

Musical Elements - DR SMITH

Dynamics – volume

Soft

Rhythm – long and short beats

Tala, Tintal, Jhaptal

Structure – organisation of the music

Intro/Alap, Verse/Bandish, Chorus, Instrumental

Melody – the tune

Conversational, dialogue, Khamaj that, myxolodian mode

Metre – how many beats in a bar

4 and 5

Instrumentation – the instruments used

Indian Classical instruments, Strings, double and triple track recording, overdubbing

Texture – the layers in the music

Melody and drone

Tempo – speed

Slow

Tonality – key

Based around C drone, myxolodian mode

Harmony – chords

No chords – typical of Indian classical

Instrumentation

Indian classical influences

Tambura – plays the drone, **sitar** – plays a musical conversation with the dilruba in the instrumental, **tabla** – provides the rhythm after the intro including fills between verse 2 and chorus and instrumental and verse 3, **swarmandal** – enters in the intro playing a glissando, **dilruba** – plays a swooping melody, doubles the voice throughout the song
Cello – has a 5 note riff at the end of the verse and a descending melody at the end of the instrumental
Voice – imitates the swooping of the dilruba (feature of indian classical music)
Violins – have a riff similar to cellos in the chorus, play pizz and arco in instrumental

Rhythm and metre

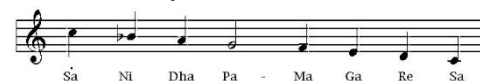
Tintal in verse and chorus – rhythm with 16 beats (4+4+4+4)
Brief metre changes from 4 to 5 in verse and chorus
Jhaptal in instrumental – rhythm with 10 beats

Structure

Intro – Verse 1 – Verse 2 (variation of verse 1) – Chorus – Instrumental – Verse 3 (similar to verse 1) Chorus
Intro is slow with a long drone and no rhythm – Alap section
Verses are similar to each other but verse 2 rises to the higher register
Chorus does not modulate and remains reflective and simple
Instrumental is very long, uses the jhaptal tal and features a musical conversation between dilruba and sitar, at the end of the section in 5 there is a 'sighing' motif in the dilruba and the drone starts again

Melody

Uses Khamaj that



Melody has swoops and glissando

Dilruba plays variations on verse melodies in the instrumental

Verses

Slow paced and reflective
Interval of a tritone used
Dilruba doubles the voice
End of verse 2 – melody rises to higher register to emphasise the lyrics
Verse 3 has dialogue between strings and voices

Chorus

Link before the chorus – 3 bars with 1 bar (2 beat) tabla fill
Rhythmically simple (quarter notes throughout)
Dilruba doubles vocal, Tintal tala
Violin riff in the middle
Hook is heard at the end of the chorus
7 bar link before chorus 2 with dilruba and strings improvisation
Tabla ends **before** the last word

Within You Without You – Beatles Set Work

Outro

Unresolved harmony
Sighing motif

Use of technology

Dilruba line in instrumental is triple tracked

Indian Terms

Swar – notes of the melody
Alap – slow introduction without pulse
Pakad – ascending and descending structure of the raga
Vadi – the more important notes of the raga
Raga – a melody-like scale specific to a time or day and season

Other key features/Context

George visited India and wrote this song at a harmonium

Message is about realising that life flows on within you and without you

Song is a fusion of pop and Indian Classical

No chords – the whole song is melodic

