
**The Raga Guide A Survey Of 74 Hindustani Ragas Pdf Free
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The Indian classical tradition is about discovering through practicing, or japa, the specific patterns of pitches and talas (or notes) that fit together to create the melodic world of a raga. These patterns are called svaras, and they are the guide that provides the instructor with a rulebook of consistent patterns of notes that, when practiced with good intent and dedication, lead to the discovery of the hidden world of the raga. Similar to the Deshkar concerts, we observe that the salient svara in Bhupali also moves from lower to higher pitch over the course of the concert with changes in its range. We count the number of times the salient svara frequency stays at a particular pitch, the number of times it shifts into that pitch, and the number of times it shifts beyond that pitch in a 30-second span. We observe in Table II in the Appendix that the number of pitch shifts in a cycle averaged over all the passages in a given tala (column 4) is higher for the concert in Bhupali than for that in Deshkar. A similar analysis has been done for two other performers Asha and Kishore. The latter too shows a higher number of pitch shifts in Bhupali than Deshkar. During concert presentation, a musician is known to take help from the performance of his/her companion or associate, usually by suggesting a line to be taken and a phrase to be elaborated upon. We hypothesize that the variation in the raga Bhupali may be used by the performer to guide the accompaniment. We capture these features of each melodic segment as having either a “low” or “high” pitch, or a “low” or “high” salience. We believe that a setting of this nature would be appropriate for use in the assessment of the music performance of Hindustani vocalists. To this end, we extracted the per cycle parameters from a fixed set of 30-second melodic segments across all the raga concerts and mapped them to the corresponding acoustic representation of each such segment. We annotate the segments for the above parameters in the FigShare repository

https://figshare.com/articles/VOCALOSITY_p/6212828 , where we have also posted the audio files https://figshare.com/articles/LAA-DD-1_Swara-Rag-Indices/2143247 , https://figshare.com/articles/LAA-DD-2_Swara-Rag-Indices/2133544 , https://figshare.com/articles/LAA-DD-3_Swara-Rag-Indices/2136221 , https://figshare.com/articles/LAA-DD-4_Swara-Rag-Indices/2142463 , and <https://figshare.com>.

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We compute the centrality of the two important svara (Salient Dha and Salient G) and the three tala cycle pairs in each of the tala cycles. Figure 12 shows the centrality (in %) for the salient svara (left column) and for the two tala cycles (right column) corresponding to a single artist (Ajoy Chakrabarty, DK AC-1 in the appendix) in raga Deshkar. The centrality of Salient G is always higher than that of Salient Dha in both the ragas, and the difference increases as one moves from a tala cycle to the next. The difference between the 2 centrality peaks with respect to the tala cycle is considerably higher in raga Deshkar than in raga Bhupali. The difference in centrality can be attributed to the nature of the raga Deshkar being more tonally rigid than Bhupali. The difference in centrality of the salient svara and the tala cycles in ragas Deshkar and Bhupali are shown in Figure 13, where we can see that the salience centrality of the tala cycle pair is higher in the former than in the latter. We use a hierarchical clustering algorithm (ward.d2) to group features that are highly correlated in time. Such high-correlated features like those in Figure 12 show identical behaviors across different concerts. Figure 12 represents the result of clustering the features of three of the six concerts in raga Deshkar and three of the six in raga Bhupali, based on a feature distance matrix generated using Euclidean distance (Figure 13). The clustering result is presented as a dendrogram where the height of the vertical bar denotes the distance between the clusters. We see that the feature space shows three major clusters for both ragas, where each cluster has a specific feature signature. The first cluster represents a composite of three out of six concerts in Deshkar (DK-1, DK-2, and DK-3, as presented in Table I in the Appendix). This cluster mainly depicts the performance of the raga on high-note guhars and vakra, together with the higher aspect of the raga on the shadja, the heart string instrument. The second cluster represents three out of six concerts in Bhupali (BH AC-1, BH AC-2, and BH AC-3, as presented in Table I in the Appendix). The cluster features high occurrences of performance on the low-note gat and vakra. In the third cluster, featuring three out of six concerts in Deshkar (DK AC-1, DK AC-2, and DK AC-3, as presented in Table I in the Appendix), the guhars are more prevalent. This cluster also features lower occurrences on low-note guhars and larger occurrences of low-note gat, where the latter is caused by lower note release.

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