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The keyboard concertos of South African composers, 1940-1960

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Arrangement of the Indian tone system

0	1 2 3 4	5 6 7	8 9	10 11 12 13	14 15 16 17	18 19 20	21 22	
Svaras	C sha (4)	D ri (3)	E ga (2)	F ma (4)	G pa (4)	A dha (3)	B ni (2)	C sha
limbs	soul	head	arms	chest	throat	hips	feet	
Animals	Peacock	Shataka	Beating Sheep	Heron	Kokija (Indian Cuckoo)	Frog Croa=king (rainy season)	Elephant (Trumpet)	
	1.Sad,pathe=tic 2.Tender, peaceful 3.Loving,calm 4.Enterpri=sing	Anxious, weak Strong & confi=dent Loving & passio=nate	Calm & pleasing Awake & lively	Moonlight Uncertainty Activity	Inexpressive Sunlight/Joy Tenderness Deep Sorrow	Uncertain Restless=ness Active	Helpness Yearning Depres=sion	

i) Sha ri etc. of India is the do-re-mi of Western system. A modal scale has much to do with personality. It describes different parts of the character - i.e. different svaras have different characteristics.

ii) the method of defining intervals between the svaras is associated with the cries of animals.

iii) the Indian system can sharpen the main tones, e.g. C can have 4 positions; D can have 3. Therefore different positions give different expressions, such as sad, loving, anxious etc.

iv) Indian musicians select tones for any expression they want and this melody type is called a RAGA - or tone row. Indian music always expresses one emotion at a time: an ascending tone will have active motion, descending tone suggests passive motion.

The RAGA

Although the Raga is a melody type which varies continuously, only approximately 100 ragas have been used. It can be associated with colour, mood, a deity, signs of the Zodiac, days of the week, seasons, the ages of man, parts of the human body, and other ideas or emotions such as 1) Love 2) Tenderness 3) Humour 4) Heroism 5) Terror 6) Anger 7) Disgust 8) Surprise 9) Tranquility. These 9 emotions are the basis of all Indian Dramatic ART;

The Descending forms of the raga are different:

There are 6 male or principal ragas, with 6 female raginis, and 6 children - not necessarily derivative - ragas. i.e. 72 parent scales of ragas.

The six main ragas are. Days - 1) Early morning
2) Late morning
3) Noon and afternoon
4) Evening
5) Early night
6) Late night, midnight

Season ragas
1) Spring
2) Rainy season
3) Autumn
4) Winter

Complex Indian Music

The rhythmic aspect is of great importance:

1) One beat in a bar gives us many divisions which form a complicated unit;
Two beats in a bar give us many divisions eg.
- (a b)
(4 + 7 divisions)

2) They use figurative or progressive times: 1+2+3+4 or 5.

3) Appearance of cross rhythms:
i) Proportional links of times
ii) Proportional links of silence

4) They have no regular metre:
1 2 / 1 2 3 4 / 1 2 3 / 1 2 / etc.

5) Tala: Is a rhythmic pattern: a body which has often great subtlety and complexity.

6) Alapa: is an introduction (first exposition of the theme of raga)

7) The elements of the Three Tala beats are -
a) sama: initial beat, the downbeat
b) tali: other beat
c) khali: empty beats = rests

8) Theka marks the particular accent and division of a tala.

9) Matra is the beat of a rhythmic unit: $\frac{4}{4}$ will have 4 beats.

Like Chisholm, Stockhausen and Messiaen were also strongly influenced by Indian Music.

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