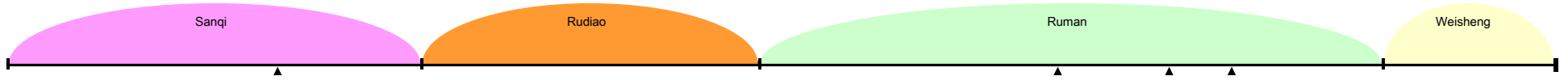


Figure 6. World music timelines

6a. Terminology in Chinese traditional qin music

Lü Shui (Flowing Water)



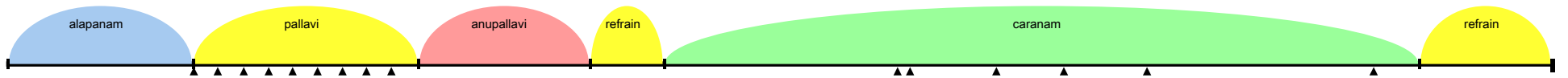
6b. Terminology in Mande kora music (west Africa)

Mande kora music



6c. Terminology in Carnatic music (southern India)

Kṛiti Banturiti



6d. Annotations from "Kriti Banturiti"

This is a kriti written by Tyagaraja and sung by Seetha Rajan. It is in the raga called "Hamsanadam" (with the scale c-e-#f-g-b) and is in the tala (meter) called "Adi" (4+2+2 beats). It takes place in three main sections (pallavi, anupallavi, caranam), preceded by a freely improvised alapanam. The pallavi theme recurs throughout.

alapanam [0:00.0] Improvisational flourishes are sung by the soloist over a drone. The violinist imitates the singer.

pallavi [0:42.4] This first part of the pallavi section will serve as a refrain later on.

[0:42.7] sam 1

[0:48.3] sam 2

[0:54.1] sam 3

[0:59.8] sam 4

[1:05.5] sam 5

[1:11.1] sam 6

[1:16.8] sam 7

[1:22.5] sam 8

[1:28.1] sam 9

anupallavi [1:34.2] contrasting second section

refrain [2:13.8] pallavi theme returns as a refrain

caranam [2:30.7] Second contrasting section, with some improvisation (the violin often slightly trails the voice)

[3:24.4] violin improvisation

[3:27.4] return of soloist

[3:47.2] violin improvisation

[4:02.7] return of singer (improvising)

[4:21.7] Improvisational section called svarakalpana. The voice and the violin alternate improvised passages. The singer uses the solfege syllables sa ri ga ma pa dha, ni instead of the text of the kriti.

[5:13.8] kriti text returns

refrain [5:24.5] pallavi refrain returns