

## Musical Elements - DR SMITH

### Dynamics – volume

*Soft*

### Rhythm – long and short beats

*Tala, Tintal, Jhaptal*

### Structure – organisation of the music

*Intro/Alap, Verse/Bandish, Chorus, Instrumental*

### Melody – the tune

*Conversational, dialogue, Khamaj that, myxolodian mode*

### Metre – how many beats in a bar

*4 and 5*

### Instrumentation – the instruments used

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

### Texture – the layers in the music

*Melody and drone*

### Tempo – speed

*Slow*

### Tonality – key

*Based around C drone, myxolodian mode*

### Harmony – chords

*No chords – typical of Indian classical*

### Instrumentation

Indian classical influences

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

### Rhythm and metre

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

### Structure

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

### Melody

Uses Khamaj that



Melody has swoops and glissando

Dilruba plays variations on verse melodies in the instrumental

### Verses

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

### Chorus

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

Within You Without You – Beatles Set Work

### Outro

Unresolved harmony  
Sighing motif

### Use of technology

Dilruba line in instrumental is triple tracked

### Indian Terms

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

### Other key features/Context

George visited India and wrote this song at a harmonium

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

Song is a fusion of pop and Indian Classical

No chords – the whole song is melodic

