragas may be paired, but ordinarily any departure from a single raga is a sign of poor musicianship.

The typical classical Hindusthani instrumental tune starts with a long, non-rhythmic prelude (alaap) which states the raga and assists the performer and his audience to fall into the appropriate mood. After all facets of the raga, including the proper grace-note embellishments (gamaka), have been explored, the rhythmic scheme is introduced, usually by accompanying instruments, and the performer proceeds with the melody. The first section (asthai) is usually in the lower register and is based on the predominant note (amsa) of the raga, which may or may not be the same as one of the drones. Then follows a variant theme (antara) revolving around a note (samvadi) a perfect fourth or fifth above the amsa, and usually in the upper register of the instrument. Next is the sanchari, a section devoted to variations of both asthai and antara; here the performer uses all his resources of imagination and technical skill, and his virtuosity is judged by his ability to introduce fresh and interesting musical patterns while still remaining within the limits of the raga and the tala. Finally, he returns to the asthai, and frequently ends the piece of music with the first note or phrase of the melody.

About two hundred ragas are commonly in use in Hindusthani music, although many more are known and several thousand are theoretically possible. According to Hindusthani theory there are six male, or principal ragas. Each has five or six wives, the secondary ragas (raginis), and each ragini has several children which are regarded as derivative ragas. A more convenient method of classifying ragas, and certainly one more understandable to the Western reader, can be based on the various ways in which the groups of ragas deviate from the diatonic major scale, arbitrarily taken as a standard. According to this scheme there are ten raga groups, each named after one of its members. These are bilaval, kalyani, khamaj, bhairava, shri, marva, kaphi, asavari, todi, and bhairavi. Their characteristics are shown in Fig. 1, adapted to European notation in the key of C. Actually, the key, or overall absolute pitch level, is completely irrelevant to Hindusthani music theory.

Each of these groups includes many ragas, since, as previously stated, there may be five, six, or seven tones in the arohi and in the av-rohi; further, the accidentals used in the above schematic presentation may represent pitch deviations of one, two, or sometimes three srutis, depending on the raga.

The talas of Hindusthani music are formed from long and short beats, accented as much by tone and timbre variation as by stress. In Hindusthani musical theory there is nothing corresponding to the measure, although this concept can be used conveniently in explaining the talas to a Western audience. Neither is there an exact equivalent of the time signature, although this Occidental concept, too, can be applied to Hindusthani music if desired. The European system of symbolizing musical time is classificatory; that of India, mnemonic. The Hindusthani musician learns the theka, or series of sounds of the beats (matras), beat for beat, using for this purpose a standardized set of syllables representing different drum tones. The key beats (zarb) occur in the following order: main beat (sum or sama), subsidiary beat (tali), tacet beat (khali), subsidiary beat (tali), and repeat. The matras, theka, and zarb of two very common short talas, tritala and dipchandi, are indicated in Fig. 2. The former would fit easily into 4/4 time, except for the accents, while, with the same limitation, the latter might be called 7/4.

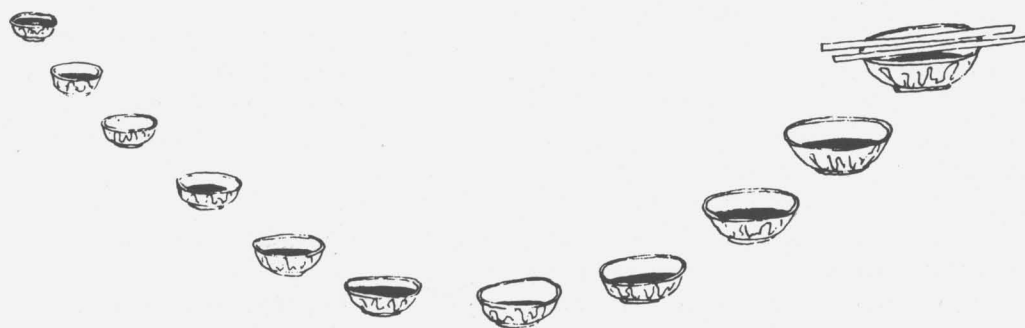
In actual performance, a musician employs many cross-rhythms and deviations from the basic pattern of the tala; it is only required of him that he know at all times just where he is in the tala, and that, as often as necessary to demonstrate his control or to reassure his audience, he returns to the basic rhythmic structure, usually at the sum or beginning beat of the tala.

Because of the importance of tala, drums and drumming have been highly developed in

India. Often the drummer and the soloist will improvise phrases in fantastic cross-rhythmic variation from the theka, only to coincide after many cycles at the sum. Indeed, the play between the melodic and the drum rhythms often affords the occasion for rivalry between the soloist and his accompanist, each attempting to force the other to lose track of the theka by introducing more and more complexity into his own interpretation of the tala.

That the philosophical and emotional connotations of Hindusthani music are very different from those of Occidental music has already been partially indicated by mention of the connection of the former with deities, times of day, seasons, and states of mind. Further elaboration of this aspect of Indian music would lie outside the scope of the present discussion. In terms of musical structure, however, classical Hindusthani music seems to differ from classical European music most markedly in five ways. First, it is divorced from concepts of absolute pitch. Second, it utilizes a much greater variety of scales and tunings. Third, it eschews harmony. Fourth, it is improvised, so that each performer is at the same time a composer. Fifth, it accords more importance to rhythm in general and especially to cross-rhythmic configurations. In the last two respects Indian classical music closely parallels jazz, which in the Western musical tradition is often regarded as the antithesis of the classical.

JALTARAANG



THE PLAN OF THE RECORD

Side I: Nazir introduces himself and explains the purpose of the record:

to give an introduction to the theory of classical instrumental music of Hindusthan. He talks about the differences in tonal systems as between East and West, and describes how, in the absence of written notation, the classical music has been handed down through the ages by means of the system of ragas. He plays the scales of ragas bhairava and khamaj on the sitar, discusses the importance of the amsa and demonstrates its position in raga khamaj. He mentions the origins of the ragas in four sources: tribal or local songs, poetical creations, devotional music, and compositions by great musicians. Several examples are given of the meanings of raga names.

The bond between melody and rhythm in Hindusthani music is stressed. Nazir then discusses the talas, explaining sum, khali, tali, the matras, and the theka. He counts out tritala as an example. By means of dual recording he illustrates, on the sitar, the interrelationship between rhythmic and melodic aspects of Indian music; he then superimposes on a set melodic pattern six variations of different orders of complexity.

Nazir then discusses and illustrates the standard form of the classical performance, with alaap, asthai, antara, sanchari, and return to the asthai. An actual performance may take as long as two hours. Nazir mentions the peculiar difficulties encountered in making a recording of this kind, where he shifts from raga to raga without taking time to rearrange his own frame of mind each time. This, he says, is unlike the situation in India where "if one actually wants to hear an early morning raga, one has to get up early in the morning." He then tells of his teacher in India, and describes the situations in which classical Hindusthani music can be heard.

Side II: With a short sitar solo, Nazir commences an examination of the ten categories of ragas, and of Hindusthani musical instruments. First, he describes the tabla and bāya drums, then the mrdunga, since they will appear in many of the examples to follow. The first raga group is bilaval, with intervals like those of the diatonic major scale. After describing his instrument, the sitar, he uses it to play one of the bilaval ragas. The second group, kalyani, with the fourth, and sometimes the sixth of scale sharpened, is also illustrated on the sitar.

Khamaj, the third group, characterized by a flatted seventh of scale, is illustrated by means of a flute melody from the Ethnic Folkways Library. The flute is described and its importance assessed. The sitar is next used to illustrate a raga in the bhairava group, characterized by a flatted second of scale and for some of the group, the sixth or seventh as well. The shri group, with second and sixth flat and the fourth of scale sharpened, is next introduced. The vina is described, and a recorded vina selection is used to illustrate one of the shri ragas.

Nazir returns to the sitar to illustrate the marva group. The ragas of this group all flat the second of scale and sharp the fourth; some also flat the seventh of scale. The shanai, or Indian oboe, is next described, and a recorded example of its music is used to illustrate kaphi, a group of ragas with flatted third and seventh of scale. Nazir counts out the rhythm of this shanai melody, indicating sum, tali, and khali. Another kaphi raga is played on the jaltaraang, accompanied by tambura, and both these instruments are described.

A raga of the asavari group, with flatted third, sixth, and seventh of scale, is next heard; the instrument is an electrically amplified vina playing part of an alaap in this raga. The todi group, with second, third, sixth, and sometimes seventh flatted and fourth sharpened, is then played on the sitar. The tenth group is called bhairavi. Ragas of this group all flat the second, third, sixth, and seventh of scale. For the first example of bhairavi a sarangi solo is used, after that instrument has first been described. The tala is dipchandi, and Nazir counts out the key beats. The second bhairavi example is played on the sarode, an oversized sarangi played with a plectrum; the raga is tritala.

Nazir reminds us, in conclusion, that there is much more to Hindusthani music, and that his explanation has been concerned only with the fundamentals. The record ends with Nazir playing the sitar.

SELECT BIBLIOGRAPHY

Danielou, Alain. Northern Indian Music, Vol. 1, Theory and Technique; Vol. 2, The Main Ragas. London: Christopher Johnson, 1949; Calcutta: Visva Bharati, 1949.

Fox-Strangways, The Music of Hindostan.

Popley, Herbert A. The Music of India. Calcutta: Y.M.C.A. Publishing House, 1921. 2nd. ed. revised, 1950

I BILAVAl		VI MARVA	
II KALYANI		VII KAPHI	
III KHAMAJ		VIII ASAVARI	
IV BHAIKAVA		IX TODI	
V SHRI		X BHAIKAVI	

FIG. 1. SCHEMATIC CHART OF RAGA GROUPS

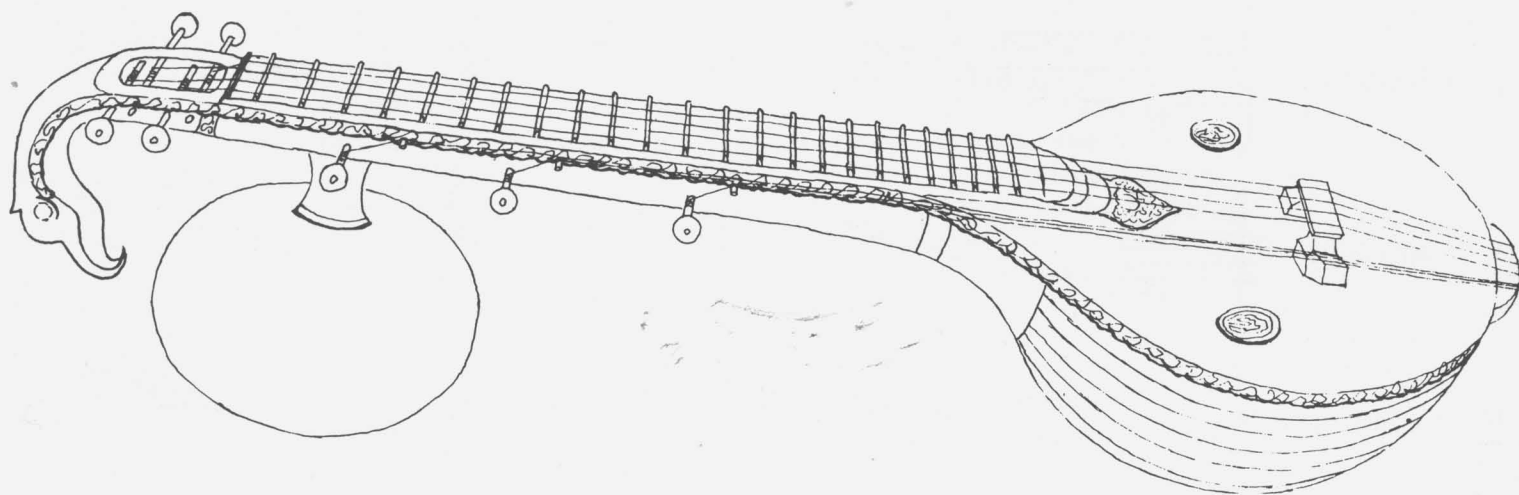
(accidentals in parentheses indicate that these notes are substituted for corresponding naturals in some ragas of the group.)

TRITALA

MATRAs	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
THEKA	Dha	Dha	Dhin	Dha	Dha	Dha	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
ZARB	Sum				Tali				Khali				Tali			

DIPCHANDI

MATRAs	1	2	3	4	5	6	7	8	9	10	11	12	13	14
THEKA	Dhin	Dhin	S	Dha	Ga	Tin	S	Ta	Tin	S	Dha	Ga	Dhin	S
ZARB	Sum			Tali			Khali			Tala				



VINA (Southern)

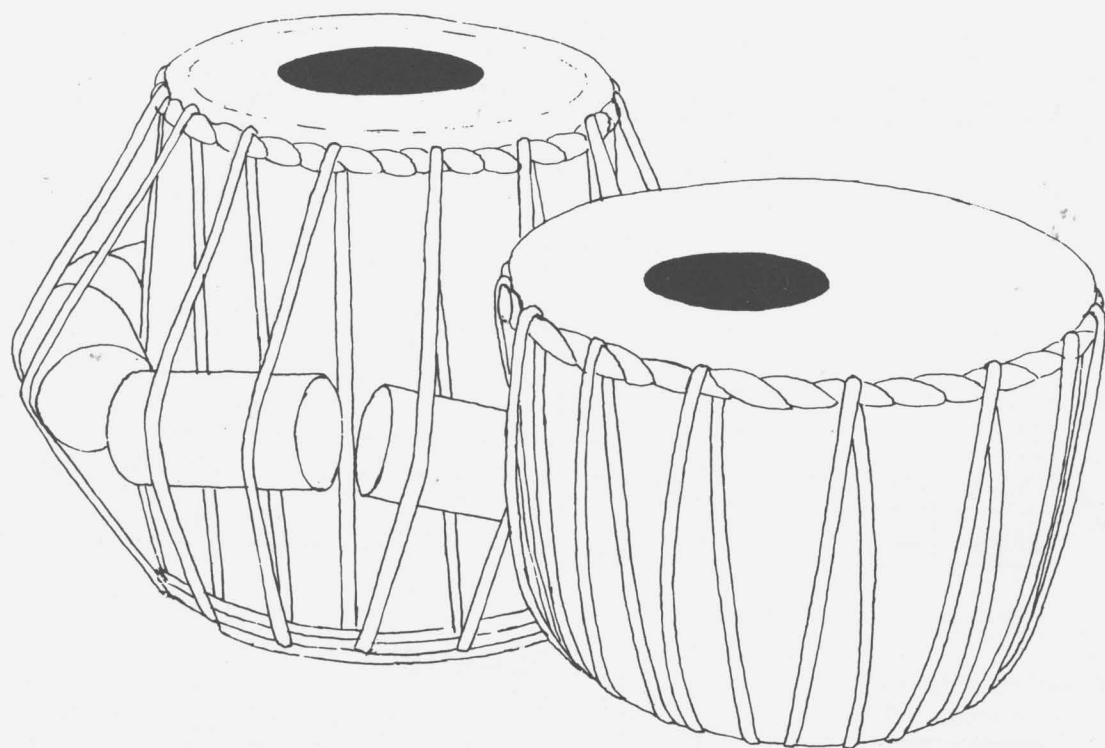
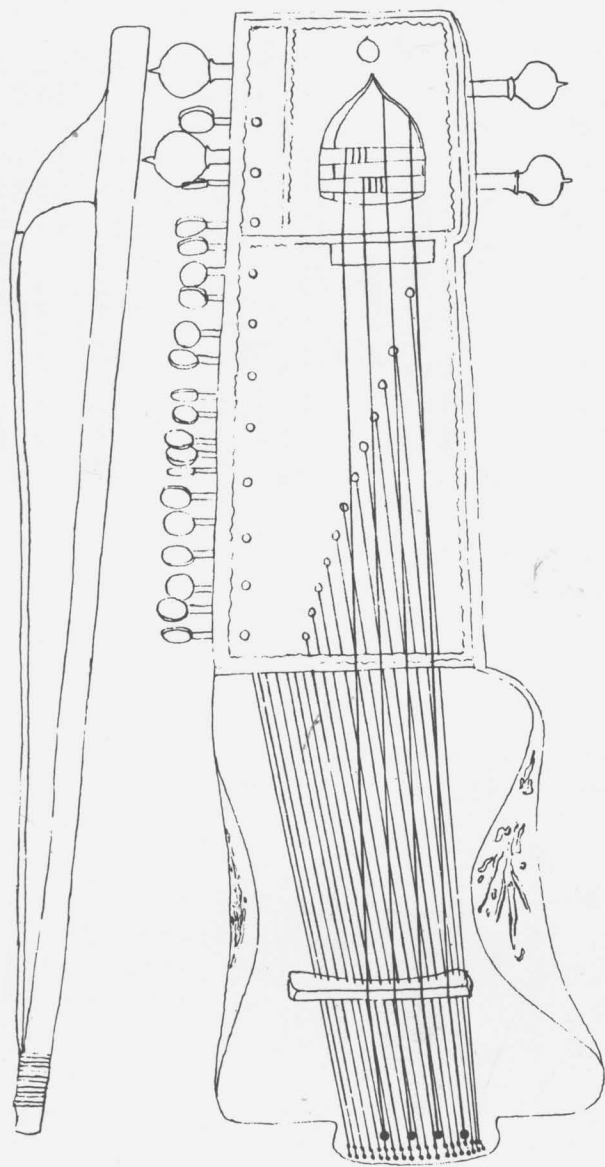
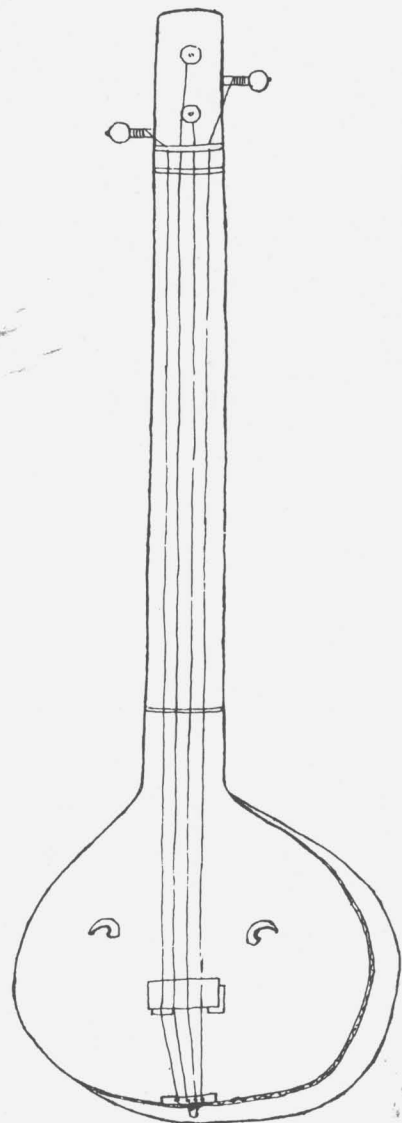


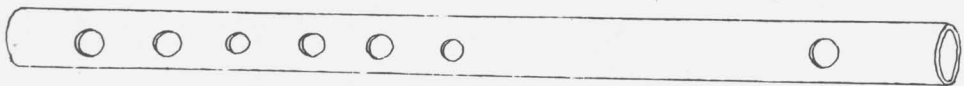
TABLA and BĀYA



SARANGI



TAMBURA



BAMBOO FLUTE

Introduction by Richard A. Waterman
Narrated and played by Nazir Ali Jairazbohn
Recorded by Richard Cornwell
Cover design by William Johnson
Production supervised by Moses Asch
Examples of recorded music from the **ETHNIC FOLKWAYS LIBRARY**
P 504, Music of the World's Peoples Vol. 1
P 409, Folk Music of India
P 422, Classic and Traditional Music of India
P 431, Religious Music of India

Additional FOLKWAYS/SCHOLASTIC Releases of Interest

SOUTH ASIA

FE4447 MUSIC FROM SOUTH ASIA. Gouri Dance (Sorastra State). Dance with long Horns (Kulu Valley). Siddia Dance (Hyderabad), Tabla Tarangi (Central India), Folk Song (Goa). Martial Song (Nepal), Folk Dance (Sind State), Khatak Dance (Northwest Frontier). Classical Song (Pakistan), Wedding Song (Pakistan). Geet (Kashmir). Background notes. 1-12" 33-1/3 rpm longplay.....

FE4380 SONGS OF ASSAM, Uttar Pradesh and the Andamans; recorded by the Dept. of Anthropology, Gov't of India; ethnic recordings of the music of the people of Assam, the Jamsari people and the culture of the Andaman Islands; festival songs, ceremonial songs, love songs. 1-12" 33-1/3 rpm longplay.....

AFGHANISTAN

FE4361 MUSIC OF AFGHANISTAN, recorded in Afghanistan by Radio Kabul; authentic performances by Afghanistani folk artists and folk orchestras. With notes, photographs. 1-12" 33-1/3 rpm longplay.....

INDIA

FG3530 RAGAS (Songs of India), sung by virtuoso Balakrishna of Travancore with Sitar and Tabla accompanied by Anand Mohan. "Jagajjanani Sukavani" (Tamil), "Thukkiya Thiruvadi" (Tamil), "Kandonenum Peyaril" (Tamil), "Jaya Jaya Padmanabha" (Sanskrit). "Rdhasametha Krishna" (Sanskrit), "Sripama Romani" (Sanskrit), "Pahan Chunarayo" (Hindi), "Manasa Sancharare" (Sanskrit), "Brovabharana Raghurama" (Telegu). Texts in English and transliterations of original languages. 1-12" 33-1/3 rpm longplay.....

FE4365 MUSIC FROM KERALA (South India) recorded by John Levy (Ethnic Folkways Library); Pan-chawadyam, Ashtapadi, Idakka, Kirtanam, Kathkali, Nala Charitam, Villadichanpattu, Velu Tampi, Tiruwadirakali, Kaniyan Pattu, Velan Pravaratti (Narayana, Papu), Kuravarkali (Ganapati Stotram, Nagachuttu), Sarpam Pattu, Arpu, Villinmel Teyyampaka; played on traditional instruments. 1-12" 33-1/3 rpm longplay.....

FE4431 RELIGIOUS MUSIC OF INDIA, recorded in India under the direction of Alain Danielou for the National Council on Religion in Higher Education. Fine performances by accomplished musicians and singers of selections from the Ramayana, hymn to Shiva, Vedic chanting Bhajanas etc. Instruments include bamboo flutes and small cymbals. Introduction and notes by Alain Danielou contain prolific explanatory material, texts of songs in Sanskrit. Translations and music transcriptions. 1-12" 33-1/3 rpm longplay.....

FE4409 FOLK MUSIC OF INDIA; folk songs from West Bengal; folk song from Haryana (Punjab), Tamil folk song from Madras, Naga Swaram, Religious song from Kerala, Sonai Gath (Raga Kaphi), Rajasthan folk song, folk songs from South India. Notes. 1-12" 33-1/3 rpm longplay.....

FE4422 TRADITIONAL AND CLASSICAL MUSIC OF INDIA; outstanding performances of classical singing of ragas sung in Tamil, Telegu, Hindi. Unnaippol, Sangeeta Gnamam, Theruva Theppo, Raga Bhairari, Raga Saarang, Aag Mere Ghar Pritamy (Bhajan), Niravadi Sugadha, Parmarth Cha Panth Vikat Nach Aakale (Bhav Geet). Notes. 1-12" 33-1/3 rpm longplay.....

FE4479 RITUAL MUSIC OF MANIPUR, recorded in this North-east India jungle state by Louise Lightfoot; devotional songs, invocation, ritual songs and dances, etc. 1-12" 33-1/3 rpm longplay.....

FI8366 CLASSICAL MUSIC OF INDIA, introduction by Dr. Richard A. Waterman; with narration and played by Nazir Ali Jairazbhoy on the Sitar. An introduction to the theory of classical instrumental music of Hindusthan. Examples of recorded music from EFL. Illustrated text. 1-12" 33-1/3 rpm longplay.....\$5.95

FL9920 BHAGAVAD GITA, excerpts from this great classic of world literature read in Sanskrit and English by Swami Nikilananda; also portions of the Ramayana and Brahma's Hymns, in Sanskrit, by Dr. Mahadevan. 1-12" 33-1/3 rpm longplay.....

The following collections also include recorded material from India:

FE4447 MUSIC FROM SOUTH ASIA - "Tabla Tarangi."

FW8752 EXOTIC DANCES - incl. East Indian secular and invocational dances.

PAKISTAN

FE4425 FOLK MUSIC OF PAKISTAN, recorded by the Gov't. of Pakistan. Folk songs and dances from the Punjab, Sind, Bengal and Northwest Frontier. Love songs, ballads, boatmen's songs, Khatak dances. Classical and light classical music, folk music ranging from the vigorous 'Cossack-type' of Pathan in the Northwest Frontier to the religious hymns of East Pakistan, and film music. Notes. 1-12" 33-1/3 rpm longplay.....

SOUTHEAST ASIA

FE4423 MUSIC OF SOUTHEAST ASIA, from Thailand, Vietnam, Laos, Burma, and Malaya. Shan, Temiar; folk songs, love songs, odes, dances, recit. from Hue Van and other representative examples of highly cultivated style characteristic of this area. Notes by Henry Cowell. 1-12" 33-1/3 rpm longplay.....

BURMA

FE4436 BURMESE FOLK & TRADITIONAL MUSIC, recorded in Burma with notes by Maung Than Myint. Contains folk songs, work songs, drum-circle music, classical songs, royal music, marital music and recent compositions. 1-12" 33-1/3 rpm longplay.....

LITHO IN U.S.A. 1971

CHINA

FW6812 CHINESE CLASSIC, instrumental music played on native instruments by the Chinese Cultural Theatre Group. Moonlight on the Ching Yang River, The Green Lotus, Buddhist Chanting, The Reminiscence Song. Notes. 1-10" 33-1/3 rpm longplay.....

FQ8002 CHINESE, Mandarin Primer. Self-taught Chinese by the sound method, prepared by Dr. Yuen Ren Chao. Annotated text and complete published Mandarin Primer (Harvard University Press). 6-10" 33-1/3 rpm longplay (with book)....

FW8880 - CHINESE OPERA SONGS; excerpts from Cantonese Music Drama, Classic and contemporary Chinese Opera, songs, instrumental pieces, recorded in Macao. Ngoh Wai Heng Kong, Yeung Choi-hei, Ngoh San Seung Tam, Lo Yim Shau T'ung Shing, Chi Yam Ho Chi, Long Kwai Man, Lau Yiu Kam, Yue Ko Maan Cheung, Chin Ching Man Lei, Shau See Yuen, Foh Mong Fan Kung, Sap-Sei Nin, Yin Yen Yat Siu. Notes. 1-12" 33-1/3 rpm longplay.....

FW8882 THE RUSE OF THE EMPTY CITY, A peking Opera recorded in China; a complete classical Chinese opera - (Mandarin) sung in Chinese; Eng. synopsis and complete Eng. text. 1-12" 33-1/3 rpm longplay.....

The following collections also include recorded material from China:

FE4423 MUSIC OF SOUTHEAST ASIA, incl. folk song from South China.

FE4505 MUSIC OF THE WORLD'S PEOPLES, Vol. 2 incl. instrumental selection played on "hu-kin" and "butterfly harp."

JAPAN

FE4356 TRADITIONAL DANCES OF JAPAN; Dance-songs and music recorded on location at Bon Festival; legends, Buddhist ritual chants, animal stories and myths, in Osaka City and various prefectures. Incl. Kasa Odori, Sumiyoshi Odori, Mugiya Bushi Odori, Memburyu Sado Okesa, Iwasaki Oni Kembai, Awa Odori, Gujo Odori, Morioka Stag Dance. Recorded by Mary L. Evans. Notes. 1-12" 33-1/3 rpm longplay.....

FE4429 FOLK MUSIC OF JAPAN, recorded in Japan by Edward Norbeck. Fourteen examples of folk music recorded in Okayama, love song from island of Sado, classic poem and dances from Nariwa and Suimon, festival music, spinning song; excerpts from Shirashi Odori, Bon Dances, Religious music (Kagura) related to the NO Drama, ballads and dancing songs, Bon and Waka - work songs from villages on the Inland Sea. Notes. 1-12" 33-1/3 rpm longplay.....

FE4449 JAPANESE BUDDHIST RITUAL; recordings of the Tendai Sect, from the Nomanji Temple at Lawasaki, Memorial Services, a Shinto Cult. Detailed notes by Douglas Haring. 1-12" 33-1/3 rpm longplay.....