

## 1. Context and structure

1	<b>Anoushka Shankar</b>	A classical sitar player who was born in London (1981), and is the daughter of the sitar player Ravi Shankar. She studied sitar with her father from age 7, began playing the tampura in his concerts at 10, gave her first solo sitar performances at 13. She signed her first recording contract at 16.
2	<b>Burn structure</b>	<ul style="list-style-type: none"> <li>Intro 1 – 1-21 • Intro 2 – 22-29</li> <li>Verse 1 – 30-37 • Chorus – 38-45 • Bridge – 46-53 • Verse 2 – 54-61 • Verse 2 extension – 62-65 • Bridge – 66-73 • Link 1 – 74-77 • Verse 3 – 78-85 • Link 2 – 86-93 • Verse 3 extension – 94-97 • Chorus – 98-104 • Coda – 105-110</li> </ul>
3	<b>Breathing under water structure</b>	<ul style="list-style-type: none"> <li>Verse 1 – 1-8 • Refrain 1 – 9-17 • Middle 8 – 18-33 • Link – 34-36 • Verse 2 – 36-44 • Refrain 2 – 45-53 • Verse 3 – 53-61 • Refrain 3 – 61-68 • Coda – 69-77</li> </ul>
4	<b>Easy Structure</b>	<ul style="list-style-type: none"> <li>Intro – 1-8 • Verse 1/2 - 9-20 • Link – 21-33 • Instrumental – 34-41 • Middle 8 – 42-49 • Verse 3 – 50-58 • Coda – 59-63</li> </ul>

## 2. Melody

1	<b>Descant</b>	An independent high melody played above the main melody, creating a polyphonic texture. Bar 53-67 in breathing under water.
2	<b>Grace notes</b>	A crushed note. Bar 6 in burn (Called a Kan)
3	<b>Hook</b>	The catchy part of a song, hooks the listener. Bar 38 in burn.
4	<b>Ornaments</b>	Notes that decorate a melody. Seen in Breathing under water. Called Alankara.
5	<b>Pentatonic</b>	A 5 note scale used in many types of popular music. Easy in bar 10-11.
6	<b>Portamento</b>	Slide from one note to another. E.g. 22-24 in burn
7	<b>Riffing</b>	Improvised singing, usually in vocables. Final chorus in burn.

## 3. Sonority – How the instruments are used

1	<b>Bansui</b>	Indian flute
2	<b>Manjira</b>	Indian finger cymbals
3	<b>Meend</b>	Slide. Seen in breathing under water.
4	<b>Sarangi</b>	String instrument with three bowed strings and over 30 sympathetic strings. E.g. Burn.
5	<b>Sarod</b>	Fretless plucked string instrument.
6	<b>Sitar</b>	Long-necked plucked string instrument, with movable frets and sympathetic strings, played with a metal plectrum
7	<b>Tabla</b>	Pair of hand drums with an amazing range of sounds
8	<b>Tampura</b>	Long necked plucked string instrument providing the drone.

## 4. Key vocabulary

1	<b>Structure</b>	Embraces Western song structures in these three tracks, making use of familiar structures such as verse and chorus, bridge, instrumental, introduction and coda.
2	<b>Repeated chord sequences</b>	These are at the heart of these songs, although key contrast does not play a major part.
3	<b>Alap</b>	Improvised section of a Classical Raga
4	<b>Crossover</b>	The process of achieving success in a different field or style, especially in popular music.
5	<b>Indian raga</b>	Melodic framework by which Indian Classical music is based.
6	<b>RnB</b>	Rhythm and blues- a genre of popular music that originated in African American communities in the 1940s.
7	<b>Programming</b>	A form of music production using electronic devices and computer software. Used in Burn.
8	<b>Synthesiser</b>	Electronic instrument that creates sounds by modifying existing sounds. Used in burn.

Other points of interest: What features of Indian Classical music are evident? How can Western influences be seen? How is the idea of tonality ambiguous, and why is this so?

5. Texture			7. Harmony and Tonality			8. Key vocabulary		
1	<b>Contrapuntal</b>	A polyphonic texture where the parts play against each other and interweave. Burn – Bar 46.	1	<b>Dissonance</b>	Sounds that are not pleasant when played together. E.g. Sus4 chord in Easy.	1	<b>Melismatic</b>	When several notes are sung to the same syllable. Bar 13 in easy.
2	<b>Dialogue</b>	Motifs exchanged between different parts without overlapping. Burn – 86-93.	2	<b>Extended chords</b>	A chord with an added note such as a 9th or 11th. E.g. Burn.	2	<b>Syllabic</b>	One note per syllable. E.g. Easy
3	<b>Drone</b>	The term used in folk music for a pedal note. Sometimes consists of the tonic and dominant. E.g. Final chorus of Burn.	3	<b>Imperfect cadence</b>	Chord I, II or IV to V. Sounds unfinished. Bar 86 in Burn.	3	<b>Ostinato</b>	A rhythmic, melodic or harmonic pattern repeated many times in succession. Bar 38 in burn.
4	<b>Homophonic</b>	A tune with clear accompaniment.	4	<b>Modulation</b>	Change of key. Only seen in breathing under water.	4	<b>Counter melody</b>	A secondary melody that is heard alongside the main one. Bar 98 in burn
5	<b>Homorhythm</b>	A type of homophonic texture where all parts have the same rhythm. Breathing under water opening.	5	<b>Non-functional</b>	Music that does not use the standard cadential progressions. Seen in Easy.	5	<b>Diatonic</b>	Notes that belong to the current key. E.g. Burn.
6	<b>Layers</b>	Different levels of repeating patterns are placed on top of each other. Entire layers drop in or out to provide contrast. Burn final chorus.	6	<b>Pandiatonicism</b>	Harmonies built freely from any note of the scale – can create dissonance, even with diatonic notes. Seen in Easy	6	<b>Modal</b>	A type of scale with 7 notes that is neither major or minor. Commonly used in folk music and jazz. Bar 18-34 in Breathing under water.
7	<b>Polyphony</b>	When 2 or more different lines play simultaneously.	7	<b>Pedal</b>	A sustained or repeated note sounded against changing harmonies. C# pedal in Burn.	7	<b>Static harmony</b>	When the harmony remains on a single chord for a prolonged period of time. Easy and Burn.
6. Tempo, metre and rhythm			8	<b>Substitute dominant</b>	A chord that acts as a dominant. bVII chord used in Easy.			
1	<b>Anacrusis</b>	One or more notes that occurs before the first strong beat of a phrase. E.g. Breathing under water.	9	<b>Tertiary modulations</b>	Chords moving in 3rds. Breathing under water – C# to A major			
2	<b>Anticipation</b>	A note that comes in early, before the chord. Sarangi in burn.						
3	<b>Backbeat</b>	Beats 2 and 4 stressed in a bar. Verse in Burn.						
4	<b>Lombardic rhythm</b>	A dotted rhythm where the second beat is longer. Used in Sarangi in Lombardic.						
5	<b>Quintuplet</b>	5 notes in the time of 4. Used in Breathing under water.						
6	<b>Syncopation</b>	Emphasising beats of the bar that are normally unaccented. Sitar in Breathing under water.						
7	<b>Triplet</b>	3 notes in the time of 2. Breathing under water and burn.						