

Pallavi

Rehearsal & Performance Note

String Quartet by **Zakir Hussain** (2017)

Arranged by **Reena Esmail**

for Kronos' *Fifty for the Future*

Rehearsal Note:

This piece includes an optional backing track, which consists of a tabla track (performed by Zakir Hussain) and a drone on A. If you decide to perform *Pallavi* with the backing track, there are several audio tracks, available here

dropbox.com/sh/f701ue5xx2uj2cm/AABSgY1FzS-M2gnzj5OI_FKla?dl=0

for rehearsal and performance purposes, as follows:

- **Tabla + Drone + Bells:** This is a rehearsal track with both tabla and drone, plus bells to mark each rehearsal letter/landmark
 - o a **Tabla + Drone + Bells time code worksheet** is included for track navigation
- **Tabla + Bells:** This is a rehearsal track with only tabla, plus bells to mark each rehearsal letter/landmark
 - o the **Tabla + Drone + Bells time code worksheet** referenced above may also be used to navigate this track
- **Tabla + Drone:** This is the backing track to be used in performances
- **Drone Only:** This is a rehearsal track with the isolated drone for intonation practice
- **Tabla Only:** This is a rehearsal track with isolated tabla

You may also use the **Drone Only** and **Tabla Only** files to create your own version of the performance track according to the mix/balance you prefer.

Note from the arranger:

The rhythmic genius of Zakir Hussain is displayed so brilliantly in this piece, through the seamless interweaving of many different rhythmic pulses.

The piece is technically written in 6/8, which is the closest Western equivalent to the Hindustani taal (rhythmic cycle) called Dadra:

chandrakantha.com/tala_taal/daadra/dadra.html

Though 6/8 is the basis for alignment, each performer's line implies a different meter, at a different speed, that all then align at certain explicit cadence points in the piece. The beginning viola line could be interpreted as a 4/4 with a quarter note pulse.

VIOLA:
4/4 pulse - (♩ = beat)

(takes 3 measures for pulses to align)

VIOLIN 2:
"2/4" pulse (♩. = beat)

6/8 pulse
(takes 1 measure for pulses to align)

The Violin 2 line (starting at A, but especially audible when it is alone at m.22) feels like a 2/4 with a dotted eighth note pulse.

VIOLIN 1:
start with 3/4 pulse (♩ = beat)

each ♩ further divided into triplets:
9/8 pulse (♩ = beat)

(takes 1 measure for pulses to align)

When the Violin 1 enters at D, it feels like a 9/8, where the pulse is essentially a quarter note that is then further divided into triplets.

And when the cello finally enters, it is simply the indicated 6/8.

The greatest conceptual difference in meter between Hindustani classical music and Western classical music is this: In Hindustani music, meter is always explicit. If there is a section that is intended to be in a certain meter, there will always be a percussion instrument explicitly showing each beat of that meter. In Western music, the creation of the meter is the responsibility of all musicians, not just percussion. Therefore, in Western music, the job of the melodic instruments is to show and preserve the metric structure, whereas in Hindustani music, it is to create counterpoint with the meter. This is the essence of what Zakir Hussain is showing us through this work—he is allowing Western musicians a window into the most sophisticated levels of Hindustani metric counterpoint.

When listening to the recording, listen closely to each meter as it enters, and how Hussain graciously guides each performer into a new metric space within that 6/8 with his tabla. The possibilities are infinite.