Sandeep Bhagwati

VINELAND STELAE STELA V Soli Page 1

HOW TO PLAY
This movement is centered around the sarod. Sarod and Tabla Tarang will play an alaap in Raag Darbari Kanada.

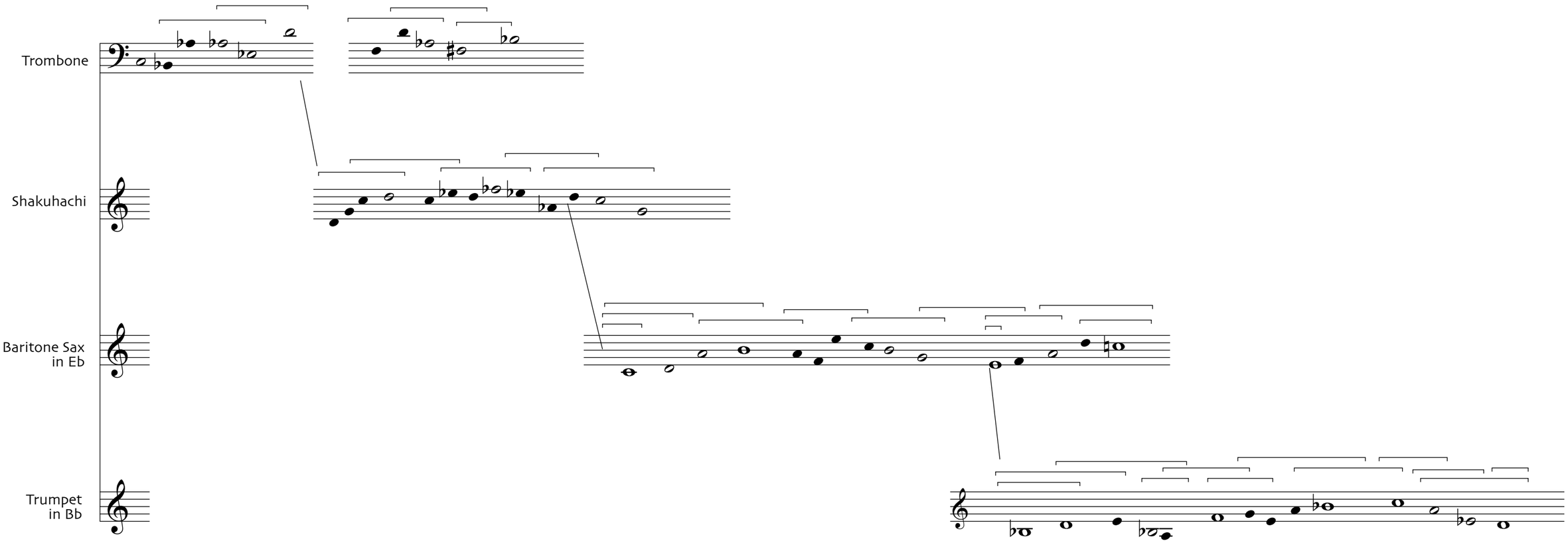
The other melodic soloists play with them in a dialogue around his music. In the course of this movement each instrument should have its solo. This must be negotiated in the performance.

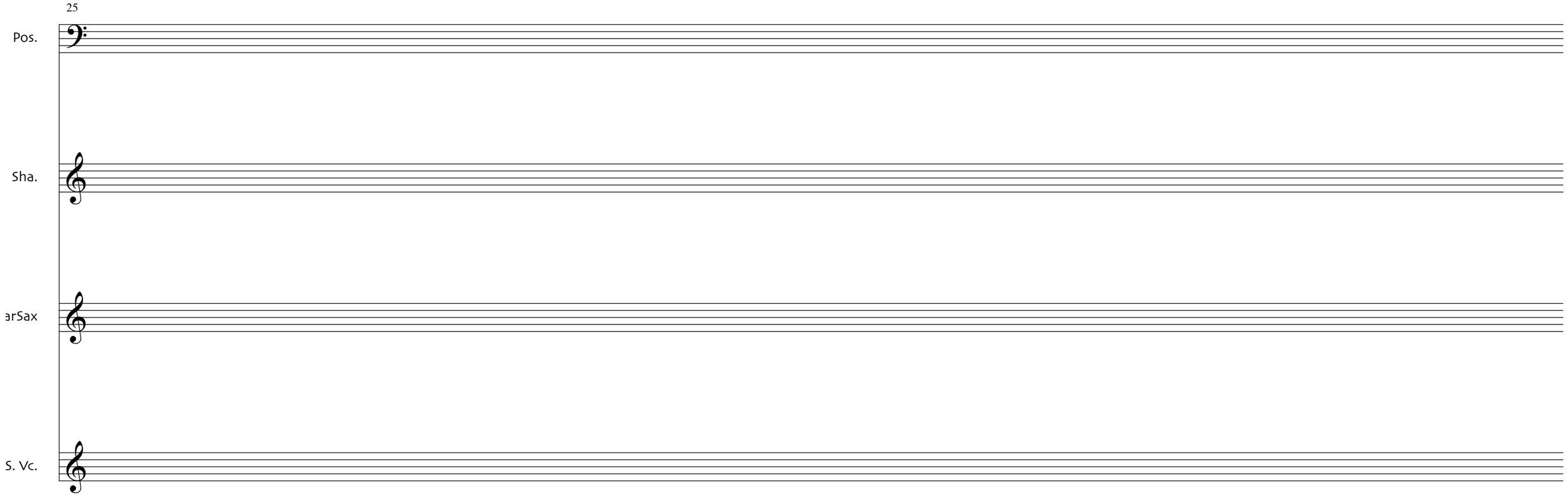
The fragments on these pages indicate a framework both for the sequence of instruments, their layering, their melodic backbone. This backbone centres around the scale of Darbari Kanada
C D Eb~F G Ab ~Bb C (The ~ indicates an obligatory glissando transition). Any other pitch should be played only very carefully.

Every Instrument has its own melodic material. The brackets above the stave divide the melos into individual elements. Each elemant can - but need not - become the nucleus of an improvisatory excursion, in which the white noteheads are the most important pitches. In such an Improv other pitches outside the scale may be fleetingly touched upon.

In any case each group of notes should be played at least once. Expressive rests are highly desirable. The tempo is free, but predominantly slow or very slow.
This does not preclude short, fast, ornamental passages - but they should again lead to the tranquil stream of the raag.

Always try to feel together - this is no music for conflict, but for listening and reacting to each other. Play with a sound that is as classically beautiful as possible.

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