

Edexcel AoS5: Anoushka Shankar's *Breathing Under Water*

Simon Rushby

is a freelance teacher, writer and musician, and was a director of music and senior leader in secondary schools for many years. He is author of books and resources for music education, an examiner and a songwriter, composer and performer. He has also been principal examiner for A level music.

by Simon Rushby

INTRODUCTION

Sitar player and composer Anoushka Shankar's fifth album, *Breathing Under Water*, was recorded in numerous locations over the course of ten months, and released in August 2007. It was a collaboration with the percussionist, producer and songwriter Karsh Kale. The album presents a fusion of Indian classical and folk music (from Shankar) with Indo-Western electronica (from Kale), and includes further collaborations with singer-songwriters Sting (formerly of 1970s/80s band the Police) and Norah Jones (Shankar's half-sister), and with legendary sitar player Ravi Shankar (her father). It was not a particularly big mainstream success, but reached number six in the US *Billboard* world music charts.

Three tracks from *Breathing Under Water* comprise one of the set works from Edexcel's Area of Study 5: Fusions. However, this set work is only studied by students taking A level music, and not those taking AS level.

An introduction to Indian fusion

Before looking in detail at *Breathing Under Water*, it would be good to start with an activity based on one or more examples of fusion between Indian classical or folk music and other styles, mainly from Europe or America.

Here's a suggested activity, followed by some other ideas for further or alternative activities.

JAIPUR BEATS

The band Jaipur Beats came to prominence on the *India's Got Talent* television show, where they made it through to the final. They come from Jaipur, the capital of Rajasthan in western India, and combine local folk music with Indian classical and Western influences, including instruments and rhythms from both Indian and Western cultures.

Their musical director is Faruk Khan, a sarangi player, singer and composer. Together with his brother Rais and Kayam Ali (tabla and santoor players respectively), they perform mainly in India but also visit world music festivals. One of their unique features is that they combine sitar, sarangi and tabla – traditional Indian classical instruments – with saxophone, drums and sometimes keyboards.

The video linked to above shows their performance on the *India's Got Talent* show. A good introductory activity would be to discuss how they combine traditional Indian styles with more Western ones, perhaps by using a table like the one below:

	Indian influences	Western influences
Instrumentation	<ul style="list-style-type: none"> • Sarangi (a bowed stringed instrument). • Sitar. • A dedicated tabla player. 	<ul style="list-style-type: none"> • Saxophone. • A dedicated Western percussion player who plays a variety of instruments including cajon.
Melody & harmony	<ul style="list-style-type: none"> • Improvisations are based on a set of notes, though in this case not a rag. • A lot of very showy, highly decorated improvising. • Use of the Lydian mode with its characteristic sharpened 4th and 7th degrees – common in the music of southern India as well as in the Middle East. 	<ul style="list-style-type: none"> • The strong modal feel also links this with jazz and pop music, but the saxophone uses a scale that sounds more like the diatonic minor. • There is a strong sense of tonic, or key note. • Instruments come together homophonically at important points, such as at the end. • Call and response features strongly – particularly between sitar and saxophone.

	Indian influences	Western influences
Rhythm	<ul style="list-style-type: none"> • Use of tabla with associated rhythmic cells. • Within the strong common-time beat there is a lot of intricate rhythmic work from sitar and sarangi. • Cross-rhythms add excitement and take the emphasis away from the first beat of the bar. 	<ul style="list-style-type: none"> • A strong backbeat provided by drum, cajon and tambourine. • Syncopation features prominently. • There is a repetitive rhythm underpinning most of the performance.
Structure	<ul style="list-style-type: none"> • Begins with a free-time section rather like an alap in Indian classical raga, where the notes to be used for the improvisation are introduced. • Ends with a faster climactic section like a jhalla. 	<ul style="list-style-type: none"> • Players take turns to improvise solos, with a unifying 'head' or main theme between each one – rather like in jazz.

FURTHER LISTENING

As an alternative or for further study, particularly with a mind on the requirement for students to look beyond the set works for each AoS, these ideas might prove useful:

- **Nitin Sawhney** is a British Indian musician, producer and composer with a long list of very successful albums, collaborations and film credits to his name, including music for the film *Breathe* released in 2017 and starring Andrew Garfield. Sawhney often combines music from India with electronica and jazz, a brilliant example of which is his song 'Nadia'.
- Legendary Indian composer **AR Rahman** has been at the forefront of Indian-Western fusion for a long time, and most will know him from his song 'Jai Ho' which was featured in the film *Slumdog Millionaire* and was also a huge hit. Not long after, Rahman scored the Hindi film *Rockstar* and the song 'Phir Se Ud Chala' is one of a number of great examples of his fusion style from this film.
- Of course, there's a lot of music by **the Beatles** and subsequently **George Harrison** that is strongly Indian-influenced, and 'Within You Without You' from the album *Sgt. Pepper's Lonely Hearts Club Band* (prescribed by AQA for GCSE music, and examined in its own *Music Teacher* resource, February 2017) could be a good starting point here, especially as its predecessor *Revolver* (covered in its own *Music Teacher* resource, December 2017) is an album studied by students doing the Edexcel A level course.
- See the section on **Karsh Kale** below for an unmissable example of his and Salim Merchant's brand of fusion, a beautiful song called 'Kajar Bin Kare'.

ANOUSHKA SHANKAR

Anoushka Shankar was born in London in 1981, the daughter of legendary Indian sitar player Ravi Shankar and his second wife Sukanya Rajan, and she lives there now with her husband, film director Joe Wright, and their two sons. At the time of Anoushka's birth, Ravi Shankar was also in a relationship with New York concert promoter Sue Jones, and their daughter Norah Jones is therefore Anoushka's half-sister.

Shankar spent the first few years of her life in London and Delhi, and as a teenager lived in California. She began learning the sitar with her father at the age of seven, and first performed with him at the age of ten. By her mid-teens, she was taking an active part in Ravi Shankar's performances and recordings, and she was signed at the age of 16 by Angel Records, releasing her first album, *Anoushka*, before she had even left high school. She decided not to go to university but to go straight into a career of touring and recording. Not long after, in 2003, she was nominated for a Grammy award for her third album, *Live at Carnegie Hall*, which includes *Rag Desh* (for many years a set work on Edexcel's GCSE music specification). That same year Norah Jones won five Grammys for her debut album *Come Away With Me* and the worldwide hit single 'Don't Know Why'.

Shankar continued to make recordings, though her priorities lay in developing her solo performance career and she toured tirelessly. Her next album was *Rise* (2005) which saw her for the first time as a composer, and this led to her collaboration in 2007 with Karsh Kale on *Breathing Under Water* which took her further into the fusion of Indian music with electronica. In 2011 she signed with well-known classical label Deutsche Grammophon and has continued to record successful albums and perform all over the world.

She has also collaborated with some of the world's leading musicians and ensembles, including jazz pianist Herbie Hancock, Nitin Sawhney, singer-songwriter Lenny Kravitz, violinist Joshua Bell and cellist Mstislav Rostropovich. She has also frequently performed her father's Indian-Classical crossover compositions, including his concertos for sitar and orchestra with leading orchestras and conductors. She performed at tribute concerts both for her father (following his death in 2012) and Beatle George Harrison when he died in 2002. She is an active animal rights and UN spokesperson, and has also appeared in films and on television throughout her career.

KARSH KALE

Karsh Kale is a producer and songwriter who has spent his career developing fusions of Indian music with mainstream pop and electronica, and he is also a proficient tabla player (particularly electronic tabla) and successful film music composer. Born in England to Indian immigrants, he grew up in New York and was exposed by his father to all kinds of music, including Indian classical and folk music, rock and hip-hop. He studied music production and performance in New York and worked as a session musician. He played on albums and live shows with Hindustani fusion band Tabla Beat Science and also released three solo albums before his collaboration with Anoushka Shankar on *Breathing Under Water*.

Subsequently Kale became a sought-after Bollywood film composer, as highly in demand as the better-known AR Rahman, and his albums after *Breathing Under Water* were heavily influenced by his film work and collaborations.

This video is an absolute must-see. It features Kale (on tabla) with Salim Merchant (on synths and vocal) in a beautiful and haunting version of a song written by Merchant and Sultan Khan called 'Kajar Bin Kare'. Merchant's string arrangements feature heavily on *Breathing Under Water*, and this is an excellent opportunity to see Kale and Merchant's style of fusion, using programmed beats and live Western and Indian instruments – particularly the sarangi which is played beautifully in this performance. There's also a **bansuri** (Indian flute) and some impressive tabla playing by Kale.

MOVING TO FUSION: THE ALBUM *RISE*

Anoushka Shankar's fourth album *Rise* was released in 2005 (two years before *Breathing Under Water*) and was the first album where she consciously worked to mix her classical Indian music with other genres, including jazz and pop. It still has at its core Shankar's sitar playing and a lot of traditional Indian features, but it marked the beginning of her interest in fusion, which ultimately led to the collaboration with Karsh Kale on her next album. She said at the time: 'It's very much my own music and my journey and who I am right now. It was a step up for me. Not even up, just more into my own.'

Shankar wrote, arranged and produced most of *Rise*, and collaborated with a range of musicians from all over the world, including players of 'standard' rock instruments, Western orchestral instruments such as cello, and traditional instruments from India, Armenia and western Africa.

The first track on *Rise* is called 'Prayer in Passing' and features a **veena** (an Indian instrument rather like a **zither** or slide guitar), a bansuri, a **duduk** (an Armenian **double-reed** instrument), a piano played in Spanish **flamenco** style and Shankar herself on sitar. It would be a good one to listen to and discuss in class, either using the clip on Shankar's own website, or perhaps this excellent live performance from 2014.

The focus of discussion should be the way in which Shankar and her musicians combine Indian characteristics with other styles, for example (these observations are from the first four minutes of the live performance linked above):

- The use of a **rag** (Indian set of notes, a bit like a Western scale) to set the main sitar melody.
- The presence of a **drone** and therefore **static harmony**, but supplied by **pizzicato** cellos (rather than **tambura**) and incorporating interesting **syncopated rhythms**.

- Not only the English lyrics, but also the simple and **repetitive** nature of the vocal melody and its **major key**, while the sitar plays a **countermelody**. Notice that it is one of the cellists who is singing.
- The **regular four-in-a-bar metre**, set at first by a shaker and built up later by a drum rather like a small Irish bodhrán.
- The duduk plays a melody more rooted in Middle-Eastern musical style. Later it joins the vocalist.
- The traditional Indian practice of steadily increasing the excitement with faster rhythms and more percussion activity.

BREATHING UNDER WATER

Album overview

Before we look in detail at the three tracks specified for study, it is well worth considering some of the other tracks on the album, since it contains many gems. It was recorded in studios in New York, California, Tel Aviv, Mumbai and Delhi, and this multinational recording process shows in the variety of sounds and styles heard on the album.

After the opening track 'Burn', which is one of our prescribed tracks, comes 'Slither' which, like 'Burn', shows off Kale's and co-producer Gaurav Raina's impressive creative skills and originality. This is a driving instrumental dance track that revolves around melodies played by Shankar on the sitar and sometimes **sampled**, over a fairly static, drone-like harmony and with an exciting percussive aspect drawn together from a combination of Western drums, tabla (played by Kale) and various samples. At one point it is stripped down to just Shankar's sitar and a **four-on-the-floor beat** from the drums. Next is another prescribed track, 'Breathing Under Water', the title track of the album, and quite a short track by comparison to its two predecessors. It acts as an instrumental **prelude** to 'Sea Dreamer', which comes next.

'Sea Dreamer' features Sting on lead vocal, accompanied by Kale on guitar and interspersed with sitar solos accompanied by strings (Shankar was partly responsible for the string arrangements). This would be a good song to look at from the other direction, since it is effectively a pop song with Indian influences, rather than an Indian piece with Western features. It is also worth listening to while studying 'Breathing Under Water' as the two tracks have such similar melodies. If interested, students could compare 'Sea Dreamer' with some of Sting's other music, such as that on his *Brand New Day* or *Ten Summoner's Tales* albums. There is a haunting **flute solo** from Venezuelan musician Pedro Eustache later in the track.

After this comes the track 'Ghost Story' which, like 'Breathing Under Water', features Bollywood film singer Sunidhi Chauhan and some electronically altered Indian percussion and sitar sounds, and becomes a fully scored string feature. Next is 'PD7', which is more traditionally Indian in style at first with a free-time **alap** featuring first sitar and then the voice of another Indian film singer, Shankar Mahadevan. The main part of this track sets the sitar and voice improvisations against a futuristic percussive backdrop ingeniously devised by Kale and using a range of Indian and electronic percussion instruments (including tabla, **mridangam** and **kanjira**) and samples of Mahadevan's vocal gymnastics.

Next is 'Easy', the third specified track, followed by the instrumental 'Little Glass Folk'. Here we hear Anoushka Shankar at possibly her best, combined with orchestral percussion (Kale) and the quite Western sound of the Bollywood Cinematic Strings, arranged and conducted by Salim Merchant. This is a great song for helping students perceive the combination of Eastern and Western musical styles.

The next track, 'A Perfect Rain', has a modern feel combined with traditional singing, once again from Shankar Mahadevan. After 'Abyss', which features the singer Vishal Vaid, we have the eight-minute 'Oceanic', a two-part collaboration between Anoushka and her famous father Ravi Shankar. If you only have time to sample one other track from the album in addition to the prescribed tracks, 'Oceanic' is unmissable. First, Ravi Shankar improvises haunting melodies on sitar accompanied by Salim Merchant's string orchestra, and then in the second part Anoushka joins them and father and daughter play a beautiful duet, accompanied by Kale on tabla, Ajay Prassana on bansuri, and the mridangam and kanjira drums.

The album ends with 'Reprise' – a stripped down and calming revisit of some of the themes from 'Breathing Under Water' and 'Sea Dreamer' played by Shankar and Kale, accompanied by Merchant's strings.

THE THREE PRESCRIBED TRACKS

There are existing and in-depth analyses of the three prescribed tracks in Rhinegold's study guide and also provided online by Edexcel, so rather than repeat these there follows a bite-sized overview of each track, which identifies the **key features** by **element** and hopefully will provide a helpful introduction and/or revision resource.

It would be a good idea to refer back to the *Music Teacher* January 2017 online resource Edexcel *AS and A level Music: Appraising – an introduction* for a comprehensive look at the requirements for component 3 of Edexcel's A level music specification. Put briefly, in the summer exam at the end of Year 13, students will be asked to answer three listening questions on extracts from three of the set works in Section A, along with a short melody or rhythm completion exercise, and in Section B they will have to write two 'extended responses', one of which will draw links from the set works to a piece of unfamiliar music presented to them on CD in the exam. The other essay, worth more marks, will be about the musical elements, context and language of one of the set works (from a choice of three).

FEATURES OF ALL THREE TRACKS

Instrumentation: traditional Indian instruments and vocal styles are combined with Western instruments such as strings, synthesisers and percussion, and Western vocal styles. A key feature is the use of **samples** along with **programmed** rhythmic sounds. Indian instruments tend to carry most of the solo material, but samples are of both Indian and Western instruments.

Music Technology: a key part of this album is the programming and manipulation of samples spearheaded by Karsh Kale, and the use of synthesisers. Additionally, effects such as **reverb** are used, particularly on vocal parts such as those in the title track.

Texture: **melody-dominated homophony** is the most common texture. There is a lot of **layering** which gets progressively more complex, with melodies and **countermelodies** and a lot of **dialogue** between instruments. The important traditional textures of Indian music – melodic part, drone and percussion – are often heard.

Structure: all three tracks use Western song structures, employing **verses and choruses** with **bridge sections, instrumentals, intros** and **outros**. There are some Indian structural aspects, such as the free-time **alap** heard at the start of 'Burn'.

Melody: melodic features depend on who or what has the melody. Indian instruments tend to employ Indian features such as **ornaments, embellishment, improvisation** and patterns of notes akin to Indian **raga**. Western instruments and voices use narrower ranges and are more **repetitive** in melodic structure, and there are **soul, R&B, Bollywood** and **pop** influences.

Harmony and Tonality: tonality is quite **static** and **rarely functional**. There are strong **modal** aspects and a dependence on **tonal centres** (such as **drones**) rather than actual keys. There are very **few modulations** but a lot of flexibility in the tonality. Harmony tends to be Western, using **chord progressions**, but there are **few cadences**. Where the harmony is static, **added or extended chords** are often used. There is a lot of gentle **dissonance**.

Rhythm: rhythm is entirely Western-influenced with a strong sense of **common time** in all three pieces. The rhythm programming is often highly **intricate**, with many rhythms interweaving, but there is almost always a strong sense of **regular pulse**, apart from in **free-time** intro sections.

'Burn'

This opening track features the Indian melody instruments sitar and sarangi and Indian finger-cymbals called **manjira**. The Western instruments are orchestral strings (arranged and conducted by Merchant) and synthesisers – specifically **analogue** ones providing bass and lead lines, and complex dance rhythms programmed by Kale. The track is topped off with beautiful vocals provided by American R&B singer Noa Lembersky, who had previously worked with Israeli-American producer Jonathan Dagan (aka J.Views), who was employed as a programmer and engineer on this album.

KEY FEATURES OF 'BURN'

Instrumentation

- Sitar (Shankar) – has a long solo at the start (the 'alap' of the album, perhaps?), and features prominently in dialogue with Lembersky's vocals.
- Sarangi – heard particularly after the first chorus.
- Female vocal – **narrow range** and mainly **syllabic**, with **vocal harmonies** in the chorus and second verse.
- Strings – sometimes providing chords (supported by synth pad), sometimes playing melodic lines and sometimes in dialogue with the sitar. There is a cello solo at the end.
- Bass synth (providing a pedal or drone C sharp with **portamentos**), and prominent analogue lead synth parts in the chorus and bridge sections.
- Programmed percussion – sometimes fairly 'straight' and conventional, and at other times very intricate.
- Manjira – Indian finger cymbals.

Texture

- Mainly homophonic with a sense of 'drone' from the synth bass.
- Clear melodic lines with accompaniment, though there is some **polyphonic** texture, for example when the sarangi plays.
- Countermelodies are common and add to the complexity of texture.
- There is a **breakdown** where the texture is reduced to just sitar and strings, in dialogue.
- The final chorus has a multilayered texture before a more laid-back outro featuring solo cello.

Structure

- A long introduction, like an alap from Indian rag, which introduces Shankar's sitar and sets the tone for the album, set against string melodies which will feature later in the track. In the latter part of the introduction, percussion and synth bass join.
- Verse and chorus structure, with bridge passages before and after verse 2, where sarangi and sitar have solos.
- A breakdown which leads into a fully textured, busy and exciting final chorus.
- Outro – featuring cello solo.
- String material heard in the introduction reappears during verse 2.

Melody

- As with all the tracks, most striking is the contrast between the melodies of the Indian instruments, highly ornamented and improvisatory, and the more repetitive Western vocal melodies.
- In the introduction, the sitar explores the notes of the scale rising from low in its register to high.
- Lembersky's vocal melody is often **descending**, syllabic and features three-note **sequences**.
- The C sharp minor tonality is underlined by repeated B sharps in both the sitar and sarangi parts.
- The strings 'borrow' the vocal sequential idea and develop it.

Harmony and Tonality

- Though Western-style chords are predominantly used, most are **extended** with 4ths, major 7ths and 9ths.
- There are lots of dissonances, not always resolved.
- There's a sense of C sharp minor provided by the bass synth and the raised 7ths (B sharp) in the sitar and sarangi melodies.
- In some parts the harmony is static, but there are **functional progressions** suggested by the presence of **dominant chords**, **second inversion tonic chords** and key changes (including some very sudden ones in the coda).
- Though there is a sense of key, it's hard to pin down a strong pull of tonality in this song – and most certainly the tonality plays little part in the structure.

Rhythm

- 'Burn' is in a straight, Western-influenced 4/4 metre, though the sitar adds many **triplets** and syncopations. The strings and sarangi use syncopations as well.
- There is a strong sense of **backbeat** (mainly provided by a snare drum sound) and the manjira adds a lot of rhythmic and tonal colour. Tempo is medium-paced.
- The rhythmic excitement comes from the intricate drum programming, which includes semiquavers and demisemiquavers, also found in the lead synth part.

'Breathing Under Water'

On the third track of the album, Shankar plays sitar melodies closely based on the vocal melody of 'Sea Dreamer' (which comes next, sung by Sting). The sitar is the main instrument, supported by keyboards and live strings which play very simple **pads** (slow-moving chords). The Bollywood singer Sunidhi Chauhan **vocalises** (sings without words) to add colour to this very atmospheric track. Chauhan is a very well-known **playback singer**, meaning that she supplies her voice to numerous Bollywood films, usually for actors to mime to, and has appeared as a judge on *Indian Idol* and as a coach on the Indian version of *The Voice*.

KEY FEATURES OF 'BREATHING UNDER WATER'

Instrumentation

- The sitar uses a variety of playing techniques, including **slides (meend)**, **trills (gamak)**, **acciaccaturas (kan)** and **vibrato (andolan)**. It uses its full **tessitura**.
- The wordless vocals act as a harmony line most of the time, and add colour and texture. They are also used to link sections and provide a countermelody to the sitar.
- Strings and keyboards provide slow-moving chords, known as pads, though they have some more melodic lines later in the track.

Texture

- There are three clear textural sections in 'Breathing Under Water'.
- First, the sitar plays a melody accompanied by homophonic chords in the strings and keyboards.
- Then sitar and vocal have a brief dialogue.
- Finally, sitar plays the melody with vocal countermelody. Strings have a slightly more melodic part.

Structure

- 'Breathing Under Water' works as a kind of extended instrumental introduction for the next track, 'Sea Dreamer'.
- It has a verse and chorus structure, with an extended bridge section in between chorus 1 and verse 2, and an outro after chorus 3.

Melody

- Sitar melodies are **embellished paraphrases** of the melodies of 'Sea Dreamer'.
- Sitar embellishments are common (see Instrumentation for detail).
- Sitar melodies are often **conjunct** with **anacrusic starts**, just as in 'Sea Dreamer'.
- Vocal melodies are also conjunct, but not as highly ornamented.

Harmony and Tonality

- Like 'Burn', this has a tonal centre of C sharp, though it is better thought of as being in D flat major (unlike the C sharp minor of 'Burn').
- The bridge section is centered around the note A with a strong sense of **Lydian mode** (with the sharpened 4th – D sharp).
- Most chords have added notes, such as **major and minor 7ths** and **sus 4ths**.
- There are **diminished chords** and **inversions**.
- There are not a lot of cadences, but in the outro a repeated **plagal cadence** using the **minor subdominant** is noticeable.

Rhythm

- This has a clear, regular metre and is at a reasonably fast tempo (120 bpm).
- The melody is characterised by anacrusic rhythms.
- While the strings play very slow-moving, regular notes, the sitar has a lot of rhythmic complexity including **tuplets** and syncopations. It feels very 'loose', rhythmically.

'Easy'

Again, the sitar plays a prominent role in this song, there is a strong tonal centre of D flat/C sharp, and there is dialogue between Shankar's sitar and her half-sister Norah Jones's vocal. Jones was already very established and successful at the time of this recording, and her singing is in her trademark relaxed, jazz-meets-R&B style. She co-wrote this song with Shankar, and also plays piano on the track.

KEY FEATURES OF 'EASY'

Instrumentation

- Shankar's sitar and Jones's piano and vocal are the standout features on this song.
- Jones's singing is effortless and beautiful, mostly syllabic but with **melismas** on certain words and at a relatively low tessitura.
- As with much of Jones's music, her piano playing is subtle and adds colour and decoration, with chords (often in the treble register) and occasional **arpeggio** figures.
- The sitar plays at the start, engages in dialogue with the voice and plays a solo in the middle. It also provides some drone-like harmony.
- Other instruments are Western: guitar plays **finger-style riffs**, supported at times by a synth bass, and there are programmed drums from Kale and some live percussion such as **shaker** and manjira.

Texture

- Melody-dominated homophony, with an emphasis on Jones's vocal line.
- The guitar, piano and synth bass parts are often riff-like, and piano and synth drop in and out to fill out the texture. The guitar is relatively constant.
- The dialogue between vocal and guitar in the bridge section is more texturally interesting, and there are some vocal harmonies on the words 'I know'.

Structure

- Again, this is a verse structure, but it lacks a returning chorus.
- There are three verses with a sitar instrumental and a bridge section between verses 2 and 3.
- Verse 3 is different melodically to the other verses and has dialogue between voice and sitar.
- There is an intro and an outro which feature the sitar.

Melody

- As in 'Breathing Under Water', the sitar melodies are more ornamented than the vocal ones.
- There is a strong sense of **Mixolydian mode** in the melodies – featuring the **flattened 7th** but sounding 'major'.
- There is repetition in both sitar and vocal melodies. The sitar melody at the start is regularly phrased and repeats with slight changes.
- The vocal melody is quite narrow in range (it spans a 10th) and has **pentatonic** features.

Harmony and Tonality

- This is in D flat major, but the flattened 7th (C flat) gives it Mixolydian features.
- There are no modulations.
- The song is based around a G flat/B flat – C flat – D flat (IVb – bVII – I) chord progression, with inverted and added chords common. The presence of the flattened 7th means there are no dominant chords – the **bVII** chord essentially replaces the V chord.
- There are dissonances provided in the form of sus chords – mainly **sus2** and **sus4**.

Rhythm

- There is, again, a strong and regular metrical framework here, at a medium pace.
- There are syncopations in the accompaniment and in the vocal part.
- The sitar part is more rhythmically complex and flexible.