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Transcription and analysis of Ravi Shankar's Morning Love for Western flute, sitar, tabla and tanpura

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TRANSCRIPTION AND ANALYSIS
OF RAVI SHANKAR'S *MORNING LOVE*
FOR WESTERN FLUTE, *SITAR*, *TABLA* AND *TANPURA*

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
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in

The School of Music

by
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M.M., Illinois State University, 2010
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ABSTRACT

The purpose of this study is to provide a transcription and musical analysis of Ravi Shankar's *Morning Love* for Western flute, *sitar*, *tabla* and *tanpura*. This document provides a discussion of Ravi Shankar's biography, a theoretical context for the piece including an introduction to Hindustani musical characteristics, and prescriptive transcriptions of *Morning Love* in Western and Indian notation. A detailed analysis of the piece applies the Hindustani classical musical characteristics discussed. *Morning Love* is one of only two pieces for Western flute composed by Ravi Shankar as a result of his collaboration with French flutist Jean-Pierre Rampal. Prior to this research, there was no transcription of *Morning Love*: Shankar taught the composition to Rampal by ear and all that existed was a professional audio recording, *Improvisations - West Meets East* (1976). This study provides a transcription of *Morning Love*, allowing for a comprehensive theoretical analysis of the piece and also making it more accessible to Western musicians who are interested in performing it.

INTRODUCTION

0.1 Overview

The purpose of this study is to provide a transcription and musical analysis of Ravi Shankar's *Morning Love*,¹ for Western flute, *sitar*, *tabla* and *tanupra*. My target audience is Western musicians interested in learning more about the relationship between North Indian classical Hindustani music and Western music. I will also explore Ravi Shankar's musical endeavors as a cultural ambassador to the West, and the composition of *Morning Love* as a result of those endeavors. The first section of this document provides a historical context for the piece. In this section I discuss biographical information about Ravi Shankar: his life, influences and musical accomplishments. I also discuss *Morning Love* as the result of the collaboration between Ravi Shankar and Jean-Pierre Rampal, the nature of their collaboration and the placement of this piece in the scope of Shankar's other significant collaborations. In the second section, I provide a theoretical context for the piece, exploring the traditional characteristics of Hindustani classical music, including formal designs, the *ragas* (melodic characteristics) used and how those *ragas* have been adapted in music for the Western flute. I also discuss the *talas* (rhythmic modes or cycles), style and instrumentation, delineating and differentiating between musical traits that are exclusively Indian, those that are exclusively Western, and those that are shared. The third section provides the transcription of *Morning Love*. I discuss the different methods and reasons one would have for transcribing and explain my own approach. The fourth and final section is an analysis of the piece and a direct application of the Hindustani classical musical characteristics discussed in the second section. I provide brief definitions in this document for Indian terms only

¹ *Morning Love* has never been notated, so there is no score. Shankar collaborated with flutist Jean Pierre-Rampal, teaching him the piece aurally. My analysis of *Morning Love* refers to Shankar and Rampal's recording of the piece.

the first time they are used, and also provide a glossary of Indian terms at the end of the document for the reader's convenience.

Ravi Shankar was a seminal figure in the introduction of Indian music to Western audiences. In *Musik in Geschichte und Gegenwart*² (*Music in History and the Present*), Hans Neuhoff referred to him as the best known contemporary Indian musician. Not only did Shankar introduce Indian music to Western audiences, but he was instrumental in inspiring and actualizing the assimilation of Indian music into Western music. He elevated the status of Indian music abroad by advancing the *sitar*, creating *ragas*, popularizing Karnatak *ragas*, and bringing extinct North Indian *talas* back to life.³ His relationships and collaborations with Western musicians encompassed not only key Classical composers, but Rock and Jazz artists as well. There was much prestige connected with his name; he won many awards and honors including the *Padma Bhushan* in 1967, *Padma Vibhushan* in 1981, and *Bharat Ratna* in 1999 (the highest three civil honors in India),⁴ three Grammy Awards, and honorary doctorates from universities in India and the United States. He also started the Ravi Shankar Foundation, an institution dedicated to the preservation and performance of Indian classical music.

² Hans Neuhoff, "Ravi Shankar," *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik* (Kassel: Bärenreiter, 1994), 15.

³ Stephen Slawek, "Ravi Shankar," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), 20: 202.

⁴ *Padma Bhushan* is the third highest civilian award in India recognizing distinguished service to India. *Padma Vibhushan* is the second highest civilian award recognizing exceptional and distinguished service to India in any field. These two awards are conferred by the president of India. *Bharat Ratna* is the highest civilian award in India for performance of the highest order. *Bharat Ratna* is not necessarily awarded every year and has only been awarded forty-one times since 1954. Besides Ravi Shankar, individuals that have received this award include Mother Teresa, Zakir Hussain and Nelson Mandela.

0.2 Literature Review

As a result of the broad impact Shankar has had on Western and Indian music, there is a significant amount of literature available about his life, music and influences. Shankar wrote several books. They include *My Music, My Life*⁵ an autobiography written in 1968, *Learning Indian Music: A Systematic Approach*⁶ written in 1979; and *Raga Mala*⁷ a second, more comprehensive autobiography written in 1997 which included an introduction by George Harrison. There have been documentaries done on Shankar's life, including *In Portrait*⁸ and *Pandit Ravi Shankar: A Man and His Music*.⁹ Ethnomusicologist Gerry Farrell also published *Indian Music and the West*¹⁰ which includes information on Ravi Shankar and his collaborations. There has been little research done on Shankar's two compositions for the Western flute, especially *Morning Love*, since analysis of this composition was made difficult by the fact that it had never been notated. Lori Ann Kesner did some analysis of *Enchanted Dawn* and *Morning Love* in her 2006 dissertation "Indian-Western Fusion in Two Works for Flute and Harp by Ravi Shankar and John Mayer."¹¹ However, there has been a significant amount of research done on Hindustani music that can be applied to the analysis of *Morning Love*. Two of the most

⁵ Ravi Shankar, *My Music, My Life* (New York: Simon and Schuster, 1968).

⁶ Ravi Shankar, *Learning Indian Music: A Systematic Approach* (Fort Lauderdale: Onomatopoeia, 1979).

⁷ Ravi Shankar, *Raga Mala: The Autobiography of Ravi Shankar*, Edited and introduced by George Harrison (New York: Welcome Rain, 1999).

⁸ *Ravi Shankar in Portrait*, prod. and dir. Mark Kidel, 190 min., Opus Arte, 2002, DVD.

⁹ *Pandit Ravi Shankar: A Man and His Music*, prods. Anne Schelcher and Pascal Bensoussan and dir. Nicolas Klotz, 60 min., Films for the Humanities and Sciences, 1994, DVD.

¹⁰ Gerry Farrell, *Indian Music and the West* (Oxford: Oxford University Press, 1997).

¹¹ Lori Ann Kesner, "Indian-Western Fusion in Two Works for Flute and Harp by Ravi Shankar and John Mayer," D.M.A. diss., University of Cincinnati, 2006. In ProQuest Dissertations and Theses, <http://proquest.umi.com.libezp.lib.lsu.edu/pqdweb?index=0&did=1203557661&SrchMode=1&sid=1&Fmt=2&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1315556929&clientId=19327> (accessed September 7, 2011).

significant sources are by Vishnu Narayan Bhatkhande; they are his four-volume *Sangit shastra*, published between 1910 and 1932 and *Dramik pustak malika*, a six-volume compilation of classical Hindustani songs organized by *raga*. These two texts have since been very influential resources for ethnomusicologists. Other resources in Indian languages include Vishnu Digambar Paluskar's *Raga pravesha* (1911-21), Omkarnath Thakur's *Sangitanjali* (1938-62), Ramkrishna Narahar Vaze's *Sangit kala prakash* (1938), Vinayak Rao Patwardhan's *Raga vinjana* (1961-74) and Vimalkant Roy Chaudhury's *Raga vyakaran* (1981). In English, Walter Kaufmann wrote two books *The Ragas of North India* (1968) and *The Ragas of South India* (1976). Both books were helpful for my research because Shankar used both North and South Indian *ragas* in *Morning Love*, and these books are comprehensive sources of the *ragas* and their characteristics. Other books that are good sources for theoretical context include Alain Danielou's *Northern Indian Music* (1969), B. Chaitanya Deva's *An Introduction to Indian Music* (1981) and N. A. Jairazbhoy's *The Rāgs of North Indian Music: Their Structure and Evolution* (1971). A valuable DVD detailing Hindustani music is *Raga Unveiled: India's Voice, The History and Essence of North Indian Classical Music* (2009). Resources that present issues of transcription and give guidance for the process of transcription include Otto Abraham and Erich Moritz von Hornbostel's *Vorschläge für die Transkription exotischer Melodien (Proposals for the Transcription of Exotic Melodies)* from 1909, Charles Seeger's *Prescriptive and Descriptive Music-Writing* (1958), George List's *Ethnomusicology: A Discipline Defined* (1992) and Joep Bor's *The Raga Guide: A Survey of 74 Hindustani Ragas* (1999) containing four CDs of Hindustani *ragas* with corresponding descriptions and transcriptions.

CHAPTER 1- HISTORICAL CONTEXT

1.1 Ravi Shankar: Biographical Overview

The first part of my research establishes who Ravi Shankar was and outlines key formational events in his life. Shankar's eventual interest in combining elements of Indian, Western classical, rock and jazz musics started forming at an early age.¹² He was born in Varanasi (also known as Benares), India in 1920.

In 1929 Ravi Shankar's eldest brother Uday (who was an aspiring dancer and choreographer) assembled a troupe of Indian dancers, including Ravi, to tour the West. In 1930 the troupe went to Paris, and in 1932, they toured the United States. These trips were Ravi Shankar's first experiences with bridging cultural gaps by exposing the West to Indian artistic traditions. He states, "Ever since I was a boy in my teens living in Paris and touring with my brother Uday's troupe of dancers and musicians, I have felt a strong desire, almost a missionary's zeal, to bring the beautiful, rich and ancient heritage of our classical music to the West and to bring about a deeper comprehension and appreciation of it."¹³ He participated in the performances by singing, dancing and playing instruments such as the *sitar*, *esraj*, *sarod*, *sarangi* and drums. While the troupe was rehearsing in Paris, Westerners would often go watch and talk to Uday about the music. One such visitor was Georges Enesco, who was friends with Uday. At that time, Enesco was teaching Yehudi Menuhin, and Uday and Ravi listened to one of Menuhin's lessons, which was one of Ravi's earliest associations with Menuhin. Other Westerners who viewed the troupe's rehearsals or performances were less respectful of the

¹² Stephen Slawek, "Ravi Shankar," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), 20: 202.

¹³ Ravi Shankar, *My Music My Life* (New York: Simon and Schuster, 1968), 14.

Indian music; they commented that the pieces were too long, monotonous, grating, and did not have harmony or counterpoint. This lack of understanding by Westerners is what first motivated Shankar to, when concertizing in later years, inform his audiences of characteristics of the music through pre-concert talks.¹⁴

Shankar had no formal training up until 1935 when “Baba” Allauddin Khan, a famous Hindustani musician and *sarod* virtuoso, started touring with the troupe to Europe. Around that time, Shankar was advancing very quickly in dance and envisioned himself having a career as a dancer. As Shankar put it, “the *sitar* was only a kind of hobby, and I considered myself a dancer before all else.”¹⁵ This frustrated Allauddin Khan, who wanted him to give up dancing and concentrate on music. Shankar remained torn between dancing and music until 1939 when the troupe returned to India due to the outbreak of World War II, and Shankar began training with Allauddin Khan at Khan’s home in Maihar to learn the *sitar*.¹⁶ This was a pivotal point in Shankar’s career; he completely immersed himself in the rigorous training and dedicated himself to the mastery of the instrument. Shankar credits Allauddin Khan for much of his success, claiming “what he gave me is all my life.”¹⁷ Khan usually taught Shankar alone, but sometimes Khan’s son and daughter (Ali Akbar Khan and Annapurna Devi) would join in and the three of them would learn together. Ali Akbar and was just two years younger than Shankar, and the two of them became close friends. During this time, a marriage was also arranged between Shankar and Annapurna.

¹⁴ Ravi Shankar, *My Music My Life* (New York: Simon and Schuster, 1968), 79.

¹⁵ Ravi Shankar, *My music My Life* (New York: Simon and Schuster, 1968), 79.

¹⁶ Shankar’s first sitar recital was in 1939.

¹⁷ Kesner, “Indian-Western Fusion in Two Works for Flute and Harp by Ravi Shankar and John Mayer,” 13.

In 1944, Shankar moved to Bombay with Annapurna and their son Shubhendra where he became involved with film scoring and became the director of music at All India Radio, the national radio broadcast program. In Bombay, Shankar went through a low part in his life financially and spiritually, and was feeling very depressed. It was then that he became acquainted with the guru Tat Baba, who taught Shankar that the difficult period he was going through was only temporary. Shankar said, “In the two and a half months after I first met Tat Baba, we saw each other often, and I noticed the strangest things began to happen to me. Money started to flow in, and suddenly I had invitations to play three concerts a week... Most important, I felt a new, special strength within me, a surge of power.”¹⁸

Shankar desired to show audiences in the West that Indian music was not repetitive or uninteresting, so while he was working for All-Indian Radio he founded the orchestra Vadya Vrinda (or National Orchestra). Despite his brother Uday consciously omitting any Western instruments in the performances by his troupe, Shankar discovered that the violin was fully capable of producing the musical nuances in Indian music because it could easily slide between pitches. He directed and composed for Vadya Vrinda, using *ragas* in nontraditional ways, and started to include Western instruments of the violin family and Western musical characteristics. After Annapurna left their marriage in 1956, Shankar resigned from All India Radio to do another Western tour, this time to London, Germany, the United States, and back to Europe. These trips were at first difficult for him because it was a struggle to draw an audience and they were making very little money. Of all the countries they toured, he found that the American audiences were the most receptive to Indian music. Through these concerts, Shankar aimed to

¹⁸ Ravi Shankar, *My Music, My Life* (New York: Simon and Schuster, 1968), 90.

make Indian classical music more approachable and enjoyable to Western audiences by making it more comprehensible and teaching his audiences about the music before playing:

“I didn’t just perform and go away but I always tried to train the listeners in the sense that I gave illustrations just before starting a piece, introducing the *ragas*, the *talas*, whatever notes they used, their ascending-descending structures, or how the rhythmic cycle of seven is divided, how we beat and divide within the *tala* framework, these were very important things for the people to know... thus I have been able to create a large group of audience who became ready not only to listen to the music but also appreciate [it].”¹⁹

However, despite Shankar’s efforts to educate his audiences, concert attendance remained low compared to the success he had had as a Hindustani classical performer in his own country. Then in 1966 Shankar met George Harrison of The Beatles, and their ensuing relationship gave him much publicity.²⁰ He continued forming professional relationships with Western musicians and is well-known through these collaborations, which will be further discussed in section 1.2.

Shankar had taught at the City College of New York and the University of California-Los Angeles and in 1970 became the chair of the department of Indian music of the California Institute of the Arts. In addition to collaborations with individuals, he also worked with several orchestras. In 1970 he composed and performed his first *Concerto for Sitar and Orchestra* with the London Symphony Orchestra conducted by Andre Previn and he wrote a second concerto in 1981 called *Raga Mala* for the London Symphony Orchestra conducted by Zubin Mehta. His third *Concerto for Sitar and Orchestra* was premiered by Shankar’s daughter Anoushka and the Orpheus Chamber Orchestra in 2009. Shankar also wrote a *Symphony* which was performed on

¹⁹ Gerry Farrell, *Indian Music and the West* (Oxford: Oxford University Press, 1997), 170.

²⁰ Shankar capitalized on the rapid stardom he acquired through that relationship until the 1970s when he began to withdraw from the Pop concert tour scene due to his disgust at the association of drugs and violence with Indian music attributed by Westerners.

July 1, 2010 by his daughter Anoushka on *sitar* with the London Philharmonic Orchestra, conducted by David Murphy who was a student of Shankar.

Meanwhile, Shankar and Annapurna separated. During the years of separation with Annapurna, Shankar's private life was complicated. There were long-term relationships with dancer Kamala Chakravarty that ended in 1981 and with concert promoter Sue Jones, with whom he had the child Norah Jones, who is now an American singer-songwriter. Shankar's other daughter, Anoushka, was born to Sukanya Rajan, a Carnatic vocalist, when Sukanya was still married to another man. Shankar had been living with Sue Jones, but eventually moved out and married Sukanya in 1989.

Shankar died on December 11, 2012, in San Diego, California, at the age of 92. He had suffered from upper respiratory and heart ailments throughout 2012, and had undergone surgery to replace a heart valve in the days leading up to his death. Shankar was survived by his wife Sukanya and two daughters Anoushka Shankar and Norah Jones. His impact on World Music is arguably unmatched. In 2011, the *Los Angeles Times* said, referring to Shankar, that "Music may not have, precisely, saints. But no musician alive is a closer fit."²¹

1.2 West Meets East Collaborations

In addition to the collaboration with Jean-Pierre Rampal, I will discuss other prominent musicians including John Coltrane, Philip Glass, Yehudi Menuhin and George Harrison, all of whose collaborations with Shankar were instrumental in realizing the transfer and fusion of Indian music with Western music. Philip Glass, in the foreword to Shankar's autobiography *My Music, My Life*, says that Shankar

²¹ Oliver Craske, *Obituary* (Ravishankar.org), 2.

“was already established as a Master of Indian classical music when, as a young man, he began a series of collaborations with musicians who were his peers in the world of Western classical music... Those were the birth years of what is now known as World Music... though I don’t remember anyone in the ‘60s calling it that. And I can state without hesitation or exaggeration that he was the Godfather, the Mother and the Father of that movement.”²²

A brief look at these collaborations reveals how Indian classical music was reshaped in various ways as it found its way into the different Western musical genres. There were musical influences across social and cultural boundaries that may have affected the flow of communication or musical influence across those boundaries. For example, the accessibility of mass media and the emergence of mass culture in India facilitated the flow of musical influence from the West to the East. In the West, lack of knowledge about India and its customs led to social, economic and cultural misunderstandings which in turn led to a distorted translation of Indian music into Western culture. Musical elements such as tuning, mode and instrumentation also hindered the flow of musical influences.

Shankar had a very influential role in the course of Western pop which can be largely attributed to his relationship with George Harrison of The Beatles. While at a friend’s house in London in 1966, Shankar met George Harrison for the first time. Harrison expressed interest in Indian music and in becoming more proficient on *sitar*, so Shankar agreed to teach him. Teaching Harrison how to play *sitar* quickly elevated Shankar to celebrity status. According to Farrell, there may be no better illustration in recent history of the incredible speed at which mass media can absorb and redefine elements of another culture than Indian music in 1960s Western

²² Ravi Shankar, *My Music, My Life*, (New York: Simon and Schuster, 1968), 12.

pop.²³ In 1967 Shankar performed at the Monterey Pop Festival alongside Joan Baez, Jimi Hendrix and others. He acquired a hippie following through his newly-found popularity. He also performed at Woodstock in 1969, but despite being received well, he began to disassociate himself from popular music culture to protect the sanctity of his musical heritage. However, he remained lifelong friends with Harrison and in the early 1970s they collaborated on two albums (“Shankar Family and Friends” and “Ravi Shankar Music Festival from India”) and toured the USA together. They also organized the Concert for Bangladesh in 1971, a charity concert which highlighted the plight of Shankar’s fellow Bengalis during the liberation war. They collaborated again on later projects, such as the 1997 album “Chants from India,” and Harrison co-produced the box set “Ravi Shankar: In Celebration” (1996).

One of Shankar’s most notable encounters with Jazz was his meeting of John Coltrane in New York in 1964. Coltrane was already fascinated with Indian culture and music, and included characteristics of Indian music in his compositions as featured on the albums, *A Love Supreme*, *Om* (1968) and *Meditations* (1966). In their meetings, Shankar would sing and play *sitar* for Coltrane, teaching him the different Indian *ragas* and *talas*. They continued to correspond and share recordings and musical ideas. Later that same year, Ravi Shankar recorded the LP album *Portrait of a Genius* featuring Jazz flutist Paul Horn. In these pieces, where Indian and Jazz elements are fused together, there is a trend for instrumentalists to gravitate toward improvisation in the style of the culture their instrument belongs to. However, the flute, with its dynamic and tonal compatibility with Indian instruments and roots in both cultures, lends itself to crossing the cultural divide.²⁴

²³ Gerry Farrell, *Indian Music and the West* (Oxford: Oxford University Press, 1997), 168.

²⁴ Gerry Farrell, *Indian Music and the West* (Oxford: Oxford University Press, 1997), 193.

Shankar also had significant relationships with members of the Western classical tradition, including Yehudi Menuhin, Philip Glass, and Jean-Pierre Rampal among others. Shankar and Menuhin were formally introduced in 1952 at the house of All India Radio director-general, Narayana Menon. Menuhin, a classical violinist, was one of the first individuals Shankar collaborated with. The two of them performed a *sitar*-violin duet at the Bath Festival in 1966.²⁵ His work with Yehudi Menuhin on the album *West Meets East* earned them a Grammy award. Philip Glass studied Indian music theory with Ravi Shankar. Their collaboration produced the album *Passages* in 1990 and the concert work “Orion” for the Athens 2004 Cultural Olympiad.

Shankar’s collaboration with Jean-Pierre Rampal produced two compositions for the Western flute, *Enchanted Dawn* for flute and harp and *Morning Love*. Shankar had met Rampal by 1976. Rampal had come to Los Angeles for a concert and Shankar invited him to dinner. In Shankar’s autobiography *Raga Mala*, he says he had heard other exceptional flutists, but Rampal was his favorite. When Rampal expressed interest in playing with him, Shankar wrote *Enchanted Dawn* scored for flute and harp and then wrote *Morning Love* for flute, *sitar*, *tabla* and *tanupra*. Shankar says of *Morning Love*, “Jean-Pierre played so beautifully, and I personally have a weakness for that piece: it is one of my favourites among the collaborations I have done.”²⁶ *Enchanted Dawn* and *Morning Love* were released in 1976 on the third record under the title *West Meets East*. Shankar and Rampal have played *Morning Love* together in recitals in Paris and London, and also in Cannes, France in 1992 for Shankar’s 70th birthday.

²⁵ Ravi Shankar, *Raga Mala: The Autobiography of Ravi Shankar* (New York: Welcome Rain, 1999), 183.

²⁶ Ravi Shankar, *Raga Mala: An Autobiography of Ravi Shankar* (New York: Welcome Rain, 1999), 185.

The wide-spread fame and success Ravi Shankar enjoyed was largely a result of these collaborations with Western musicians. Had he not reached out to Western audiences by touring, collaborating with Western musicians on recordings and concerts, and explaining Indian music to his Western audiences through books and by talking about pieces in concert, Westerners would still have a very limited knowledge and appreciation for the Indian musical tradition. The next section provides a basic basis of knowledge of Indian music to set up the analysis of *Morning Love*.

CHAPTER 2- THEORETICAL CONTEXT

“*Sangeet*” or “*sangeeta*” is the word used for “music” in India. However, originally the word *sangeeta* was used to refer to an inclusive performing art form which combined singing, playing musical instruments and dancing. Although all art forms are recognized and valued in India, singing is considered the original, purest form of art. This idea is conveyed through a famous story which is recounted in the second chapter of the *Vishnudharmottara Purana*, an encyclopedic Hindu text. It is told in the form of a conversation between the sage Markendeya and King Vajra:

Once upon a time, a king, desirous of learning sculpture, went to a learned sage and asked to be taught the art. But the teacher said, "How can you know the laws of sculpture, if you do not know painting?" "Teach me the art of painting, Master", said the disciple. "But how will you understand painting, without the knowledge of dance?" "Instruct me in the techniques of dance, O Wise One", requested the royal student. The teacher continued, "But you cannot dance without knowing instrumental music". "Let me learn the laws of instruments", prayed the king. The guru replied, "Instrumental music can be learnt only if you study deeply the art of singing". "If singing is the fountainhead of all arts, I beg you, O Master, to reveal to me the secrets of vocal music". This prime place given to the voice in ancient times still abides, and many of the qualities of Indian music derive their characteristics from this fact.²⁷

²⁷ Chaitanya Deva, *An Introduction to Indian Music* (New Delhi: National Printing Works, 1981), 1.

Instrumental music is therefore modeled after vocal music in style and ornamentation. Unlike Western classical music, Indian classical music is monophonic. The expression lies in the rise and fall of a single musical line and the way in which time is divided.²⁸

Two distinct branches of classical music are practiced in India: the Hindustani tradition of the north and the Carnatic tradition of the south. Although these two musical traditions share central notions of melodic and rhythmic cycles, they differ greatly in instrumentation, melodic structure (*raga*), rhythmic structure (*tala*), ornamentation and types of compositions.

In medieval times, the melodic systems of Hindustani music were influenced by Persian music and after the 16th century, singing styles diversified into separate *gharanas*, or lineages, each of which were patronized by different Moghul courts. Meanwhile, Southern India remained untouched by Persian influence and the music in the South developed independently, creating a divergence between Northern and Southern styles. Ravi Shankar composed in the Hindustani Classical tradition, so while I discuss aspects of both Hindustani and Carnatic, I focus mainly on Hindustani music to provide a theoretical context for *Morning Love*.

2.1 Raga

Raga is the central melodic system of South Asian classical music. It is not exclusively a modal scale but rather a drone-based melodic sequence with specific ascending (*aroh/arohi*) and descending (*avaroh/avarohi*) governing phrases, a hierarchy of pitches and extra-musical associations such as times of day, seasons and specific moods. Narada's *Sangita-Makaranda* (7th-11th centuries) warns against playing a *raga* at the incorrect time of day because disastrous

²⁸ Chaitanya Deva, *An Introduction to Indian Music* (New Delhi: National Printing Works, 1981), 2.

consequences are to be expected. As Chaitanya Deva says in his book *An Introduction to Indian Music*, “it is a nucleus based on certain traditionally accepted rules which in actual performance are improvised upon, expanded and embellished, thus drawing out the possibilities inherent in the melodic embryo.”²⁹ Alternatively, an ancient definition states, “A *raga*, the sages say, is a particular form of sound which is adorned with notes and melodic phrases and enchants the hearts of men,” which is appropriate since *raga* is derived from the root *ranj*, meaning to please or color with emotion.³⁰ The total number of *ragas* in existence cannot be defined exactly. The Hindustani Classical music theorist and musicologist Pandit Vishnu Narayan Bhattacharya (1860-1936) gives 186 *ragas*. However, performing musicians only use about 40-50 *ragas* in practice, and the repertory continues changing as musicians invent new *ragas* and other *ragas* become antiquated.

Around 1900, Bhattacharya created a classification system which organized the Hindustani *ragas* into “*thaats*” (scales), similar to melodic modes in Western music theory. *Thaats* usually consist of five to seven *swara*, or pitches, which belong to the Hindustani *Sargam*. *Sargam* is the equivalent to Western movable “do” solfege, both of which repeat at the octave. However, unlike the Western solfege which has additional syllables for the chromatic pitches, Hindustani *Sargam* just has the basic seven *swara*. The word “*Sargam*” is a combination of the first four syllables: *Sa*, *Re*, *Ga*, and *Ma*. Most of the words from which the *Sargam* syllables are derived have significant meanings. The first degree *Shadja*, for example, literally means “giving birth to six,” meaning *Shadja* is considered the one note from which the other six emerge. The sound of a *Sargam* syllable as well as its placement within the scale can evoke associations with sounds

²⁹ Chaitanya Deva, *An Introduction to Indian Music* (New Delhi: National Printing Works, 1981), 4.

³⁰ Chaitanya Deva, *An Introduction to Indian Music* (New Delhi: National Printing Works, 1981), 5.

made by particular animals. In addition, each *svara* is conceived to be placed in particular parts of the body. *Sa* is placed at the base of the spine, which is considered the exact center of the body and of the body's movement. As the notes ascend, the placement of the note in the body is increasingly higher. Refer to the solfege-*Sargam* table below for a comparison of these associations.

Table 1- Solfege-Sargam Comparison³¹

Solfege	Sargam	Meaning	Animal Association	Chakra
Do	<i>Sa (Shadaj)</i>	"giving birth to six"	Cry of the Peacock	<i>mūlādhāra</i> (base of spine)
Re	<i>Re or Ri (Rishab)</i>	"bull," "hero," "Great One"	skylark; Lowing of the bull	<i>svādhiṣṭhāna</i> (genitals)
Mi	<i>Ga (Gandhar)</i>	a province and people of Northwest India; sky, "Sweet Fragrance"	Bleating of the goat	<i>maṇipūra</i> (solar plexus and navel)
Fa	<i>Ma (Madhyam)</i>	"middle"	Call of the dove/heron	<i>anāhata</i> (heart)
So	<i>Pa (Pancham)</i>	"fifth"	Call of the cuckoo/nightingale	<i>viśuddha</i> (throat)
La	<i>Dha (Dhaivat)</i>	"earth," "Divine"	Neighing of the horse	<i>ājñā</i> (third eye)
Ti	<i>Ni (Nishad)</i>	a people of West India; hunter; "secret doctrine," "Mysterious"	Trumpeting of the elephant	<i>sahasrāra</i> (crown of the head)

To notate a melody, only the first letter of the syllable is used. *Ragas* almost all contain the pitches *Sa* and *Pa* (S and P), which together make a perfect fifth apart and are unalterable. The other five pitches are alterable, and the alternate forms of these pitches are designated with upper or lower case letters depending on whether they are the higher or lower form of the pitch.

³¹ Regula Qureshi, et al. "India." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 13 Jun. 2013.

The seven natural notes are called *shuddha svaras*, and the altered notes are flat *komal* or sharp *tivra*.

Table 2- Shuddha, Komal and Tivra Svaras

<i>Sargam</i>	S	r	R	g	G	m	M	P	d	D	n	N
<i>Shuddha</i>	C		D		E	F		G		A		B
<i>Komal</i> or <i>Tivra</i>		Db		Eb			F#		Ab		Bb	

Mainly three registers are used in performance: *mandra* (low), *madhya* (middle) and *tar* (high). Each octave can then be divided into a lower and higher tetrachord or pentachord. The lower division is called *purvang* which would range from *Sa* to *Ma* or *Pa* and the upper division is called *uttering* which would range from *Ma* or *Pa* to *Sa*.

Ragas are classified into *Raga* (male), *Ragini* (female) and *Putra* (children). There exists a theory of *rasas* (emotions) associating *ragas* and *raginis* with different times of day and different kinds of heroes (*nayaka*) and heroines (*nayika*), personifying the *ragas* and relating them to specific emotional characters. The imagery evoked could be very elaborate. For example, the *ragini Todi*

“has a complexion of yellow; with saffron and camphor on her body, and is dressed in white robe... Her patterned beauty lights up the four quarters; she plays on a *veena*, reposing in a meadow. The strings of the *veena* shine like the rays of effulgence, discoursing melodious music with the sweet *panchama*. She practices the form of the melody in her improvisation; by hearing the melody, birds and animals are moved to tears. Absorbed in the songs the fawns dance before her without fear.”³²

³² Chaitanya Deva, *An Introduction to Indian Music* (New Delhi: National Printing Works, 1981), 25.

But the consolidation of the *ragas* into ten *thaats* eliminated these designations. The *thaats* all have seven *svaras* which occur in sequence, they do not have separate ascending and descending lines and do not have a specific emotional quality in the way *ragas* do. Some of the *thaats* correspond to Western church modes, as indicated in parentheses. However, some of the *thaats* contain augmented seconds between *Re* and *Ga*, *Ga* and *Ma*, and/or *Dha* and *Ni*, and thus do not correspond to Western church modes. The ten *thaats* are each named after a prominent *raga* associated with it:

1. *Bilawal* (Ionian) SRGmPDNS
2. *Khamaj* (Mixolydian) SRGmPDnS
3. *Kafi* (Dorian) SRgmPDnS
4. *Asavari* (Aeolian) SRgmPdNS
5. *Bhairavi* (Phrygian) SrgmPdNS
6. *Bhairav* SrGmPdNS
7. *Kalyan* (Lydian) SRGMPDNS
8. *Marva* SrGMPDNS
9. *Purvi* SrGMPdNS
10. *Todi* SrgMPdNS

Morning Love primarily uses the *raga Nata Bhairavi*, which is not the same as the Hindustani *thaat Bhairavi*. Rather than using a Phrygian scales, it uses an Aeolian scale associated with the Hindustani *thaat Asavari*. *Nata Bhairavi* and the other *ragas* employed are discussed further in the fourth chapter, “Analysis.”

2.2 Ornamentation

Unlike Western music, ornamentation is not a secondary feature of Hindustani music. It is a primary feature because it is through the ornamentation that each *raga* is rendered and systematically brought to life. There are many ways in which pitches can be inflected or embellished in Hindustani music. In addition to having the twelve semitones in common with Western music, Indian music includes *Shrutis*, or microtonal variations of pitches. Some *ragas* require *ati komal* or “very flat” *svaras*. The *Ma* can become *tivratar* or “very sharp.” *Ragas* are also defined by their ornamentation. The expression lies in between the notes. For example, *kan* is a single grace note before or after an articulated note. A *mind* is a slow, continuous portamento between two notes. Often in an *alap* (the slow, unpulsed improvisatory opening of a classical Hindustani performance), usually virtually every *svara* is approached or left with a *mind*. An *andolan* is an oscillation on a single note. A *murki* is a fast oscillation between two or more notes, similar to a trill. A *gamak* is a shake on a single note. *Sut* is a drawing out of a slide with slow dragging motion between two pitches. *Krintan* is the act of pulling off the string. *Tip* is the opposite of *krintan* and is hammering on the string.

2.3 Tala

Rhythmic organization is at least as important as melody for creating the style and mood in Indian classical music. *Tala* is the cyclic system of fixed time. There are about 350 *talas* in Hindustani music. Each *tala* is a specific number of beats in duration, and different beats within a *tala* have different emphasis. Musicians may indicate the place in the cycle with hand claps or waves. The emphasized first and most important beat of the cycle is *sam*, which is notated with the “+” and is indicated with a hand clap. Secondary accented beats are called *tali* and are also

indicated with hand claps. They are notated with the numeric placement of the beat among other accented beats within the cycle. The *khali* is the unaccented empty beat of the *tala*. It is indicated by a silent wave of the hand (palm faces up) and is notated with the symbol “0.” In addition to the clapping, the interim beats may be counted by touching the thumb with individual fingers to keep time. The number of *talas* used in practice is very small compared to the number of rhythmic combinations possible. The most common *tala* is *Tintal*. It is comprised of sixteen beats divided into four groups of four beats each called *vibhags*. “*Tintal*” literally means “three claps” because the third group is a wave instead of a clap:

+	(clap)	2	(clap)	0	(wave)	3	(clap)											
1	2	3	4		5	6	7	8		9	10	11	12		13	14	15	16

The mnemonic syllables used to indicate the strokes of the *tabla* are called the *bol*. Syllables starting with “g-” such as *Ga* or *ghe* are produced by a resonant strike of the bass drum. Syllables starting with “k-” such as *ka* are produced by a nonresonant strike of the bass drum. Syllables starting with “dh-” such as *Dha*, *dhin*, *dhi* or *dhe* are produced by striking both treble and bass drum. Syllables starting with “t-” or “n-” such as *ti*, *tin*, *ta*, *te*, *tu* or *na* are produced by only striking the treble drum, producing a lighter sound. The pattern of the *bol* for any given *tala* is called the *theka*. The *theka* for *tintal* is:

+	(clap)	2	(clap)	0	(wave)	3	(clap)											
1	2	3	4		5	6	7	8		9	10	11	12		13	14	15	16
<i>Dha dhin dhin Dha</i>					<i>Dha dhin dhin Dha</i>					<i>Dha tin tin ta</i>					<i>ta dhin dhin Dha</i>			

Tala cycles often include *vibhags* with differing numbers of beats. *Dhammar* is one example of this, dividing fourteen beats into 5 + 2 + 3 + 4. In its basic form, *Dhammar* contains some beats without drum strokes, as indicated by the dashes:

+			2			0			3
<i>kat dhe te dhe te</i>		<i>Dha -</i>		<i>ge te te</i>		<i>te te ta -</i>			

Rhythm in Hindustani classical music is highly sophisticated and an essential part of any performance. Even in the unmetred *Alap*, Hindustani musicians retain an internal sense of pulse, even if it is a flexible pulse. It is said that the first necessity in music is the control of rhythm, for otherwise “the song (and dance) will go out of control, like a wild elephant without the check of *ankusa* (the elephant driver’s hook) and the knowledge of Time is unlimited and even Siva has not the capacity to cross over its Limitlessness.”³³ In the next section, we turn to form.

2.4 Form

There are generally two stages of a piece of Hindustani classical music. The first is an *Alap*. In instrumental music, the *Alap* can be divided into three sections. The first section is also called an *Alap* and is a slow, unaccompanied, rhythmically free improvisation presenting the *raga* and exploiting its characteristic melodic structure. This is followed by the *Jod* or *Jor*, which is also unaccompanied but establishes a slow or medium-speed pulse. The *Jod* is followed by the *Jhala* which is a fast, pulsed solo characterized by the alteration of melody and *chikari* (drone) strings. The second large section is the *Gat* or *Bandish*. This is a fixed melodic composition set in a specific *raga* and performed with a specific rhythmic cycle and accompanied by *tabla*. It starts with a short “theme” which returns in between variations. This theme can be called a *sthaayi*, *pakad* or *gat*. The second phrase is the *Antara*, literally meaning “between.” The *Sanchaari* is the third body phrase, usually in *dhrupad* (a vocal form) *bandishes*, and the *Aablog* is the fourth and concluding body phrase, also typically in *dhrupad bandishes*. *Morning Love* has the form *Alap-Jor-Gat*, which will be further discussed in the fourth chapter, “Analysis.”

³³ Chaitanya Deva, *An Introduction to Indian Music* (New Delhi: National Printing Works, 1981), 35.

2.5 Instrumentation

In India, there is a saying that “Every ten miles you walk brings a new dialect.”³⁴ The same could be said about the diversity of musical styles and instruments. The history of musical instruments in India is a reflection of the socio-political influences the country has been subject to. The degree and diversity of outside influence in the North was made greater by its proximity to surrounding countries while the South has remained relatively unaffected due to geographical isolation. There exist at least five hundred instruments which are divided into four groups: *tala vadya*, *sushira vadya*, *avanaddha vadya*, and *ghana vadya*, corresponding to the Western chordophones, aerophones, membranophones and idiophones, respectively. Each instrument provides one of three distinct functions: drone, melody and rhythm. In this section I will describe only a few important Hindustani musical instruments, including the instruments used in *Morning Love*.

Drone

The drone helps create the atmosphere and holds the tonal center by maintaining the *Sa* and usually the *Pa* or *Ma*, helping the musicians stay in tune.

Tanpura-

The *tanupra* is a stringed drone instrument and is usually used in every ensemble. It has a long unfretted neck and a gourd or wooden sound chamber. It began to be used regularly at the beginning of the 17th century in the Mughul courts.³⁵

³⁴ George Ruckert, *Music in North India* (Oxford: Oxford University Press, 2004), 65.

³⁵ George Ruckert, *Music in North India* (Oxford: Oxford University Press, 2004), 66.



Figure 1- *Tanpura*³⁶

Melody

All melodic instruments of India must be capable of sliding between notes, playing microtones and being able to play quick ornaments. Stringed instruments have been the primary melodic instruments of Indian classical music since the Mughal times (sixteenth-nineteenth centuries). However, bamboo flutes such as the *bansuri* are also used.

Veena-

Traditionally, the word “*veena*” was used to refer to any stringed instrument. The South Indian *veena* is the most popular instrument of Carnatic music. The North Indian *veena*, also called *been*, is now rarely used. *Veenas* are usually fretted and vary in size.³⁷



Figure 2- *Veena*³⁸

³⁶ Free Access photo from commons.wikipedia.org

³⁷ George Ruckert, *Music in North India* (Oxford: Oxford University Press, 2004), 66.

Sitar-

The word “*sitar*” is derived from *seh-tar* which means “three strings” in Persian. The *sitar* developed from mixing the Persian *tanpur* with the *rudra veena*, producing a louder and more versatile instrument. The *sitar* is sometimes thought of as the quintessential instrument of Hindustani classical music and was made especially popular in the West through Ravi Shankar. It is a long-necked, fretted string instrument with a gourd as the resonating chamber. The frets are moveable, allowing the *sitar* to be set to any *raga*. There are six or seven main playing strings above the frets and nineteen sympathetic strings below the frets. The main strings are played with a *plectrum*, a piece of wire twisted to fit the index finger of the right hand.³⁹



Figure 3- *Sitar*⁴⁰

³⁸ Free Access photo from commons.wikimedia.org

³⁹ George Ruckert, *Music in North India* (Oxford: Oxford University Press, 2004), 69.

⁴⁰ Free Access photo from commons.wikimedia.org

Sarod-

The *sarod* also developed from the *veena*. It is a stringed instrument smaller than the *sitar*. Unlike the *sitar*, the *sarod* has no frets and creates slides in pitch by moving the finger on the string up and down the neck. There are twenty-five strings total, which are strung over the large wooden gourd-shaped resonating chamber. Of the twenty-five strings, ten are physically played and the other fifteen are for sympathetic resonance.⁴¹



Figure 4- Ali Akbar Khan playing Sarod⁴²

Bansuri-

The word “*bansuri*” originates from the Sanskrit words *bans* (bamboo) and *sur* (melody). It is the instrument played by Krishna, who is the eighth avatar or manifestation of the supreme God Vishnu in Hinduism. The *bansuri* is a transverse, keyless North Indian

⁴¹ George Ruckert, *Music in North India* (Oxford: Oxford University Press, 2004), 69.

⁴² Free Access photo from commons.wikipedia.org

bamboo flute. It is played by blowing across a tone hole and different notes are achieved by fully or partially covering the six or seven finger holes.⁴³



Figure 5- Pravin Godkhindi playing Bansuri flute⁴⁴

Tabla-

The word “*Tabla*” is derived from the Arabic word “*tabl*” meaning “drum.” The *tabla* are a pair of hand drums and are the most widely used drums in Hindustani classical music to accompany vocal and instrumental music. Both drums have adjustable pitch to tune to the *raga*. The larger bass drum, called the *bayan*, is played with the non-dominant hand and is made of metal. The smaller, higher-pitched drum, called the *tabla*, is played with the dominant hand and is made out of wood.⁴⁵

⁴³ George Ruckert, *Music in North India* (Oxford: Oxford University Press, 2004), 78.

⁴⁴ Free Access photo from commons.wikimedia.org

⁴⁵ George Ruckert, *Music in North India* (Oxford: Oxford University Press, 2004), 45.



Figure 6- *Tabla: The smaller tabla drum is on the left and the larger bayan drum is on the right*⁴⁶

⁴⁶ Free Access Photo from commons.wikimedia.org

CHAPTER 3- TRANSCRIPTION

There are several different possible approaches to transcribing music, each with different objectives, advantages and disadvantages. The main division of types of transcriptions is between those that are prescriptive and those that are descriptive. Prescriptive transcriptions provide a musical blueprint based on a given piece to facilitate future performances of the piece. Descriptive transcriptions, on the other hand, aim to create a score that replicates exactly how a specific performance or recording sounded.⁴⁷ Prescriptive transcriptions are subjective because the transcriber is constantly making choices and decisions about what to include, what to omit, and what the performer's intention was, possibly correcting mistakes in the score. As musicologist George List noted, in this kind of broad transcription, only the significant features need to be notated, and the number of symbols used can then be restricted.⁴⁸ As Western musicologists, we tend to assimilate structures within our music that are similar to structures we are familiar with our own Western classical tradition, ignoring aspects of the music that are difficult for us to conceptualize and communicate if we have not formed language for it. Descriptive transcriptions, on the other hand, are objective because the transcriber aims to be as specific as possible in order to create a visual duplicate of the original aural performance for analytical purposes; it is a more rigid representation of a selected recording and will include any mistakes performed live as well as accurate notation for improvised passages.

There are also different methods of visually representing music. Charles Seeger talks about "chain" (individual symbols) versus "stream" (lines that combine pitch and rhythm). Western notation is traditionally exclusively chain notation because it uses symbols (notes, rests,

⁴⁷ Charles Seeger, "Prescriptive and Descriptive Music-Writing" *The Musical Quarterly* 44 (1958): 188.

⁴⁸ George List, "Ethnomusicology: A Discipline Defined" (NY: Garland Publishing, Inc., 1992), 3.

stems, flags, etc.) to represent pitches and rhythms. This means this notation is limiting because it only easily represents half steps or quarter tones using modern notation. Using “stream” or graphic notation allows for much more accuracy (up to 1/14th tone) of pitch and rhythm (rhythmic margin of error 1/100).⁴⁹ While Western notation gives a general idea of the pitches and rhythms used, graphic notation gets much closer to the actual music and gives a much better idea about what goes between the notes. However, no matter the method chosen for transcription, it is important to keep in mind that the full auditory parameter of music cannot be represented by a partial visual parameter.⁵⁰ Music transcends written notation. As Bartok said, “the only true notations are the sound-tracks on the record itself.”⁵¹ I am not making an attempt to replace the recording with the transcription in any way, but to use the transcription as a tool for analysis and communication and to provide a means for future performances of *Morning Love*.

The transcription I have created was not intended to be a descriptive representation of *Morning Love* detailing every specific nuance of the recording and creating a visual means to duplicate the recording. Rather, its purpose is to provide a prescriptive guide in order to facilitate further performances of the piece, and a physical representation of the music to refer to for analytical purposes. My expectation is that this transcription will be read and understood by people who do not carry the tradition of Indian music, but are familiar with Western notation. Most of the analysis done in this document references the score in Western notation I have provided. However, I have also included Indian notation for the *tabla* and *sitar* to make it more

⁴⁹ Charles Seeger, “Prescriptive and Descriptive Music-Writing” *The Musical Quarterly* 44 (1958): 188.

⁵⁰ Charles Seeger, “Prescriptive and Descriptive Music-Writing” *The Musical Quarterly* 44 (1958): 184.

⁵¹ Charles Seeger, “Prescriptive and Descriptive Music-Writing” *The Musical Quarterly* 44 (1958): 187.

accessible for musicians trained in that tradition. Moreover, Indian notation for the *tabla* was necessary since the *bol* is untranslatable into Western notation and the strokes used are at least as important as the rhythm employed to capture the mood and style of the composition.

I took a methodical approach to creating the transcription. I listened to the piece many times and played along with my flute, before starting the notation because I wanted to be sure I was aware of the large-scale ideas in *Morning Love*. In this process I established what the *tala* was and where it switched to a different *tala*. The next step for me was notating the instruments one at a time, listening horizontally. First I notated the flute part. I chose to notate this first because I have perfect pitch for flute, making it easy for me to tell what notes Rampal was playing. I challenged myself to listen at full speed as much as I could, but in the fast passages I slowed the recording down 50% so it was the same notes sounding an octave lower and twice as slow. Listening to the music an octave lower allowed me still to use my perfect pitch in the original key and not have to transpose. I then transcribed the *sitar* part, noticing any repetitions, unisons and parallelisms with the flute part. For ornamentation, I listened for what the primary note was and just notated that.

Rather than working entirely on my own, I chose to consult the musicians I would be performing *Morning Love* with (Dr. Amie Maciszewski⁵² on *sitar* and Andrew McLean⁵³ on *tabla*) with any questions I had in the process. It was important for my research to work with someone familiar with the *gharana* (school of teaching) that Ravi Shankar belonged to.

⁵² Dr. Amie Maciszewski has her Ph.D. in ethnomusicology from the University of Texas at Austin and has served as visiting professor and teaching artist on the faculties of the Universities of Colorado, Alberta, Pittsburgh, and Texas.

⁵³ A New Orleans native, Andrew McLean is a multi-instrumentalist, ethnomusicologist and north Indian classical music specialist who has received training from the legendary maestros Ustad Ali Akbar Khan, Pandit Swapan Chaudhuri & Ustad Zakir Hussain while co-founding the Indo-New Orleans group Shringar with world music pioneer Aashish Khan.

Fortunately, both Amie and Andrew belonged to the same *gharana* as Shankar. When I asked Andrew about his affiliation with *gharanas*, he said,

“I am a representative of two *gharanas*: the *Seni- "Maihar" Gharana* for melody and the *Lucknow Gharana* for *tabla*. Both are something to be proud of - The *Maihar Gharana* is probably the most referenced *gharana* in that so many famous musicians have come through it, and their music has set the standards for many of the instruments we hear in concert these days. Ustad Allaiddin Khan trained most of them, and his lineage goes back to the origins of Hindustani music in the court of Akbar and the court musician Mian Tansen. The list of luminaries he trained includes Ravi Shankar, Ali Akbar Khan, Nikhil Banerjee, Panalal Ghosh, Annapurna Devi, Aashish Khan, etc.”

While both Amie and Andrew belonged to Shankar’s *Maihar gharana*, Andrew represents a different *gharana* than Alla Rakha, who was the *tabla* player on the recording; Andrew belongs to the *Lucknow gharana* while Alla Rakha belonged to the *Punjab gharana*. However, the two *gharanas* share many characteristics and Andrew was a huge help understanding the *tabla* part.

The *tabla* was the most difficult part of the transcription and I worked a long time with Andrew McLean to get it right. Andrew taught me the *bol* of the *tabla*, how to distinguish between different strokes, how to recognize *tihais*, what some traditional compositions for *tabla* are and what some common forms of *tabla* solos are. I had to slow down the solos much more than I did the flute and *sitar* part in order to hear the rhythm of the fast passages. Since this is a prescriptive transcription, I decided not to notate every stroke of the *dadra* and *keharwa tala*; the performance of this would be different every time. However, I did notate the first solo and the form of the second solo.

Many of the decisions I made regarding the notation of *Morning Love* were in line with Erich M. von Hornbostel's propositions for the notation of exotic melodies.⁵⁴ I chose to use a five-line staff system for the transcription. While a greater number of lines might help denote quarter tones, those systems are difficult to read because the Western musician is so conditioned to read the five-line staff. Anything other than a five-line staff would be pointless in this case anyway, since *Morning Love* does not use quarter tones other than those momentarily touched on through the *sitar* ornamentation. I used the treble clef for the soprano flute because that is the standard range and clef for that instrument. I also used treble clef for *sitar* (even though its range extends lower than the flute and could therefore be in alto clef) because the melody fits better within the treble clef and having both melodic instruments in the same clef provides a better point of comparison between the two. I included key signatures throughout, realizing that by doing so, I was taking the risk that *Morning Love* may be perceived to be in a key. It has different scales but no "key," which would imply that it contains traditional harmonic progressions in the vein of Western classical music. *Morning Love* is largely monophonic and does not contain harmonic progressions like Western classical music. However, I added a key signature simply to indicate which notes would be consistently sharp or flat out of convenience so that I would not have to enter accidentals for every altered note. It is also easier for the performer to read fewer accidentals. I organized the music into measures based on the *tala*. The main *dadra tala* (3+3) would best be described as 6/8 in Western notation, and this is the grouping I have used for the notation of the *tabla*. However, I have mostly notated the melodic voices in 3/4 because while the *tabla* is clearly in 6/8, the melodic instruments usually have a 3/4

⁵⁴ Otto Abraham and Erich Moritz von Hornbostel, "Vorschläge für die Transkription exotischer Melodien", *Sammelbände der Internationalen Musikgesellschaft* vol. 11, 1909, Reprint in *Musical transcription*, Garland, New York, 1990, 7.

feel. The rhythmic cycle switches to *keharwa tala* (4+4) near the end, which would best be described as 4/4 in Western notation, and I notated it as such. Since the *alap* and *jor* do not have rhythmic cycles, I did not indicate a time signature there. Instead, to indicate note duration in the *alap* I used stemless notation. Half notes represent longer notes, quarter notes are shorter, and eighth notes are the shortest, which is all evident by the spacing between the notes created by the music editing software.

While the original transcription and my analysis were in the tonal center of E, this is a very unusual key for a *sitar* to play in. *Sitars* are usually tuned to C#, but Shankar preferred to tune his up to D to better facilitate collaborations with Western musicians whose instruments lent themselves to a tonal center on D better than on C#. In his autobiography, Shankar says for *Morning Love* he used the second note on his *Sa* (D) string, E, as the new *Sa*.⁵⁵ This would have changed the technique he had to use to play the piece. However, most *sitar* players are unlikely to be willing to adapt to this new position. Therefore, in addition to the transcription in E, I have also transposed the composition to have the tonal center of D. There was one registral complication with the flute part when transposing it down a major second. The flute plays the B immediately below middle C several times, which is the lowest note on the flute. This made simply transposing the whole piece down a major second impossible, while transposing it up a minor seventh would place it in an unappealing high register, and in places put it completely out of range. Fortunately, the low B's happened to occur only in the *alap*. I therefore was able to transpose the whole piece down a major second and rewrite the *alap* for alto flute to be able to play the notes that would have otherwise been out of range for the C flute.

⁵⁵ Ravi Shankar, *Raga Mala: The Autobiography of Ravi Shankar* (Welcome Rain: New York, 1999), 41.

Refer to Appendix 1 for the transcription in the original key of E and Appendix 2 for the transcription in the transposed key of D.

3.1 Sitar Transcription

This is an explanation of how to interpret the transcription of the *sitar* part using *Sargam* provided for musicians who are familiar with Indian notation rather than Western notation. The number of measures per line corresponds to the number of measures per line in the score to facilitate cross-reference. The letters used are abbreviations using the first letter of each *Sargam* syllable *Sa*, *Re*, *Ga*, *Ma*, *Pa*, *Dha* and *Ni*. Capital and lower case letters denote natural or altered notes. *Sa* and *Pa* are always natural and are thus always capital. *Re*, *Ga*, *Dha* and *Ni* may be natural or flat and *Ma* may be natural or sharp. It will be helpful to recall the *Sargam* chart referenced in the *raga* section of this paper:

Table 3- Shuddha, Komal and Tivra Svaras in E

<i>Sargam</i>	S	r	R	g	G	m	M	P	d	D	n	N
<i>Shuddha</i>	E		F#		G#	A		B		C#		D#
<i>Komal or Tivra</i>		F		G			A#		C		D	

Note that the chart earlier in the paper gave the *Sargam* for scales for which *Sa* was C. Here, under the rules of “movable *Sa*,” this chart gives the *Sargam* for scales for which *Sa* is E, as in the case of *Morning Love*.

Time is divided into measures using vertical lines. For example, the vertical lines surrounding |S - - - S - - - | indicate it is one measure. Rhythm is notated by the spacing of the *Sargam* and the addition of horizontal lines. For example, two adjacent letters such as “SR” denote a rhythm at the subdivided level, two letters separated by a space such as “S R” denote a

rhythm at the *matra* (metrical unit) level, and letters separated by dashes such as “S – R –”

denote a rhythm twice as slow as the *matra*. Since the *Gat* of *Morning Love* is in *Dadra Taal* and the *tabla* is playing in 3+3 (or 6/8 in Western notation), the *matra* is the eighth note. See Example 1 for a comparison of Indian and Western notations for the first few measures of the *gat* of *Morning Love*.



P - m - g - | R g - RSn- | S - - - - | n R S n d P | P d n S n- | d n S R S-



n S R g R - | g P m g R g | P - m - g - | R g - RSn - | S-----

Example 1- *Indian and Western notations for first 11 measures of the Gat*

Refer to Appendix 3 for the complete *sitar* transcription in Indian *Sargam*.

CHAPTER 4- ANALYSIS

The fourth part of my research is the musical analysis of Ravi Shankar's *Morning Love* as recorded in August, 1976 in the Boulogne Studios in Paris by Jean Pierre Rampal on Western flute, Ravi Shankar on *sitar*, Allah Rakha on *tabla* and Kamala Chakravarti on *tanupra*. This piece has undeniable influences from both Indian classical music and Western classical music. Shankar considered himself primarily an Indian composer and musical ambassador to the West. He says, "my roots are in India, so this work will naturally be more Indian than Western. There will be elements of harmony and counterpoint, but the harmonic and contrapuntal structure will not be . . . so dense and heavy as to blur or kill the beauty of the *ragas*."⁵⁶ However, in the liner notes to Shankar's third *West Meets East* album, Frederick Teague writes, "Fleeting Western touches are heard in Ravi Shankar's simple harmonic passages in *Morning Love* and in the slight chromaticisms in the same composition."⁵⁷ I will analyze and separate those aspects of the piece that are clearly Indian, Western, or those that have shared traits between the two traditions.

4.1 Alap

Morning Love is based on a Karnatak morning *raga*, *Nata Bhairavi*, but incorporates other *ragas* as well.⁵⁸ The scale used in the *raga Nata Bhairavi* is natural minor, and the tonic of *Morning Love* is E.

The piece begins with an *alap*, a slow, free, unpulsed improvisation, on the *sitar* followed by the flute. The *alap* in Hindustani music typically highlights the characteristic motion and

⁵⁶ Shankar, quoted in Modi, "Ravi Shankar," 17.

⁵⁷ Frederick Teague, notes to *Improvisations: West Meets East*, album 3, Angel Records SFO-37200, 1977, LP album.

⁵⁸ Shankar, Ravi. *Shankar Concerto for Sitar and Orchestra*. [Liner Notes.] EMI Records Limited, 1976.

mood of the *raga* through stylistic ascending and descending lines and by emphasizing the most important notes of the mode: *vadi* and *samvadi*. The fact that *Nata Bhairavi* is a Karnatak *raga* complicates this traditional practice in the case of *Morning Love*. Since Shankar was from the Hindustani tradition, he seems to have adapted this South Indian *raga* to his own tradition. In the context of Karnatic music, *Nata Bhairavi* stresses the notes *Ri* (*Re* in Hindustani notation), *Ga*, *Ma* and *Ni*. Also in the Karnatic tradition, the use of *Dha* in ascending lines is forbidden in *Nata Bhairavi*, and the *raga* may be performed at any time of day.⁵⁹ However, in *Morning Love*, Shankar does not seem to follow these rules, and said, “*Morning Love* was based on the Carnatic scale of *Nata Bhairavi*, but it was my own version composed in a light classical style.”⁶⁰ This is further supported by him saying:

“The Carnatic system has provided me with a good share of my inspiration. I fell in love with Carnatic music in Madras at the age of twelve or thirteen when I first heard the great singer and *veena*-player Veen Dhanam... It has therefore been extremely satisfying to have succeeded in popularizing among musicians in the North the *ragas Kirwani*, *Charukeshi*, *Vachaspati*, *Simhendra Madhyam*, *Malaya Marutham*, *Nata Bhairavi*, *Hemavati*, *Arabhi* and others which are all of Carnatic origin. I could not play them in the true Carnatic style, so what I introduced were Hindustani versions with my own interpretations and embellishments, including new *gats* and *bandishes*.”⁶¹

In fact, Shankar does not seem to emphasize *Re*, *Ga*, *Ma* or *Ni* and he often uses *Dha* in ascending lines. Also, *Nata Bhairavi* is referred to as a morning *raga*, an attribution which in the

⁵⁹ Walter Kaufmann, *The Ragas of South India*, Bloomington: Indiana University Press, 1976, 205.

⁶⁰ Ravi Shankar, *Raga Mala: The Autobiography of Ravi Shankar*, Edited and introduced by George Harrison, New York: Welcome Rain, 1999, 185.

⁶¹ Ravi Shankar, *Raga Mala: The Autobiography of Ravi Shankar*, Edited and introduced by George Harrison, New York: Welcome Rain, 1999, 294.

process of adapting the South Indian *raga* to his North Indian tradition, seems to have been arbitrarily assigned to the *raga* by Shankar.⁶² Approaching *Morning Love*, then, from Hinustani theoretical tradition, the *vadi* may be said to be E and the *samvadi* may be said to be B.⁶³ The phrases of the opening *sitar alap* reflect this by often leading to and arriving on these pitches, and most importantly ending on the *vadi* E. See Example 2 below.



Example 2- Morning Love: Alap section, Sitar improvisation. The places where the melody arrives at the *vadi* (E) and *samvadi* (B) are labeled with “V” and “S,” respectively. Shankar often ascends from *samvadi* to *vadi* stepwise, as is shown with the upward arrows.

⁶² Shankar Concerto for Sitar & Orchestra, London Symphony Orchestra, 1987 Angel Records, liner notes, 8.

⁶³ This application of *vadi* and *samvadi* is my own interpretation of the *alap* based on my research of the nature and use of North and South Indian *ragas*.

The flute enters after the *sitar* improvisation, continuing the *alap*. Like the *alap* in the *sitar*, the character of the *raga* is achieved here through the ascending and descending contours of the lines and the manner in which the flute leads to and arrives on the *vadi* and *samvadi*, and ending on *vadi*. The first part of the flute *alap* is slow and very free and is written with stemless noteheads like the *sitar alap*. The second part, though still unmetered, takes on a more rhythmic quality so I used stems to reflect the pulse. See Example 3 below.

Example 3- Morning Love: Alap Section, Flute improvisation. The places where the melody arrives at the *vadi* (E) and *samvadi* (B) are labeled with “V” and “S,” respectively. Like the *sitar alap*, Shankar often ascends from *samvadi* to *vadi*, as is shown with the upward arrows. However in this case it is never stepwise as it was in the *sitar alap*.

4.2 Jod

The *sitar* then improvises in the style of *Jod*, adding the rhythmic element and increasing the tempo, but still does not include the *tala*. Although it is not in a set *tala*, it has a feeling of being in 4/4, which is a common characteristic of the *Jod* along with two or eight-beat patterns.

Other than adding the constraints of measured time, this section was most likely completely improvised by Shankar. It transitions from the slow *alap* into a faster pulse by starting with half notes on E (*Sa*), moving to quarter notes, an ornamental section, eighth notes, sixteenth notes, and then including a rhythmic cadence of 3 + 2 + 3 + 2 + 3 + 3 at the end of the *Jod* which repeats almost three full times before sliding back into eighth notes. See Example 4:

Half note pulse----- / Quarter note pulse -----/ Eighth note pulse -----

13

14

-----/ Ornamental -----

15

-----/

16

Sixteenth-note pulse -----

17

18

---/ Closing Rhythmic Cadence

19

3 2 3 2 3 3 | 3 2 3 2 3 3 | 3 2 3 2

20

Example 4: Morning Love, mm. 13-20. Jor played by the sitar. Increase of rhythmic intensity throughout the solo is labeled.

4.3 Gat: Tabla Introduction

The *tabla* solo enters after the *Jod*, and presents the *tala* for the composition. *Tabla* solos are not traditionally a part of classical Hindustani performances, but Shankar was appealing to Western audiences who were enthralled with the instrument and displays of virtuosity. He said, “for giving these chances to the *tabla* players, which no-one else permitted back when I started doing it, I was so badly criticized by some Indian critics and musicians and music-lovers! They condemned me for spoiling the *tabla*-players, giving them too much of an uplift or creating a cacophony. Having initiated the practice to great success in the West, it was only natural that I repeated it in India also, and that’s when some people really seemed to become unhappy. But it enhanced the prestige of some of our *tabla*-players and made them more famous. Even today a *tabla* solo is included in most of my concerts.”⁶⁴ Zakir Hussain (accomplished *tabla* player and son of Allah Rakha) also noted that Ravi Shankar was probably the first Hindustani classical instrumentalist to ever hand the spotlight over to the *tabla* player, who would traditionally fulfill a strictly accompanimental role.⁶⁵ The *tabla* solo in *Morning Love* would not be considered part of the *alap* but rather an introduction to the main composition. It is based on the *tala Dadra*, a six-beat cycle (3+3, or using a Western time signature, 6/8). The solo is forty measures long. Example 3 shows the solo transcribed in Western notation with the corresponding Indian *bol* denoting what strokes are to be used. The sequence “*Dha - tere kite taka tere kite*” first seen in measure 26 is a common composition for *tabla* and is repeated often in the *tabla* solo. Similarly, “*Dhene gene taka*” is also a common sequence and is found throughout this solo. The *tabla* solo is from mm. 20-62 and arrives at accompanimental *dadra tala* at mm. 60 when the *sitar* and flute

⁶⁴ Ravi Shankar, *Raga Mala: The Autobiography of Ravi Shankar* (Welcome Rain: New York, 1999), 296.

⁶⁵ Ravi Shankar, *Raga Mala: The Autobiography of Ravi Shankar* (Welcome Rain: New York, 1999), 296.

come in with the melody. Strokes that are not articulated but implied as they fit into a standard sequence are denoted in parenthesis. See Example 5:

19
6/8
ta ka te re ki te Dhe ne(ge) ne ta ka ta ka te re ki te Dhe ne(ge) ne(ta) ka

23
Dhe ne(ge) ne ta ka ta ka te re ki te Dhe ne(ge) ne ta ka Ta kran na Dha ta kat te te

26
Dha ne Dha ta Dha te re ki te ta ka te re ki te

27
Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

29
Dha ne Dha ta Dha te re ki te ta ka te re ki te

30
Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

32
Dha ne Dha ta Dha te re ki te ta ka te re ki te

33
Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha kat ta ka te re ki te

35
Dhe ne(ge) ne ta ka ta ka te re ki te Dhe ne(ge) ne(ta) ka Dhe ne(ge) ne ta ka

37
ta ka te re ki te Dhe ne(ge) ne ta ka Ta kran na Dha ta kat te te Dha ne Dha ta

40
Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki ta Dha ta

42
kat te te Dha ne Dha ta Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

44 Dha te re ki te ta ka te re ki te Dha ta kat te te Dha ne Dha ta

46 Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha kat

48 ta ka te re ki te Dhe ne(ge) ne ta ka ta ka te re ki te Dhe ne(ge) ne(ta) ka

50 Dhe ne(ge) ne ta ka ta ka te re ki te Dhe ne(ge) ne ta ka Ta kran na Dha ta kat te te

53 Dha ne Dha ta Dha te re ki te ta ka te re ki te

54 Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

54 Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

56 Dha ne Dha ta Dha te re ki te ta ka te re ki te

57 Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

59 Dha ne Dha ta Dha te re ki te ta ka te re ki te

60 Dha te re ki te ta ka te re ki ta Dha te re ki te ta ka te re ki te $\frac{3}{4}$ Dha na Na tun na Dha dhi na Na tun na
Dadra Taal

Example 5- Morning Love: Tabla Solo, mm. 20-62

Although the *tabla* solo is forty measures long, the musical content can be reduced to six and a half measures. It is expanded through structured, inlaying repetitions. The solo contains *tihais* which are rhythmic cadences composed of three identical sections common in Hindustani classical music. This *tabla* solo is a *chakradar*, a type of *tihai* in which each phrase is a *tihai* in itself. The first *tihai* is the thirty-second notes in the second half of the sixth bar of the solo

reduction. These thirty-second notes are repeated three times in a row. Even each of the three groups of thirty-second notes is a three-fold repetition of four thirty-second notes. The thirty-second note *tihai* is contained within another *tihai*, the fifth and sixth measures of the solo reduction. Yet another *tihai* repeats the six and a half measures of the solo reduction. See Example 6 below.

Example 6- Morning Love, *Opening Tabla Solo Reduction*

It may seem counterintuitive that the awkward length of this six and a half measure reduction represents a forty measure solo. However, it can be described through this mathematical equation: $3(3(3 \times .5 + 1.5) + 4.5) - .5 = 40$, where the 3s represent the *tihais*, the added numbers represent the increasing length of the section being repeated and the subtraction accounts for the last half measure of the reduction not being played the third time.

A *tihai* typically marks the end of a section and the start of another. In the case of this solo, the last three times the thirty-second note *tihai* is played, the *sitar* plays *Sa* on the following beat, indicating the approach of the *gat*, the main theme of the composition. The third time the *Sa* is played is the start of the *gat*. See Example 7 below.

51 Str. 51 Tbl. 1st repetition

54 Str. 54 Tbl. 2nd repetition

56 Str. 56 Tbl.

57 Str. 57 Tbl. 3rd repetition

59 Str. 59 Tbl.

60 Fl. 60 Str. 60 Tbl. 4:24 Gat

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

Dha ne Dha ta Dha te re ki te ta ka te re ki te

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

Dha ne Dha ta Dha te re ki te ta ka te re ki te

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha na Na tun na

Dadra Taal

Example 7: *Morning Love*, mm 51-61, tihai leading up to the Gat. The diagonal dividing lines mark the three repetitions within the tihai and the arrows point to the timely entrance of the sitar after each repetition, joined by the flute after the third repetition.

4.4 Gat: Main Composition

The *gat* of *Morning Love* is a *ragamala* and is in the form of a theme and variations. “*Ragamala*” literally means “garland of *ragas*.” In musical compositions, it refers to a formal design that contains multiple *ragas* and uses a common phrase or small cluster of notes to modulate between them. Typically, the *gat* would begin with the main theme and alternate with improvisations on the *raga* between returns to the theme. This *gat*, because it is a *ragamala*, alternates between the theme and departures to folk tunes or other *ragas*. I will now analyze the melodic and rhythmic characteristics of the multiple sections of the *gat* below.

Theme

The *gat* opens with a short eight-measure theme which is also called the *gat* or *sthayi*. The term “*sthayi*” corresponds to “register” in Western music. It is considered the “heart” or refrain of the composition and is in the *mandra sthayi* and *madhya sthayi*, or lower and middle octave, respectively. The flute and *sitar* are in unison at this point. The first three measures are in the *madhya sthayi* and the fourth measure descends into the *mandra sthayi*. The next four measures are characterized by an ascending sequence beginning in the *mandra sthayi* and ascending back into the *madhya sthayi*. The whole *sthayi* is played twice in a row. See Example 8:



Example 8- The *gat* in *Morning Love* is an eight-measure long melody. It begins in mm. 61 and repeats in mm. 69.

After the two statements of the *sthayi* is the *antara*, which is literally means “between.” In this section the melody approaches and goes into the next higher octave, or *tara sthayi*. It adheres to the literal meaning of its name because after the *antara* is one more statement of the *sthayi*, and the *antara* is sandwiched in between, rising up out of the octave of the *sthayi* and then descending back into it. The *antara* is the only pre-composed part of the *gat* that occurs just once over the course of the piece, as opposed to the *sthayi*, which returns between each variation or diversion. See Example 9:



Example 9: *Morning Love*, antara, mm. 77-88, placed in between the second and third statements of the *sthayi*.

Throughout the theme and variations form, the *sthayi* may return in full or in part. Regardless of the length of the returns to the *sthayi*, the excerpt must start from the beginning of the original *sthayi*. As the *gat* nears the second *tabla* solo, there is an increase of tension created by increasingly faster and closer improvisations. The improvisations become faster not by tempo but by gradually increasing the rhythmic intensity by incorporating an increasing amount of sixteenth notes. The improvisations become closer together by shortening the length of the

returning *sthayi*. Instead of repeating all eight measures, Shankar reduces it to four measures and then two measures. See Example 10:

Fl. 300 4-measure *sthayi* segment

Str. 300

Fl. 306 4-measure *sthayi* segment

Str. 306

Fl. 312 2-measure *sthayi* segment

Str. 312

Fl. 317 2-measure *sthayi* segment

Str. 317

Example 10: Morning Love, mm. 300-322. The circled sections show how the length of the *sthayi* decreases as the intensity increases, and that each segment of the *sthayi* starts from the beginning.

Tilak Kamod

The first major point of departure from *raga Nata Bhairavi* is in measure 173 with the arrival on *Re* (F#) in the *sitar*, which turns into the new *Sa*. The melody not only shifts the tonic, it moves to a new *raga*, *Tilak kamod*. The scale used in this section is SRGmPN, skipping *Dha* altogether (which in this case would have been a form of D). *Sa* and *Pa* are strong notes in *Tilak kamod*, and it has a tendency toward oblique (as opposed to strictly linear) movement. See Example 11:

Example 11: Morning Love, mm 172-183. The Sargam abbreviations, modulation to *Re* and the oblique motion are notated.

Bhupali

The second major point of departure is at measure 213 with the arrival on *shuddha Ga* (G#). The scale is pentatonic, using E, F#, G#, B and C# labeled S, R, G, P and D in the example respectively. This pentatonic scale is anhemitonic because it does not contain any semitones and the largest interval is a minor third. (This would be in contrast to a hemitonic pentatonic scale which would contain at least one semitone, and thus at least one major third, as in the *raga*

Bhupal-todi, which has the scale C, Db, Eb, G, and Ab.) *Bhupali* is used in several different *ragas*. The *raga* used in this case is most likely *Bhupali*. *Bhupali* is one of the most widely performed *ragas*. It is subordinated to the *Kalyan thaat*, which in this case would include the notes E, F#, G#, A#, B, C# and D#. Its vadi is *Ga* (G#) and its samvadi is *Dha* (C#).⁶⁶ Phrases typically end on *Ga* or *Sa*. The Sanskrit syllable “*bhu*” means “land” and the Sanskrit syllable “*Pa*” means “protector” or “father.” This association of the *raga* with kings gives it a regal character. It is to be played in the early night from 9:00pm to 12:00am and should traditionally be played in a slow, dignified *laya* (tempo).⁶⁷ Shankar modulates away from it by introducing G-natural in mm. 233. See Example 12:

Example 12: Morning Love, mm. 208-235. The bracketed section is entirely comprised of the *Bhupali* raga.

⁶⁶ Walter Kaufmann, *The Ragas of North India*, Bloomington: Indiana University Press, 1968, 66.

⁶⁷ Joep Bor (ed), Suvarnalata Rao; Wim van der Meer, Jane Harvey, (co-authors), *The Raga Guide: A Survey of 74 Hindustani Ragas*. Zenith Media, London: 1999, 108.

However, as a result of ambiguity of this passage, it could be argued that this section is in a *raga* other than *Bhupali*. One possibility is that *shuddha Ga* becomes the new *Sa* and the *raga* becomes *Malkauns* from *Nata Bhairavi*. *Malkauns* has a pentatonic scale and a majestic but introverted quality. Some superstitious people believe that *Malkauns* can attract genies.⁶⁸ It is subordinated to the *Bhairavi thaat*, which in this case would include the notes G#, A, B, C#, D#, E, and F#. *Ma* (C#) is the pivotal note of this *raga* while *Re* (A) and *Pa* (D#) are omitted. The ascending pattern for the *raga* is SgmdnS and descending pattern is SndmgS. It is considered a late-night *raga* and would be played between 12:00am and 3:00am. The following excerpt shows how *Nata Bhairavi* could modulate to the *Malkauns raga* using the notes G#, B, C#, E and F#, labeled S, g, m, d, and n, respectively. See Example 13:

g changes to G, which becomes the new Sa Malkauns:

g - R g R S R - S - S - - S R g - G/S - S - - S

Example 13: Morning Love, *mm.* 208-220

Although it is possible for this passage to be analyzed in either *Bhupali* or *Malkauns*, it is more likely *Bhupali* because the *rasa* (mood) of the *raga* is more fitting for the style in which this section is played.

⁶⁸Joep Bor (ed), Suvarnalata Rao; Wim van der Meer, Jane Harvey, (co-authors), *The Raga Guide: A Survey of 74 Hindustani Ragas*. Zenith Media, London: 1999, 108.

Hansadhvani

The third major departure point from the main *raga Nata Bhairavi* is in measure 260 when the tonal center shifts to *Ma* (A) and the *raga* becomes *Hansadhvani*. *Hansadhvani*, which literally means “the cry of the swan,” has been a popular South Indian *raga* and was rarely performed in North India. However, it has now become very popular in the North as well. It may have been composed by Ramaswamy Dikshitar (1735-1823). *Hansadhvani* is a bright and lively *raga* and uses the pentatonic scale. The ascent-descent pattern is simply SRGPNS-SNPGRS. *Re* is the most articulated note and is often approached by *Ga* in ascending lines. The following excerpt shows the *raga Hansadhvani* using the notes A, B, C#, E and G# labeled with the syllables S, R, G, P and N respectively. See Example 14:

254
Fl. *Nata Bhairavi*: P - m - g - R g - R S - m - - m m - m - - m m - *ma becomes the new Sa* →
Str. 254

260
Fl. 7:48
Hansadhvani: S N P N S R G - - R S - S R S N S R G P G R S - G R G - G - G R N P N S etc...
Sa - - Sa - - Sa - - Sa - - etc.
Str. 260

266
Fl. 266
Str. 266

272
Fl. 8:04
Nata Bhairavi: Sthayi
Str. 272

Example 14: Morning Love mm. 254-276. The bracketed section is entirely comprised of the *raga Hansadhvani*.

The second *tabla* solo then takes the composition from *Dadra taal* to *Kaharwa*, an eight-beat cycle. *Keharwa* is a popular North Indian *taal* commonly used in light classical compositions. It is divided into two equal sets (*vibhags*) of four beats (4+4). *Sam* is the first beat of the first *vibhag* and *khali* is the first beat of the second *vibhag*. *Sam* is demonstrated with a clap by audience members or musicians not playing at the time, and *khali* is demonstrated with a wave. In the case of *Morning Love*, the *sam* in the beginning of the *keharwa* section starts with a rest, and is played in unison by the *sitar* and flute. See Example 15:

Example 15: Morning Love, Keharwa

Tihais

One compositional technique that pervades North Indian music is the use of *tihais*. I already analyzed the *chakradar tihai* played by the first *tabla* solo. The *gat* is also full of *tihais*, which usually indicate the ending of a section. *Tihais* vary in their length and complexity. One example of a simple *tihai* in *Morning Love* is in measure 274 when the flute repeats the same two-beat motive over the course of two bars, creating a hemiola. The math involved can be represented with the equation: 3 (beats per measure) X 2 (measures) = 2 (length of motive) X 3 (repetitions of the motive). This *tihai* leads to the return of the *sthayi*. See Example 16:



Example 16: Morning Love, mm. 272- 276. Tihai in measures 274- 276 leading to the return of the sthayi

Another example of a *tihai* in *Morning Love* is in measures 352 to 355. In this case, the time signature is 6/8 and the motive that is repeated is 8 beats long. The three repetitions of the 8-beat motive over four measures of 6/8 create another hemiola which sets up the arrival of *sam* in measure 356. The math involved can be represented with the equation: 6 (beats per measure) X 4 (measures) = 8 (length of motive) X 3 (repetitions of the motive). See Example 17:

Example 17: Morning Love, mm. 352-357 with the tihai over the course of four measures from mm. 352-355.

Another *tihai* occurs in measures 478-483 at the end of the *keharwa tala* section. Other than the very first note, the three two-measure phrases are identical in pitch and rhythm,

containing the rhythmic groupings 3+3+2+3+2+3. Every grouping of 3 is a quarter note followed by an eighth note except the first grouping of 3 in each repetition of the *tihai*, which is a dotted quarter note, the longest note of the sequence, grounding the *tihai* on *sam*. The *tihai* leads to the return of the *sthayi* in the original *dadra tala* for the closing section of the composition. See Example 18:

The musical score for Example 18 shows a *tihai* sequence for Flute (Fl.) and Sitar (Str.) instruments. The sequence is in G major (one sharp) and 4/4 time. The *tihai* sequence consists of three repetitions of a rhythmic pattern: 3, 3, 2, 3, 2, 3. The first two repetitions are labeled 1X and 2X, and the third is labeled 3X. The sequence starts at measure 478 and ends at measure 483. An arrow points from the end of the sequence to the text "Return to the Sthayi and Dadra Tala".

Example 18: Morning Love mm. 478-486 with the *tihai* over the course of six measures from mm. 478-483, leading to the return of the *sthayi* in *dadra tala*.

Aspects of the piece which are exclusively Indian are the use of *raga* and *tala*, and the stylistic use of form, ornamentation, improvisation and phrasing. Aspects that are Western classical in origin include instrumentation, length and pacing and presentation. Another unique aspect of *Morning Love* is the way in which Shankar utilizes the melodic instruments. In traditional Hindustani classical music, because of the monophonic tradition, melodic instruments would rarely play together. However in *Morning Love*, the flute and *sitar* often play in unison

and even harmonize. The harmony and relationship between the two lines is very basic in these cases, adhering to parallel or contrary motion with rhythmic continuity. See Example 19:

The image displays a musical score for two instruments: Flute (Fl.) and Sitar (Str.). The score is divided into two systems. The first system covers measures 368 to 371, and the second system covers measures 372 to 374. In the first system, both instruments play a continuous eighth-note melody. The Flute part is written in treble clef with a key signature of one sharp (F#), and the Sitar part is also in treble clef with the same key signature. A dashed line with arrows at both ends spans the two staves, labeled 'F# and B' on the left and 'D and G' on the right, indicating a constant interval of a fourth. The second system shows a change in the relationship between the two parts. The Flute part continues with eighth notes, but the Sitar part changes to a more complex rhythmic pattern. A dashed line with arrows at both ends spans the two staves, labeled 'Contrary Motion', with arrows pointing in opposite directions to indicate the diverging lines of the two instruments.

Example 19: *Morning Love* mm. 368-374. This excerpt demonstrates the extent of the kind of harmony used in *Morning Love*. Measures 368-371 sustain the interval of a fourth while measures 372-374 employ contrary stepwise motion.

Although Shankar professed to have used contrapuntal techniques, the use of parallel harmonies and note-on-note contrary motion is the extent of his polyphonic endeavors. The two instruments are not given rhythmically independent lines adhering to traditional Western harmonic progressions, as would be characteristic of “counterpoint” as it is understood by Western classical musicians. Ravi Shankar may have collaborated with a Western musician playing a Western instrument, but *Morning Love* remains grounded in the deep roots of the Hindustani classical tradition.

CONCLUSION

The research I present in this paper is significant for several reasons. Little research has been done on Ravi Shankar's *Morning Love*. In this document, I look specifically at the composition and how it acts as a conduit for the westward introduction of Indian culture. Also significant is the importance of the musicians on whom I focus. Shankar was the first person to mainstream a non-Western musical tradition, and was possibly one of the most influential musicians of the twentieth century.⁶⁹ Rampal was a world-renowned flutist, "credited with returning to the flute the popularity as a solo classical instrument it had not held since the 18th century."⁷⁰ Another reason for my research is to enable Western musicians to approach Indian music and culture with greater understanding and appreciation. It is my hope that the publication of this transcription will enable other Western flutists to be able to perform *Morning Love*. In addition to these motivations, ultimately, we choose to do research to learn more about ourselves, to transform ourselves in the process and to answer questions that might allow others to do the same.⁷¹

⁶⁹ Peter Lavezzoli, *The Dawn of Indian Music in the West: Bhairavi* (New York: Continuum, 2006), 419.

⁷⁰ The Washington Post *Flutist Jean Pierre Rampas Dies at 78; Frenchman Had Recorded More Than 300 Albums* (pqarchiver.com: 2000)

⁷¹ Peter Lavezzoli, *The Dawn of Indian Music in the West: Bhairavi* (New York: Continuum, 2006), 16.

GLOSSARY

- alap** – A slow, unmetered improvised elaboration on the *raga* used by vocalists and instrumentalists
- antara** – Literally, “intermediary,” the second section of a composition, usually ascending to upper register
- arohana/ahora** – The ascending structure of the *raga*
- avarohana** – Descending structure of *raga*
- bansuri** – A bamboo flute
- Bengal** – A state in northeastern India
- Bhatkhande, Vishnu Narayan** – (1860-1936) Indian musicologist who wrote a treatise on Hindustani classical music, organizing *ragas* into *thaats*
- bol** – The mnemonic syllabi of *tabla*
- Brahma** – The supreme God
- Carnatic sangeet** – The various styles of South Indian music
- chakradar** – A *tihai* in which each phrase is a *tihai* in itself
- chikari** – The drone strings on the sides of *sitar* and *sarod*
- dadra** – A semi-classical style of singing
- dadra tal** – A common six-beat (3+3) *tala* used in semi-classical music
- Dha** – A fundamental *bol* of *tabla*
- dhaivata** – The sixth note of the scale (*Dha*)
- dhin** – A fundamental *bol* of *tabla*
- gamak** – A general term for any ornament; specifically referring to a heavy shake on a single note
- gandhara** – The third note of the scale (*Ga*)
- gat** – The main theme of an instrumental performance

ge – A *bol* for the left hand

gharana – A particular house, family or school of playing

guru – A teacher

Hindustani sangeet – pertaining to North India

jati – The number of notes present in a *raga*

jhala/jala – The fastest section of an instrumental composition characterized by rapid strumming of drone strings

jod/jor – Instrumental music that is metered but without a rhythmic

kaharwa/kaharva – An eight-beat *tala* (4+4)

kan – A single grace note or inflection before or after an articulated tone

khali – The waved, “empty”

komal – Flattened note

laggi – A fast lively style of playing, used in light styles of playing

lay/laya – Tempo

madhya saptak – The middle octave

madhyam – The fourth note of the scale (*Ma*)

mandra saptak – The lower octave

matra – Literally, “that which measures”; the beat

mind/meend– An ornamental slide or portamento between two notes

mizrab – A pick worn on the right index finger to play *sitar*

mukhda – Literally, “face”; the very beginning of a composition, sometime preceding and leading up to the *sam*

na – A fundamental *tabla bol*

nishada – The seventh note of the scale (*Ni*)

pakad – The characteristic movement of a *raga*

palla – A section of the *tihai* that is repeated three times

pancham – The fifth note of the scale (*Pa*)

rabab – A stringed instrument similar to *sarod*

ragamala – Literally, “garland of *ragas*”; a style of performance where numerous different *ragas* are joined together

rao – A *rela*-like structure that accompanies instrumental *jhala*

rasa – A particular, pervading emotional sentiment

rela – Very fast manipulation of small structures

rishabh – The second note of the scale (*Re*)

sam – The first beat of a cycle

samavadi – The second most important note of a *raga*

sangeet/sangit – A combined art form including music and dance

saptak – The register or set of seven notes in an octave

sarangi – The main bowed lute of Northern India

Sargam – The “solfege” of Indian music: *Sa, Re, Ga, Ma, Pa, Dha* and *Ni*, used for singing, teaching and notating

sarod – A stringed instrument

shadj/shadaja – The first note of the Indian scale (*Sa*)

shruti – A microtonal division of the octave

shuddh – Literally, “pure”; a natural (as opposed to flat or sharp) note

sitar – A common long-necked fretted string instrument

sthayi – The first section and main theme that returns throughout the composition

sur – 1) A note 2) The pitch of the *tabla*

svara/swar – A musical note; one of the seven scale degrees in an octave

tabla – The pair of Indian hand drums

tal/tala – 1) The Indian system of rhythm 2) A particular rhythmic cycle

tali – Clapped

tanupra – A long-necked unfretted stringed instrument used to provide the drone

tar – Literally “high,” usually referring to the high register

thaat/that – A mode

theka – The basic pattern of strokes the *tabla* player uses

tihai – A rhythmic cadence composed of three identical sections that can be either sung or played on an instrument, ending on *sam* or the *mukhda*

tintal – A common *tal* of 16 beats

vadi – The important note of a *raga*

vibhag – The measure or bar

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APPENDIX 1- TRANSCRIPTION IN E

Score

Morning Love

0:11

Flute

Sitar

Tabla

2 0:26

Fl.

Str.

Tbl.

3 0:41

Fl.

Str.

Tbl.

2

Morning Love

4

Fl.

Str.

Tbl.

This system contains measures 2, 3, and 4 of the piece. The Flute (Fl.) part has a whole rest in measure 2 and a half note in measure 3. The String (Str.) part begins in measure 2 with a half note, followed by a series of eighth notes in measure 3, and a half note in measure 4. The Trombone (Tbl.) part has a whole rest in measure 2 and a half note in measure 3.

5

0:53

Fl.

Str.

Tbl.

This system contains measures 5 and 6. The Flute (Fl.) part has a whole rest in measure 5 and a half note in measure 6. The String (Str.) part continues with eighth notes in measure 5 and a half note in measure 6. The Trombone (Tbl.) part has a whole rest in measure 5 and a half note in measure 6.

6

1:00

Fl.

Str.

Tbl.

This system contains measures 7 and 8. The Flute (Fl.) part has a whole rest in measure 7 and a half note in measure 8. The String (Str.) part continues with eighth notes in measure 7 and a half note in measure 8. The Trombone (Tbl.) part has a whole rest in measure 7 and a half note in measure 8.

Morning Love

3

7 1:14

Fl.

Str.

Tbl.

8 1:33

Fl.

Str.

Tbl.

9 1:46

Fl.

Str.

Tbl.

4

Morning Love

10 1:55

Fl.

Morning Love

5

13 2:39

Fl.

Str.

Tbl.

Measure 13: Flute (Fl.) has a whole rest. String (Str.) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Trombone (Tbl.) has a whole rest.

Measure 14: Flute (Fl.) has a whole rest. String (Str.) continues the sequence: D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8. Trombone (Tbl.) has a whole rest.

14 2:47

Fl.

Str.

Tbl.

Measure 14: Flute (Fl.) has a whole rest. String (Str.) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Trombone (Tbl.) has a whole rest.

Measure 15: Flute (Fl.) has a whole rest. String (Str.) continues the sequence: D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8. Trombone (Tbl.) has a whole rest.

15 2:56

Fl.

Str.

Tbl.

Measure 15: Flute (Fl.) has a whole rest. String (Str.) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Trombone (Tbl.) has a whole rest.

Measure 16: Flute (Fl.) has a whole rest. String (Str.) continues the sequence: D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8. Trombone (Tbl.) has a whole rest.

6

Morning Love

16 3:04

Fl.

Str.

Tbl.

17 3:13

Fl.

Str.

Tbl.

18 3:22

Fl.

Str.

Tbl.

The musical score for 'Morning Love' is presented in three systems. Each system includes staves for Flute (Fl.), String (Str.), and Trombone (Tbl.). The Flute part is mostly silent, indicated by a whole rest. The String part features a melodic line with triplets and slurs. The Trombone part is silent, indicated by a whole rest. The time signatures are 3:04, 3:13, and 3:22 for the first, second, and third systems respectively. The key signature is one sharp (F#).

Morning Love

7

19 3:30

Fl.

Str.

Tbl.

20 3:40 3:40

Fl.

Str.

Tbl.

22

Fl.

Str.

Tbl.

ta ka te re ki te Dhe ne(ge) ne ta ka

ta ka te re ki te Dhe ne(ge) ne ta ka ta ka te re ki te

24

Fl.

24

Str.

24

Tbl.

Dhe ne(ge) ne ta ka Ta kran na Dha ta kat te te Dha ne Dha ta Dha te re ki te ta ka te re ki te

27

Fl.

27

Str.

27

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

29

Fl.

29

Str.

29

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

Morning Love

9

30

Fl.

30

Str.

30

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

32

Fl.

32

Str.

32

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

33

Fl.

33

Str.

33

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha kat ta ka te re ki te

10

Morning Love

35

Fl.

35

Str.

35

Tbl.

Dhe ne(ge) ne ta ka ta ka te re ki te | Dhe ne(ge) ne(ta) ka Dhe ne(ge) ne ta ka

37

Fl.

37

Str.

37

Tbl.

ta ka te re ki te Dhe ne(ge) ne ta ka | Ta kran na Dha ta kat te te Dha ne Dha ta

40

Fl.

40

Str.

40

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

Morning Love

11

41

Fl.

41

Str.

41

Tbl.

Dha te re ki te ta ka te re ki ta Dha ta kat te te Dha ne Dha ta

43

Fl.

43

Str.

43

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

44

Fl.

44

Str.

44

Tbl.

Dha te re ki te ta ka te re ki te Dha ta kat te te Dha ne Dha ta

12

Morning Love

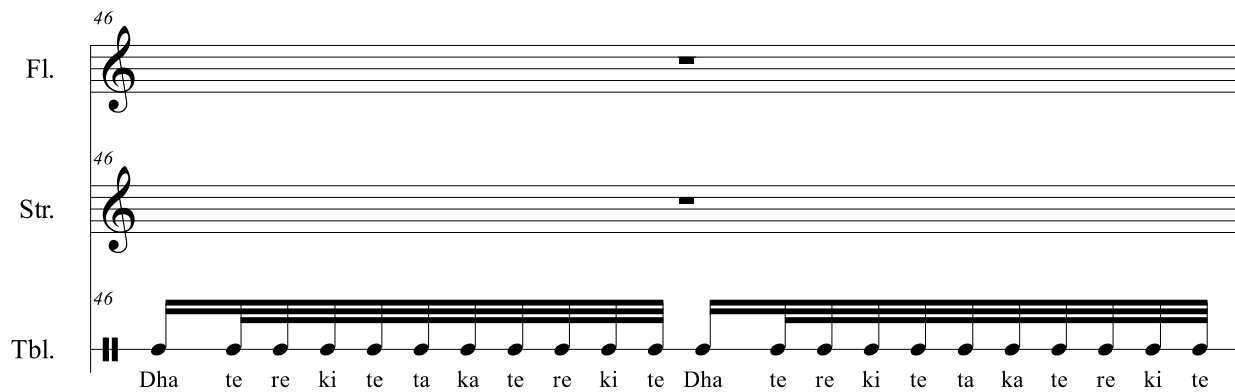
46

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te



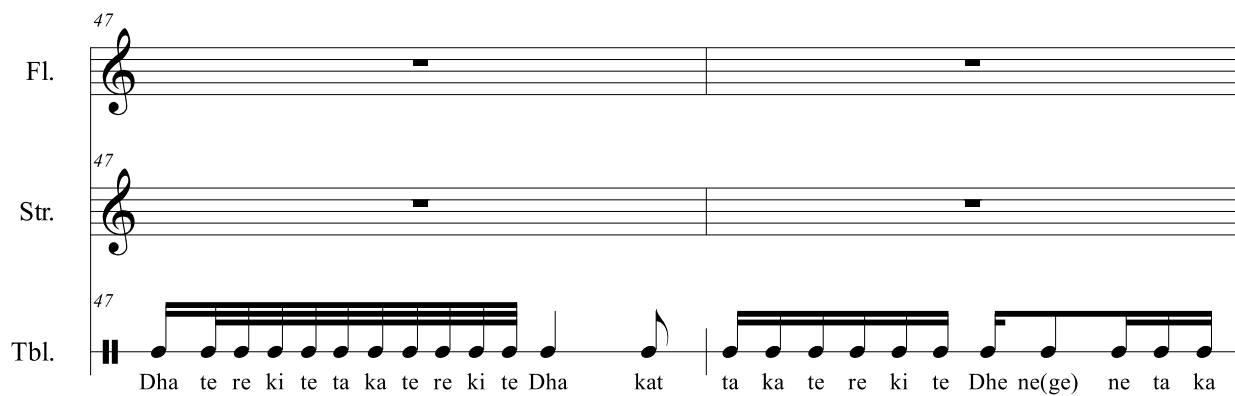
47

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha kat ta ka te re ki te Dhe ne(ge) ne ta ka



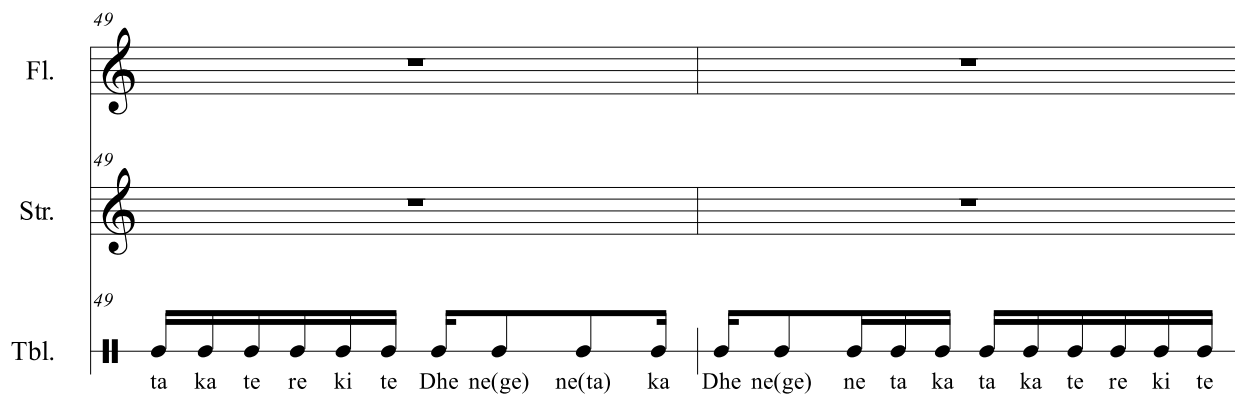
49

Fl.

Str.

Tbl.

ta ka te re ki te Dhe ne(ge) ne(ta) ka Dhe ne(ge) ne ta ka ta ka te re ki te



51

Fl.

Str.

Tbl.

Dhe ne(ge) ne ta ka Ta kran na Dha ta kat te te Dha ne Dha ta Dha te re ki te ta ka te re ki te

54

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

56

Fl.

Str.

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

14

Morning Love

57

Fl.

57

Str.

57

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

59

Fl.

59

Str.

59

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

60

Fl.

60

Str.

60

Tbl.

4:24

Dha te re ki te ta ka te re ki ta Dha te re ki te ta ka te re ki te Dha na Na tun na

Dadra Taal

Morning Love

15

62

Fl.

Str.

Tbl.

Dha dhi na Na tun na Dha dhi na Na tun na Dha dhi na Na tun na
etc.

67

Fl.

Str.

Tbl.

73

Fl.

Str.

Tbl.

16

Morning Love

79

Fl.

Str.

Tbl.

86

Fl.

Str.

Tbl.

92

Fl.

Str.

Tbl.

The musical score is written for three instruments: Flute (Fl.), String (Str.), and Trombone (Tbl.). The key signature is one sharp (F#). The score is divided into three systems, each starting with a measure number (79, 86, and 92). The Flute part features melodic lines with various note values and rests. The String part provides harmonic support with sustained notes and some movement. The Trombone part consists of a steady, low-register accompaniment. The notation includes standard musical symbols such as treble clefs, key signatures, and various note values (quarter, eighth, and sixteenth notes).

Morning Love

17

98 5:07

Fl.

Str.

Tbl.

104

Fl.

Str.

Tbl.

109

Fl.

Str.

Tbl.

114

Fl.

Str.

Tbl.

114

114

114

120

Fl.

Str.

Tbl.

120

120

120

127 5:35

Fl.

Str.

Tbl.

127

127

127

Morning Love

19

133 5:53

Fl.

Str.

Tbl.

139

Fl.

Str.

Tbl.

145

Fl.

Str.

Tbl.

The musical score is arranged in three systems. Each system contains three staves: Flute (Fl.), String (Str.), and Trombone (Tbl.). The key signature is one sharp (F#). The first system starts at measure 133 and includes a time signature of 5:53. The second system starts at measure 139, and the third system starts at measure 145. The Flute part consists of whole notes. The String part features a continuous eighth-note melody. The Trombone part consists of whole notes.

150

Fl.

Str.

Tbl.

155

Fl.

Str.

Tbl.

160

Fl.

Str.

Tbl.

6:10

The musical score for 'Morning Love' is presented in three systems. Each system includes staves for Flute (Fl.), String (Str.), and Trombone (Tbl.). The key signature is one sharp (F#). The first system starts at measure 150, the second at 155, and the third at 160. The Flute part is mostly silent with occasional notes. The String part has a melodic line with some rests. The Trombone part is mostly silent with occasional notes. A rehearsal mark '6:10' is placed below the String part at measure 160.

Morning Love

21

166

Fl.

Str.

Tbl.

Detailed description: This system contains measures 166 through 171. The Flute (Fl.) part begins at measure 166 with a melodic line of eighth and quarter notes. The String (Str.) part also begins at measure 166 with a similar rhythmic pattern. The Trombone (Tbl.) part is represented by a line with a double bar line and no notes, indicating it is silent. The key signature is one sharp (F#).

172

6:22

Fl.

Str.

Tbl.

Detailed description: This system contains measures 172 through 177. At measure 172, the key signature changes to three sharps (F#, C#, G#). The Flute (Fl.) part has a rest for the first three measures (172-174) and then enters with a melodic line. The String (Str.) part continues with a rhythmic pattern. The Trombone (Tbl.) part remains silent. A rehearsal mark '6:22' is placed above measure 175.

178

Fl.

Str.

Tbl.

Detailed description: This system contains measures 178 through 183. The Flute (Fl.) part continues its melodic line. The String (Str.) part continues with a rhythmic pattern. The Trombone (Tbl.) part remains silent. The key signature remains three sharps (F#, C#, G#).

184

Fl.

Str.

Tbl.

184

184

6:39

189

Fl.

Str.

Tbl.

189

189

195

Fl.

Str.

Tbl.

195

195

23

88

24

Morning Love

221

Fl.

221

Str.

221

Tbl.

227

Fl.

227

Str.

227

Tbl.

231

Fl.

231

Str.

231

Tbl.

The musical score for 'Morning Love' is presented in three systems. Each system includes parts for Flute (Fl.), String (Str.), and Trombone (Tbl.). The key signature is A major (three sharps). The first system covers measures 221 to 226, the second system covers measures 227 to 230, and the third system covers measures 231 to 235. The Flute part consists of whole rests in all measures. The String part features a melodic line with eighth and sixteenth notes, including slurs and ties. The Trombone part consists of whole rests in all measures.

Morning Love

25

236

Fl.

Str.

Tbl.

Musical score for measures 236-241. The Flute (Fl.) part consists of whole rests. The String (Str.) part features a melodic line with eighth and sixteenth notes. The Trombone (Tbl.) part consists of whole rests.

242

Fl.

Str.

Tbl.

Musical score for measures 242-247. The Flute (Fl.) part consists of whole rests. The String (Str.) part features a melodic line with eighth and sixteenth notes. The Trombone (Tbl.) part consists of whole rests.

248

7:36

Fl.

Str.

Tbl.

Musical score for measures 248-253. The Flute (Fl.) part features a melodic line with eighth and sixteenth notes. The String (Str.) part features a melodic line with eighth and sixteenth notes. The Trombone (Tbl.) part consists of whole rests.

254

Fl.

254

Str.

254

Tbl.

7:48

260

Fl.

260

Str.

260

Tbl.

266

Fl.

266

Str.

266

Tbl.

Morning Love

27

272 8:04

Fl.

Str.

Tbl.

277

Fl.

Str.

Tbl.

283 8:15

Fl.

Str.

Tbl.

28

Morning Love

289

Fl.

289

Str.

289

Tbl.

295

Fl.

295

Str.

295

Tbl.

300

Fl.

300

Str.

300

Tbl.

The musical score is for a piece titled "Morning Love". It is arranged for three instruments: Flute (Fl.), String (Str.), and Trombone (Tbl.). The score is divided into three systems, each starting with a measure number. The first system starts at measure 289, the second at 295, and the third at 300. The key signature is one sharp (F#). The Flute part is written in treble clef. The String part is also in treble clef. The Trombone part is in bass clef. The first system shows the Flute playing a series of whole notes, the String playing a continuous eighth-note pattern, and the Trombone playing a series of whole notes. The second system shows the Flute playing a series of eighth notes, the String playing a series of eighth notes, and the Trombone playing a series of whole notes. The third system shows the Flute playing a series of eighth notes, the String playing a series of eighth notes, and the Trombone playing a series of whole notes.

306

Fl.

306

Str.

306

Tbl.

312

Fl.

312

Str.

312

Tbl.

317

Fl.

317

Str.

317

Tbl.

The musical score is arranged in three systems, each with three staves. The first system (measures 306-311) shows the Flute (Fl.) with whole rests, the String (Str.) with a melodic line of eighth and sixteenth notes, and the Trombone (Tbl.) with whole rests. The second system (measures 312-316) shows the Flute with a melodic line, the String with whole rests, and the Trombone with whole rests. The third system (measures 317-322) shows the Flute with a melodic line, the String with a melodic line, and the Trombone with whole rests. The key signature is one sharp (F#) and the time signature is 4/4.

30

Morning Love

323

Fl.

Str.

Tbl.

328

Fl.

Str.

Tbl.

333

Fl.

Str.

Tbl.

The musical score is for a piece titled "Morning Love". It is arranged for three instruments: Flute (Fl.), String (Str.), and Trombone (Tbl.). The score is divided into three systems, each starting with a measure number in the top left corner of the first staff. The first system starts at measure 323, the second at 328, and the third at 333. The key signature is one sharp (F#). The Flute part features melodic lines with eighth and sixteenth notes, including some slurs. The String part provides a rhythmic accompaniment with eighth and sixteenth note patterns. The Trombone part consists of a steady eighth-note pulse. The notation is in standard musical notation with treble clefs for Flute and String, and a bass clef for Trombone.

Morning Love

31

338

Fl.

9:10

338

Str.

338

Tbl.

343

Fl.

343

Str.

343

Tbl.

348

Fl.

9:18

348

Str.

348

Tbl.

32

Morning Love

352

Fl.

Str.

Tbl.

355

Fl.

Str.

Tbl.

358

Fl.

Str.

Tbl.

Morning Love

33

362

Fl. 

Str. 

Tbl. 

365

Fl. 

Str. 

Tbl. 

9:37

368

Fl. 

Str. 

Tbl. 

34

Morning Love

371

Fl. 

Str. 

Tbl. 

375

Fl. 

Str. 

Tbl. 

380

Fl. 

Str. 

Tbl. 

Morning Love

35

385

Fl. 

Str. 

Tbl. 

390

Fl. 

Str. 

Tbl. 

10:06

396

Fl. 

Str. 

Tbl. 

401

Fl.

Str.

Tbl.

406

Fl.

Str.

Tbl.

Dha ne Dhe te te Dha ge tre ke ti ne ti na ke na Dha ne Dhe te te Dha ge

409

Fl.

Str.

Tbl.

tre ke ti ne ti na ke na Dha ne Dhe te te Dha ge tre ke ti ne ti na ke na

Kayda composition

Morning Love

37

412

Fl.

Str.

Tbl.

Dha ne Dhe te te Dha ge tre ke ti ne ti na ke na Ta ki te Ta ki te Dhe ne

415

Fl.

Str.

Tbl.

Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne

418

Fl.

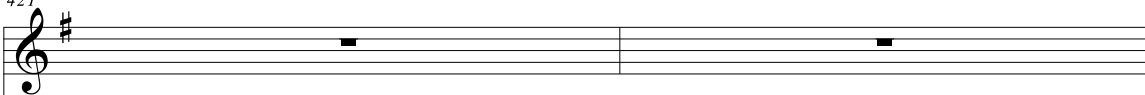
Str.


Tbl.


Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne

Repeat m. 415 ad lib.


421

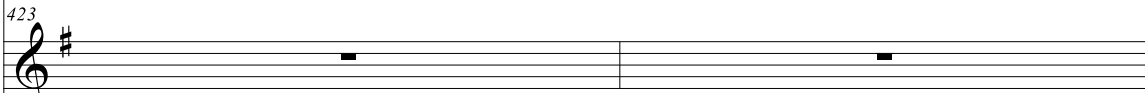
Fl. 


Str. 

Tbl. 
 Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne

423


Fl. 


Str. 


Tbl. 
 Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne

Rela theme and variations

425

Fl. 

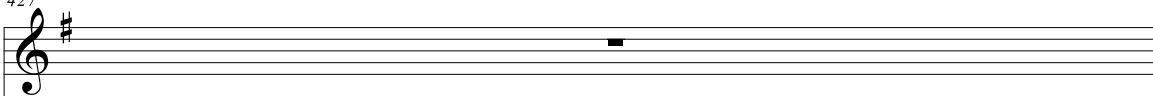
Str. 

Tbl. 
 Dha ge re na ga ta ka te re ki ti Ta ka ta ka te ri ki ti Ta ka ta ka te ri ki ti Dhe ne ga ne


Morning Love

39

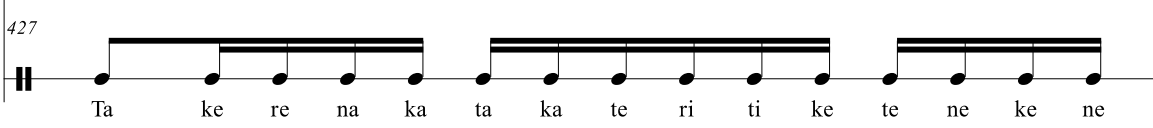
427

Fl. 

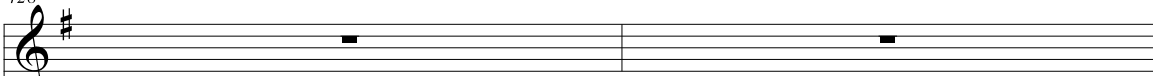
427

Str. 

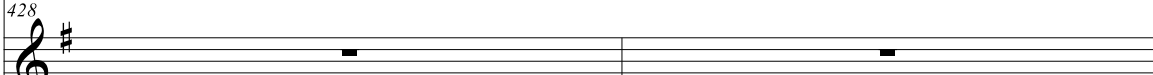
427

Tbl. 
Ta ke re na ka ta ka te ri ti ke te ne ke ne


428

Fl. 

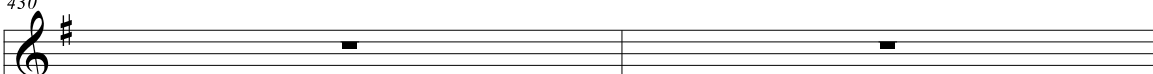
428

Str. 

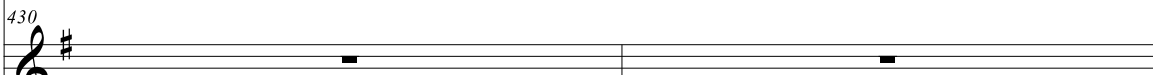
428

Tbl. 
Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne


430

Fl. 

430

Str. 

430

Tbl. 
Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne

432

Fl.

Str.

Tbl.

Dha ge re na ga ta ka te re ki ti Ta ka ta ka te ri ki ti Ta ka ta ka te ri ki ti Dhe ne ga ne

Continue Rela theme and variations ad. lib. Tihai: 3[1+5x]

434

Fl.

Str.

Tbl.

Dha ge re na ga ta ka te re ki ti Ta ka ta ka Dha te re ki te ta ka te re ki te

436

Fl.

Str.

Tbl.

Dhate re ki te ta ka te re ki te Dhate re ki te ta ka te re ki te Dhate re ki te ta ka te re ki te Dhate re ki te ta ka te re ki te

439

Fl.

439

Str.

439

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka

442

Fl.

442

Str.

442

Tbl.

te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re

445

Fl.

445

Str.

445

Tbl.

ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

448

Fl. 

Str. 

Tbl. 

Continue Keharwa Tala

451

Fl. 

Str. 

Tbl. 

455

Fl. 

Str. 

Tbl. 

Morning Love

43

459

Fl.

Str.

Tbl.

This system contains measures 459 through 462. The Flute (Fl.) part features a melodic line with eighth and sixteenth notes. The String (Str.) part provides a harmonic accompaniment with a steady eighth-note pattern. The Trombone (Tbl.) part is silent, indicated by a whole rest in the first measure.

463

Fl.

Str.

Tbl.

This system contains measures 463 through 466. The Flute (Fl.) part continues its melodic line with some sixteenth-note passages. The String (Str.) part maintains its accompaniment. The Trombone (Tbl.) part remains silent with whole rests.

467

Fl.

Str.

Tbl.

This system contains measures 467 through 470. The Flute (Fl.) part has a more active role with sixteenth-note runs. The String (Str.) part continues its accompaniment. The Trombone (Tbl.) part is silent with whole rests.

44

Morning Love

471

Fl.

Str.

Tbl.



476

Fl.

Str.

Tbl.

3/4

Dadra Tala

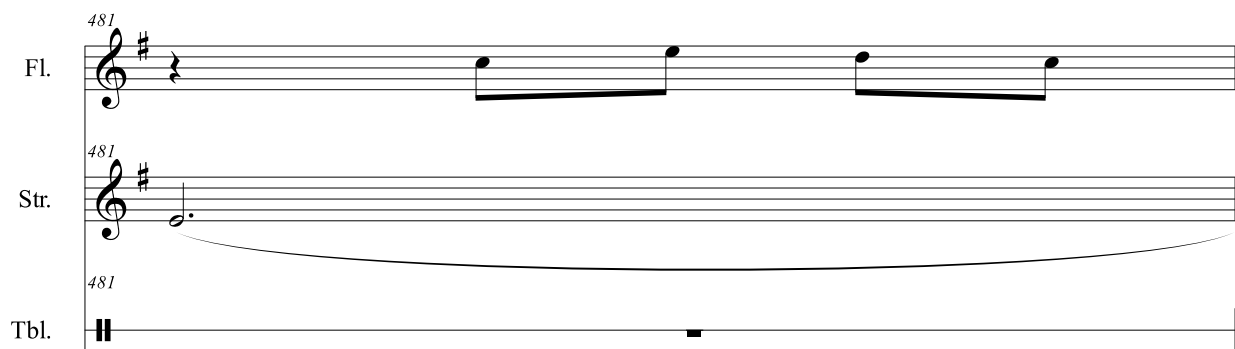


481

Fl.

Str.

Tbl.

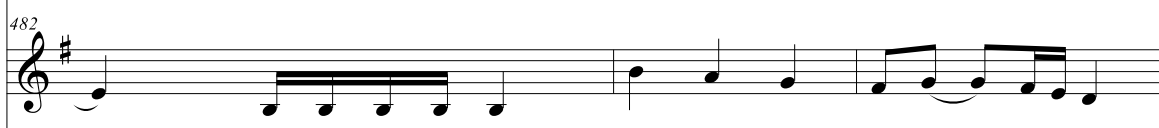


Morning Love

45

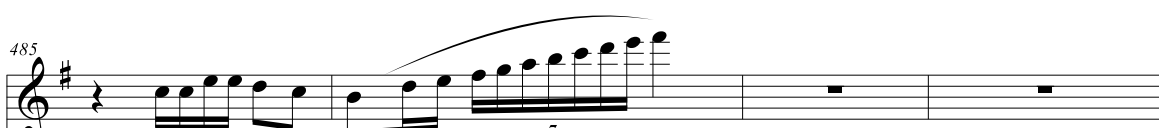
482


Fl. 


Str. 

Tbl. 

485

Fl. 

Str. 

Tbl. 

489

Fl. 

Str. 

Tbl. 

46

Morning Love

492

Fl.

7

492

Str.

492

Tbl.

The musical score for 'Morning Love' is presented for three instruments: Flute (Fl.), Strings (Str.), and Trombone (Tbl.). The score begins at measure 492. The Flute part features a melodic line with a grace note and a slur over a series of eighth notes, followed by a quarter note and a half note. The Strings part provides a rhythmic accompaniment with a series of eighth notes and a half note. The Trombone part is mostly silent, with a few short notes. The score is written in 4/4 time and ends with a double bar line.

APPENDIX 2- TRANSCRIPTION IN D

Score

Morning Love

0:11

Alto Flute

Sitar

Tabla

2 0:26

A. Fl.

Str.

Tbl.

3 0:41

A. Fl.

Str.

Tbl.

Detailed description: The image shows a musical score for 'Morning Love' in D minor. It consists of three systems of staves. The first system (0:11) includes Alto Flute, Sitar, and Tabla. The Alto Flute part has a whole note. The Sitar part has a melodic line with slurs. The Tabla part has a single stroke. The second system (0:26) includes A. Fl., Str., and Tbl. The A. Fl. part has a whole note. The Str. part has a melodic line with slurs. The Tbl. part has a single stroke. The third system (0:41) includes A. Fl., Str., and Tbl. The A. Fl. part has a whole note. The Str. part has a melodic line with slurs. The Tbl. part has a single stroke. The score is in D minor (two flats) and 4/4 time.

2

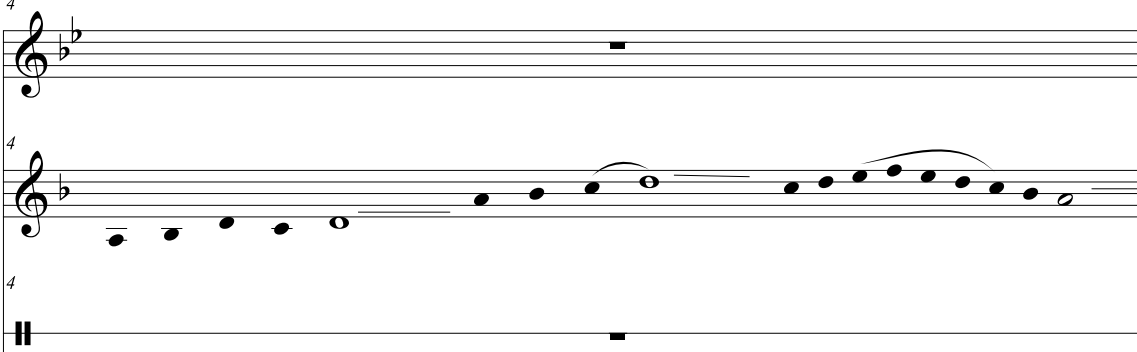
Morning Love

4

A. Fl.

Str.

Tbl.

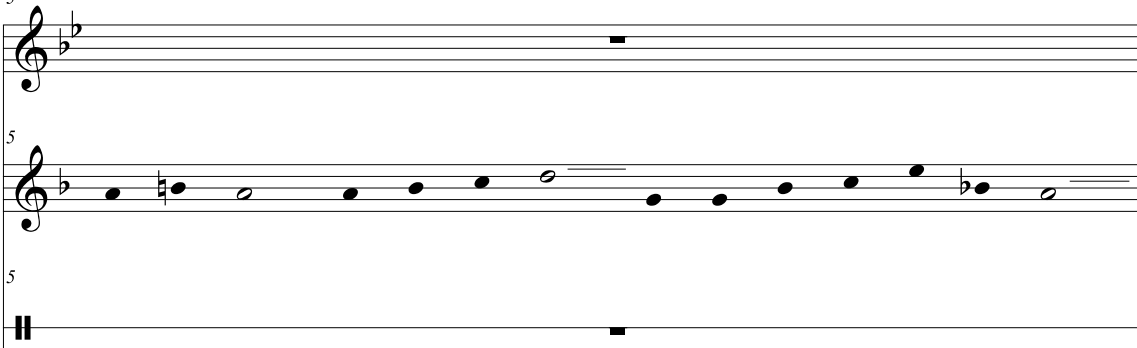


5 0:53

A. Fl.

Str.

Tbl.

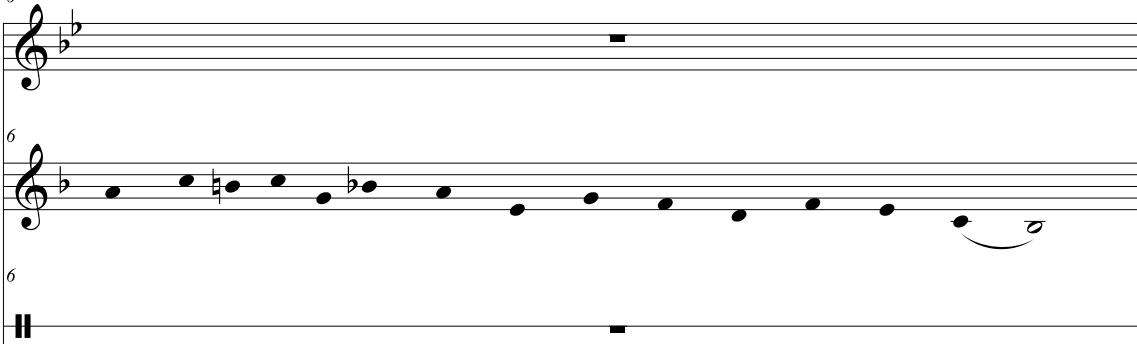


6 1:00

A. Fl.

Str.

Tbl.



Morning Love

3

7 1:14

A. Fl.

Str.

Tbl.

8 1:33

A. Fl.

Str.

Tbl.

9 1:46

A. Fl.

Str.

Tbl.

4

Morning Love

1:55

10

A. Fl.

Str.

Tbl.

11

2:10

A. Fl.

Str.

Tbl.

12

2:26

A. Fl.

Str.

Tbl.

Morning Love

5

13 2:39

Fl.

Str.

Tbl.

Measure 13: Flute (Fl.) has a whole rest. String (Str.) plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Trombone (Tbl.) has a whole rest.

Measure 14: Flute (Fl.) has a whole rest. String (Str.) continues the sequence: G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9. Trombone (Tbl.) has a whole rest.

14 2:47

Fl.

Str.

Tbl.

Measure 14: Flute (Fl.) has a whole rest. String (Str.) plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Trombone (Tbl.) has a whole rest.

Measure 15: Flute (Fl.) has a whole rest. String (Str.) continues the sequence: G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9. Trombone (Tbl.) has a whole rest.

15 2:56

Fl.

Str.

Tbl.

Measure 15: Flute (Fl.) has a whole rest. String (Str.) plays a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Trombone (Tbl.) has a whole rest.

Measure 16: Flute (Fl.) has a whole rest. String (Str.) continues the sequence: G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9. Trombone (Tbl.) has a whole rest.

6

Morning Love

16 3:04

Fl.

Str.

Tbl.

17 3:13

Fl.

Str.

Tbl.

18 3:22

Fl.

Str.

Tbl.

The musical score is divided into three systems, each starting with a measure number and a time signature. The first system starts at measure 16 (3:04), the second at measure 17 (3:13), and the third at measure 18 (3:22). Each system contains three staves: Flute (Fl.), String (Str.), and Trombone (Tbl.). The Flute part is mostly silent, indicated by a whole rest. The String part features a complex, fast-paced melody with many triplets and sixteenth notes. The Trombone part is also silent, indicated by a whole rest.

Morning Love

7

19 3:30

Fl.

Str.

Tbl.

20 3:40 3:40

Fl.

Str.

Tbl.

ta ka te re ki te Dhe ne(ge) ne ta ka

22

Fl.

Str.

Tbl.

ta ka te re ki te Dhe ne(ge) ne(ta) ka Dhe ne(ge) ne ta ka ta ka te re ki te

24

Fl.

24

Str.

24

Tbl.

Dhe ne(ge) ne ta ka Ta kran na Dha ta kat te te Dha ne Dha ta Dha te re ki te ta ka te re ki te

27

Fl.

27

Str.

27

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

29

Fl.

29

Str.

29

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

30

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

Detailed description: This block contains the musical notation for measures 30 and 31. The Flute (Fl.) and String (Str.) parts are shown with whole rests for both measures. The Tabla (Tbl.) part begins at measure 30 with a rhythmic pattern of eighth notes: Dha, te, re, ki, te, ta, ka, te, re, ki, te. This pattern continues through measure 31, ending with Dha, ta, kat, te, te.

32

Fl.

Str.

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

Detailed description: This block contains the musical notation for measure 32. The Flute (Fl.) and String (Str.) parts have whole rests. The Tabla (Tbl.) part starts with a dotted quarter note Dha, followed by an eighth note ne, then a dotted quarter note Dha, and an eighth note ta. This is followed by a continuous eighth-note pattern: Dha, te, re, ki, te, ta, ka, te, re, ki, te.

33

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha kat ta ka te re ki te

Detailed description: This block contains the musical notation for measures 33 and 34. The Flute (Fl.) and String (Str.) parts have whole rests. The Tabla (Tbl.) part begins at measure 33 with a rhythmic pattern of eighth notes: Dha, te, re, ki, te, ta, ka, te, re, ki, te. This pattern continues through measure 34, ending with Dha, kat, ta, ka, te, re, ki, te.

35

Fl.

Str.

Tbl.

Dhe ne(ge) ne ta ka ta ka te re ki te | Dhe ne(ge) ne(ta) ka Dhe ne(ge) ne ta ka

37

Fl.

Str.

Tbl.

ta ka te re ki te Dhe ne(ge) ne ta ka | Ta kran na Dha ta | kat te te Dha ne Dha ta

40

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

41

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki ta Dha ta kat te te Dha ne Dha ta

43

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

44

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha ta kat te te Dha ne Dha ta

The musical score is for a piece titled "Morning Love". It is arranged for three instruments: Flute (Fl.), Strings (Str.), and Trombone (Tbl.). The score is divided into three systems, each starting with a measure number (41, 43, 44). The Flute and Strings parts are mostly rests, while the Trombone part has a complex melody with many beamed notes. The lyrics are written below the Trombone staff.

46

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

47

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha kat ta ka te re ki te Dhe ne(ge) ne ta ka

49

Fl.

Str.

Tbl.

ta ka te re ki te Dhe ne(ge) ne(ta) ka Dhe ne(ge) ne ta ka ta ka te re ki te

51

Fl.

51

Str.

51

Tbl.

Dhe ne(ge) ne ta ka Ta kran na Dha ta kat te te Dha ne Dha ta Dha te re ki te ta ka te re ki te

54

Fl.

54

Str.

54

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

56

Fl.

56

Str.

56

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

57

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha ta kat te te

59

Fl.

Str.

Tbl.

Dha ne Dha ta Dha te re ki te ta ka te re ki te

60

4:24

Fl.

Str.

Tbl.

Dha te re ki te ta ka te re ki ta Dha te re ki te ta ka te re ki te Dha na Na tun na

Dadra Taal

Morning Love

15

62

Fl.

62

Str.

62

Tbl.

Dha dhi na Na tun na Dha dhi na Na tun na Dha dhi na Na tun na *etc.*

67

Fl.

67

Str.

67

Tbl.

73

Fl.

73

Str.

73

Tbl.

16

Morning Love

79

Fl.

Str.

Tbl.

79

79

86

Fl.

Str.

Tbl.

86

86

92

Fl.

Str.

Tbl.

92

92

Morning Love

17

98 5:07

Fl.

Str.

Tbl.

104

Fl.

Str.

Tbl.

109

Fl.

Str.

Tbl.

The musical score is written for three instruments: Flute (Fl.), Strings (Str.), and Trombone (Tbl.). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each starting at measure 98, 104, and 109 respectively. The first system includes a rehearsal mark at 5:07. In the first system, the Flute plays a melodic line with eighth and sixteenth notes, while the Strings and Trombone provide harmonic support with sustained notes and rhythmic patterns. The second system continues the melodic development for the Flute and the rhythmic patterns for the Strings and Trombone. The third system shows a more active role for the Flute with rapid sixteenth-note passages, while the Strings and Trombone maintain their harmonic foundation.

114

Fl. 

Str. 

Tbl. 

120

Fl. 

Str. 

Tbl. 

127 5:35

Fl. 

Str. 

Tbl. 

Morning Love

19

133 5:53

Fl.

Str.

Tbl.

139

Fl.

Str.

Tbl.

145

Fl.

Str.

Tbl.

151

Fl.

Str.

Tbl.

157

Fl.

Str.

Tbl.

162

Fl.

Str.

Tbl.

6:10

The musical score is divided into three systems, each starting with a measure number (151, 157, and 162). Each system contains three staves: Flute (Fl.), Strings (Str.), and Trombone (Tbl.). The Flute part is written in treble clef, the Strings in treble clef, and the Trombone in bass clef. The key signature is one sharp (F#) for measures 151-156 and one flat (Bb) for measures 157-162. The time signature is 6:10. The Flute part features a melodic line with various ornaments and rests. The Strings part provides a rhythmic accompaniment with eighth and sixteenth notes. The Trombone part consists of a steady eighth-note pulse.

Morning Love

21

168

Fl.

Str.

Tbl.

175

6:22

Fl.

Str.

Tbl.

181

Fl.

Str.

Tbl.

22

Morning Love

6:39

187

Fl.

Str.

Tbl.

187

187

192

Fl.

Str.

Tbl.

192

192

198

Fl.

Str.

Tbl.

198

198

6:51

Morning Love

23

6:57

204

Fl.

204

Str.

204

Tbl.

211

Fl.

7:01

211

Str.

211

Tbl.

218

Fl.

218

Str.

218

Tbl.

24

Morning Love

225

Fl.

225

Str.

225

Tbl.

Measures 225-229: Flute (Fl.) has whole rests. String (Str.) plays a melodic line starting on G4, moving up stepwise with some eighth-note patterns. Trombone (Tbl.) has whole rests.

230

Fl.

230

Str.

230

Tbl.

Measures 230-234: Flute (Fl.) has whole rests. String (Str.) continues the melodic line with more complex eighth-note patterns. Trombone (Tbl.) has whole rests.

234

Fl.

234

Str.

234

Tbl.

Measures 234-238: Flute (Fl.) has whole rests. String (Str.) continues the melodic line. Trombone (Tbl.) has whole rests.

240

Fl.

240

Str.

240

Tbl.

Measures 240-245: Flute (Fl.) has whole rests. String (Str.) plays a melodic line. Trombone (Tbl.) has whole rests.

246

Fl.

7:36

246

Str.

246

Tbl.

Measures 246-251: Flute (Fl.) has whole rests until measure 248, then plays a melodic line. String (Str.) plays a melodic line. Trombone (Tbl.) has whole rests.

252

Fl.

252

Str.

252

Tbl.

Measures 252-257: Flute (Fl.) plays a melodic line. String (Str.) plays a melodic line. Trombone (Tbl.) has whole rests.

26

Morning Love

7:48

258

Fl.

258

Str.

258

Tbl.

265

Fl.

265

Str.

265

Tbl.

271

Fl.

271

Str.

271

Tbl.

The musical score is arranged in three systems, each with three staves. The first system (measures 258-264) shows the Flute (Fl.) and Strings (Str.) parts beginning their melodic lines, while the Trombone (Tbl.) part consists of whole rests. The second system (measures 265-270) continues the melodic development for all three instruments. The third system (measures 271-276) features more complex rhythmic patterns in the Flute and Strings, with the Trombone still playing whole rests. The key signature is one sharp (F#), and the time signature is 7/48.

Morning Love

27

276 8:04

Fl.

276

Str.

276

Tbl.

282

Fl.

282

Str.

282

Tbl.

288 8:15

Fl.

288

Str.

288

Tbl.

This musical score is for a piece titled "Morning Love". It is arranged for three instruments: Flute (Fl.), Strings (Str.), and Trombone (Tbl.). The score is divided into three systems, each starting with a measure number and a time signature. The first system starts at measure 276 with a time signature of 8:04. The second system starts at measure 282. The third system starts at measure 288 with a time signature of 8:15. The Flute part is written in treble clef with a key signature of one flat (B-flat). The Strings and Trombone parts are also written in treble clef with a key signature of one flat. The Trombone part is marked with a double bar line and a "Tb." symbol, indicating it is a Trombone part. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and dynamic markings.

28

Morning Love

294

Fl.

Str.

Tbl.

Measures 294-299. Flute (Fl.) has a melodic line starting at measure 294. String (Str.) has a rhythmic pattern of eighth notes. Trombone (Tbl.) has a simple harmonic line.

300

Fl.

Str.

Tbl.

Measures 300-305. Flute (Fl.) has a melodic line starting at measure 300. String (Str.) has a rhythmic pattern of eighth notes. Trombone (Tbl.) has a simple harmonic line.

306

Fl.

Str.

Tbl.

Measures 306-311. Flute (Fl.) has a melodic line starting at measure 306. String (Str.) has a rhythmic pattern of eighth notes. Trombone (Tbl.) has a simple harmonic line.

Morning Love

29

312

Fl.

312

Str.

312

Tbl.

317

Fl.

317

Str.

317

Tbl.

323

Fl.

323

Str.

323

Tbl.

30

Morning Love

328

Fl.

328

Str.

328

Tbl.

333

Fl.

333

Str.

333

Tbl.

338

Fl.

9:10

338

Str.

338

Tbl.

The musical score is arranged in three systems, each with three staves: Flute (Fl.), String (Str.), and Trombone (Tbl.). The key signature is one flat (B-flat). The first system starts at measure 328. The Flute part has a melodic line starting in measure 328. The String part has a rhythmic pattern. The Trombone part has a simple harmonic line. The second system starts at measure 333. The Flute part has a melodic line. The String part has a rhythmic pattern. The Trombone part has a simple harmonic line. The third system starts at measure 338. The Flute part has a melodic line. The String part has a rhythmic pattern. The Trombone part has a simple harmonic line. The time signature 9:10 is indicated in the third system.


Morning Love

31

343

Fl. 

Str. 


Tbl. 

348


Fl. 

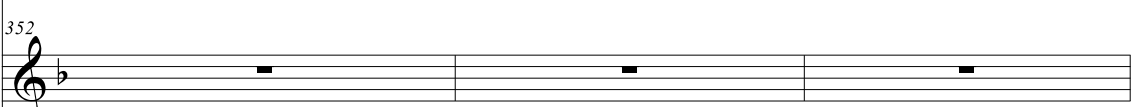
9:18


Str. 

Tbl. 

352

Fl. 

Str. 

Tbl. 

355

Fl.

Str.

Tbl.

Measure 355: Flute (Fl.) has a melodic line starting with a sixteenth-note run. String (Str.) and Trombone (Tbl.) parts are mostly rests with some rhythmic notation.

Measure 356: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

Measure 357: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

358

Fl.

Str.

Tbl.

Measure 358: Flute (Fl.) has a melodic line starting with a sixteenth-note run. String (Str.) and Trombone (Tbl.) parts are mostly rests with some rhythmic notation.

Measure 359: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

Measure 360: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

Measure 361: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

362

Fl.

Str.

Tbl.

Measure 362: Flute (Fl.) has a melodic line starting with a sixteenth-note run. String (Str.) and Trombone (Tbl.) parts are mostly rests with some rhythmic notation.

Measure 363: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

Measure 364: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

Measure 365: Flute (Fl.) continues the melodic line. String (Str.) and Trombone (Tbl.) parts are mostly rests.

Morning Love

33

365

Fl.

Str.

Tbl.

9:37

368

Fl.

Str.

Tbl.

371

Fl.

Str.

Tbl.

375

Fl.

Str.

Tbl.

375

375

375

380

Fl.

Str.

Tbl.

380

380

380

385

Fl.

Str.

Tbl.

385

385

385

Morning Love

35

390

Fl.

Str.

Tbl.

Detailed description: This system contains measures 390 through 395. The Flute (Fl.) part begins with a melodic line in measure 390, featuring eighth and quarter notes. The String (Str.) part provides a rhythmic accompaniment with eighth notes. The Trombone (Tbl.) part is represented by a double bar line and rests, indicating it is silent. The key signature is one flat (B-flat).

10:06

396

Fl.

Str.

Tbl.

Detailed description: This system contains measures 396 through 400. The Flute (Fl.) part continues its melodic line. The String (Str.) part maintains its accompaniment. The Trombone (Tbl.) part remains silent. The key signature is one flat (B-flat).

401

Fl.

Str.

Tbl.

Detailed description: This system contains measures 401 through 405. In measure 401, the Flute (Fl.) part has a melodic line. The String (Str.) part continues its accompaniment. The Trombone (Tbl.) part is silent. In measure 404, the key signature changes to two flats (B-flat and E-flat), indicated by a new key signature symbol. The Flute (Fl.) part has a whole note rest in measure 404, and the String (Str.) part has a half note rest. The Trombone (Tbl.) part remains silent.

406

Fl.

406

Str.

406

Tbl.

Dha ne Dhe te te Dha ge tre ke ti ne ti na ke na Dha ne Dhe te te Dha ge

409

Fl.

409

Str.

409

Tbl.

tre ke ti ne ti na ke na Dha ne Dhe te te Dha ge tre ke ti ne ti na ke na

412

Fl.

412

Str.

412

Tbl.

Dha ne Dhe te te Dha ge tre ke ti ne ti na ke na Ta ki te Ta ki te Dhe ne

Kayda composition

Morning Love

37

415

Fl.

Str.

Tbl.

Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne

418

Fl.

Str.

Tbl.

Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne Ta ki te Ta ki te Dhe ne

421

Fl.

Str.

Tbl.

Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne

Repeat m. 415 ad lib.

423

Fl.

423

Str.

423

Tbl.

Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne

425

Fl.

425

Str.

425

Tbl.

Dha ge re na ga ta ka te re ki ti Ta ka ta ka te ri ki ti Ta ka ta ka te ri ki ti Dhe ne ga ne

Rela theme and variations

427

Fl.

427

Str.

427

Tbl.

Ta ke re na ka ta ka te ri ti ke te ne ke ne

428

Fl.

428

Str.

428

Tbl.

Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne

430

Fl.

430

Str.

430

Tbl.

Ta ke re na ka ta ka te ri ti ke dhe ne ge ne Ta ke re na ka ta ka te re ti ke te ne ke ne

432

Fl.

432

Str.

432

Tbl.

Dha ge re na ga ta ka te re ki ti Ta ka ta ka te ri ki ti Ta ka ta ka te ri ki ti Dhe ne ga ne

434

Fl.

434

Str.

434

Tbl.

Dha ge re na ga ta ka te re ki ti Ta ka ta ka

Continue Rela theme and variations ad. lib.

Dha te re ki te ta ka te re ki te

Tihai: 3[1+5x]

436

Fl.

436

Str.

436

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

439

Fl.

439

Str.

439

Tbl.

Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

Morning Love

41

442

Fl.

442

Str.

442

Tbl.

te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re

445

Fl.

445

Str.

445

Tbl.

ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te

448

Fl.

448

Str.

448

Tbl.

The musical score is arranged in three systems. Each system contains three staves: Flute (Fl.), String (Str.), and Trombone (Tbl.). The key signature is one flat (B-flat). The first system (measures 442-444) features a rhythmic pattern of eighth notes in the Trombone part, with lyrics 'te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re'. The second system (measures 445-447) continues the pattern, with lyrics 'ki te ta ka te re ki te Dha te re ki te ta ka te re ki te Dha te re ki te ta ka te re ki te'. The third system (measures 448-450) shows a change in the Trombone part, with a rest in the second measure and a single note in the third measure.

451

Fl.

Str.

Tbl.

The first system of music covers measures 451 to 454. The Flute (Fl.) part is written in a treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes. The String (Str.) part is also in a treble clef with a key signature of one flat, playing a rhythmic accompaniment of eighth notes. The Tuba (Tbl.) part is in a bass clef and remains silent throughout this system, indicated by a double bar line at the beginning and rests.

Continue Keharwa Tala

455

Fl.

Str.

Tbl.

The second system of music covers measures 455 to 458. The Flute (Fl.) part continues its melodic line, including a triplet of eighth notes in measure 455. The String (Str.) part provides a rhythmic accompaniment, also featuring a triplet of eighth notes in measure 455. The Tuba (Tbl.) part remains silent, indicated by a double bar line and rests.

459

Fl.

Str.

Tbl.

The third system of music covers measures 459 to 462. The Flute (Fl.) part continues its melodic line with eighth and sixteenth notes. The String (Str.) part continues its rhythmic accompaniment. The Tuba (Tbl.) part remains silent, indicated by a double bar line and rests.

Morning Love

43

463

Fl.

Str.

Tbl.

This system contains measures 463 through 466. The Flute (Fl.) part begins with a melodic line in measure 463, continuing through measure 466. The String (Str.) part provides harmonic support with a steady eighth-note pattern. The Trombone (Tbl.) part is silent throughout this system, indicated by a double bar line at the start of each measure.

467

Fl.

Str.

Tbl.

This system contains measures 467 through 470. The Flute (Fl.) part continues its melodic line. The String (Str.) part maintains its harmonic pattern. The Trombone (Tbl.) part remains silent, marked by double bar lines at the beginning of each measure.

471

Fl.

Str.

Tbl.

This system contains measures 471 through 474. The Flute (Fl.) part features a more complex melodic line with some grace notes. The String (Str.) part continues with its harmonic accompaniment. The Trombone (Tbl.) part is silent, as indicated by the double bar lines at the start of each measure.

44

Morning Love

475

Fl.

Str.

Tbl.

480

Fl.

Str.

Tbl.

Dadra Tala

482

Fl.

Str.

Tbl.

Morning Love

45

485

Fl.

485

Str.

485

Tbl.

489

Fl.

489

Str.

489

Tbl.

492

Fl.

492

Str.

492

Tbl.

APPENDIX 3- SITAR TRANSCRIPTION IN SARGAM

- Sitar Alap

S—n S R g RgR R S n—n S d P – P d n S n S—S R g m – g m P d P g m R – n R g m
P R mg d – d n SgRmg S—d n S d S d n d P g d P—P d S n S—P d n S
S—n S R g R S n d P—P D P—P D n S g—P d n S R S—d P—P n D n m
d P R m g S g R n d – d n S g R m g S d n S d S d n d P g d P – P d n S d S— ||

- Flute Alap – tacit

- Sitar Jod

S - - - S - - - | S - - - S - S - | Snsn S – Snsn S - | Snsn S Snsn – S R g |
R g R S R S n S | n R S n dSnS |d P – P – P – P – D | n n S – n n S - |
R R S – n n S - | SRgmg gRg gRg ~ | R ~ S ~ n ~ n ~ | n ~ d ~ P –PPPPPPP |
P –PPPPPPPP –PPPPPPP | P –dPdn –n n n n | n n n ~ n ~ n ~ | n nRgmgRg PdndPd |
P nDSnDndPndPdPm | gRmgRgmPPndPmgRg | PmgRmgRgg RRSRR | RRSnDnSnDn dPndP |
d – S RgRg – g mPm P -- | (3 + 2 + 3 + 2 + 3 + 3) m gR m gR g RS - | m gR g RS R Sn - | R Sn
S nd D n
d – d n P – P d n S n S ---- ||

Tabla Solo- tacit

Main Composition- Gat

P- m- g- Rg- RSn- | S----- n R S n d P | P d n S n- d n S R S- |
n S R g R- g P m g R g | P- m- g- Rg- RSn- | S----- n R S n d P |
P d n S n- d n S R S- |n S R g R- g P m g R g | R- g- P- d n - d P d | S----- n R S n d P |
R- g- P- d n - d P d | S----- n R S n d P | R g R- R- D n D- D- | G m G- G- m n P m g R |
P- m- g- Rg- RSn- | S----- n R S n d P | P d n S n- d n S R S- |
n S R g R- g P m g R g | P- m- g- Rg- RSn- | S----- S----- |
n S R g RgR S n S R SRS | n D n S nSn d P d S nSn | d S nSn d P P—P-- |

n S R g RgR S n S R SRS | n D n S nSn d P d S nSn | d S nSn d P P—P-- |
P d P P P P P n d d d d | d S n n n n n R S S S S | P d P P P n d d d S n n |
N R S S g R R m g R g R | P- m- g- Rg- RSn- | S----- n R S n d P |
P----- P----- | -- P n n S S R R m m P | P—P D- P—P D |
P D S—D P P D P P P - | P D P D P m R—R S S - | S R G—G—R S S R S - |
S R m—m—G M G R G R | S—S R S N S—R G R - | -- R m G R R—G R S - |
S R S S N—S—R G R - | S R G—P m m P m G G - |
G D P P P P D P P P P D P P P | P D P m P m G m G R G R |
- P m G m G—m G R G R | - G R S R S—g R S R S | - P m—m G—G R—R - |
- S - - - g—gRS R S n n - | P P P P n—n—P P P P S—S - | - R S n—g R S—m g R |
P- m- g- Rg- RSn- | S----- n R S n d P | P d n S n- d n S R S- |
n S R g R- g P m g R g | P- m- g- Rg- RSn- | S—R—R—R - |
R—R—R—R - | R—R—R—R - | R—R—R—R - | R—R—R—R - |
R—R—R—R - | R—R—R—S - | S - * - S- * - |
S - * - S- * - | S - * - S- * - | P- m- g- Rg- RSn- |
S----- n R S n d P | P d n S n- d n S R S- | n S R g R- g P m g R g |
P- m- g- Rg- RSn- | g - - g g—g - - g g - | g—g - g—g - - g g - |
g - - g g—g - - g g - | g - - g g—g - - g g - | g—g- R R R—R g R S |
R—S—S - - - S R g - | G - G - - G - - R G - - - | R G - - R S - - - S R G - |
P - P - P - - - P—D - | S—D—P - - - P D S R | G—G—G—R G—R G - |
R S—R S—D S D R S D | S S D D S S D—P D P D P - | P D P D G—D P G—D P R - |
D P R—G R S—R S S G R R P G G D P P | S D D R S S D D D P P D P G—P G R - |
G R S—R g - - g R G g G | g R—G P - - D—D S - | D S D R S—R S D d P - |
R S D d P P R S D d P P | D P G g R R G g R S S - | S D d P - - P—S—n S |
R—P—S—n S R—P - | S—nn S S R R g m | P- m- g- Rg- RSn- |

S----- n R S n d P | P d n S n- d n S R S- |n S R g R- g P m g R g |
 P- m- g- Rg- RS - | m - - m m - m - - m m - | m -- m -- m-- m-- |
 m -- m -- m-- m-- |m ----- m ----- | m ----- m ----- |
 m ----- m ----- | m ----- m ----- | m ----- m ----- |
 m ----- m ----- | P- m- g- Rg- RSn- |
 S----- n R S n d P | P d n S n- d n S R S- |n S R g R- g P m g R g |
 P- m- g- Rg- RSn- | S----- n R S n d P | d n S S n d n S R R S n |
S R S S n d P m g R D R	P- m- g- Rg- RSn-	S----- n R S n d P
 ----- | SSSS S S - n - d P m n - | d - P m g d - P - m g R |
 P- m- g- Rg- RSn- | S----- n R S n d P |----- |
 ----- |----- |R S n d P m g R S n d P |
 P- m- g- Rg- RSn- |----- |----- |
 mPdP d - dnSn S - SRgR g m | P- m- g- Rg- RSn- |
 ----- |----- |
 n d P d P m P m g Rgm g RS | m - g R S - PdndPd n - d |
 P d - Rgm g Rgm - g R S | P- m- g- Rg- RSn- | ----- |
 ----- |----- |----- |
 ----- |
 ----- |
 ----- |PPPPPPnnnnnn ----- |
 RRRRRRmmmmmm----- |
 mmmmRRR n - ----- | - - - S - D - m - - |
 - - - - - R g - - |
 - - - m P - - - - |

RRRRRR RRRRRR RRRRRR RRRRRR |

nnnnnnn nnnnnnn nnnnnnn nnnnnnn | R S n d P m g R S n d P |

PdPdnd nSnSRS RgRgmg mPmP - | - nn d P m - dd P m g |

- PP m g R - mm g R S | n R - R m - m D - D S - | R S n d P m g R S n d P |

- nn d P m - dd P m g | PP m g R - mm g R S | n R - R m - m D - D S - |

R S n d P m g R S n d P | P - n - R - m - D - S - | g - S - D - m - R - n - |

SSSSSSSgRSn nnnnnnnrSnd |

dSndP PndPm mdPmgPmgRmgR | S - S—S—S-- |

----- (*tabla solo*)----- | goes into Kaharwa 4 + 4

-- S r g m P m | P m g m g R S - | -- S R g m P m | P m g m g R S - |

-- n S n R R S | n R R S n d P - | - - n S n R R S | n R R S n d P - | - - P - - - P PPP |

P - - - P P P P - | P P P - P P P - | P P P m g P m g | m - d n S - n d | m - d n S - n d |

N - R g m - g R | n - R g m - g R | g - P d n d P d n - n - d n S R | g R S n d P m g |

R S n - S R g R | S n S n d P n d | P m g - P P P S | S S g g S S g g |

g P P P n n P P | S S n R S n d P | m P m g R S n - | S - - n - R g - |

R - g m - g - m | P - - n - R g - | R - g m - g - m | P - - n - R g - | R - g m - g - m | (return to dadra)

P- m- g- Rg- RSn- | S - - - - - PPPPP - | P- m- g- Rg- RSn- |

S - - - - - PPPPP - | P- m- g- Rg- RSn- | S - PPPPP - P- m- g- |

Rg- RSn- S - PPPPP - | P- m- g- Rg- RSn- | S - - - - - d - S - n - d - P ----- ||

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VITA

Bethany Padgett is an active flute teacher and freelancer in Louisiana. She is second flute of the Louisiana Sinfonietta, and has performed flute and piccolo with the Louisiana Philharmonic Orchestra, Opera Louisiane, Acadiana Symphony Orchestra and the Baton Rouge Symphony Orchestra. She also performs with Incense Merchants, a free-improvisation group in Baton Rouge. She teaches at the Acadiana Conservatory of Music and Performing Arts Academy. Bethany is pursuing her doctorate in flute performance at Louisiana State University, where she studies with Katherine Kemler. She was a winner of the NFA Convention Performers competition, Piccolo Masterclass competition and advanced in the Young Artist competition in 2013 and will perform at the NFA convention in New Orleans in August, 2013. She won the NFA Masterclass competition in 2012. She won the Louisiana Flute Society Solo Masterclass competition in 2013 and 2011 and the Orchestral Excerpt Masterclass competition in 2012. In 2010 she was the recipient of the Everitt Timm Scholarship and the Louisiana State University Wind Ensemble Scholarship. She received her Masters in flute performance at Illinois State University where she was awarded a Graduate Assistantship and studied with Kimberly Risinger. She received her Bachelors in flute performance from Western Michigan University where she studied with Christine Smith. In 2011 her ensemble Dauphine Street Duo featuring flute and marimba gave the world premiere of *Seven Refrains* by Brett William Dietz and in 2012 she gave the world premiere of *Sonata for Flute and Piano* by Alejandro Arguello. Bethany has been active in many organizations including Sigma Alpha Iota, Phi Kappa Phi National Honor Society, Music Teachers National Association and the National Flute Association, and she is currently the secretary for the Louisiana Flute Society.