

C Part

# Jhora Palok

(As heard on "Jhora Palok")

written by:  
Krosswindz

Tempo: ♩ = 112

Genre: Global Pop Fusion

## Intro

Aadd2 A/E

## A

Aadd2 A/E Aadd2 A/E Aadd2 A/E G skip on D.S. 4XS

mf

Aadd2 A/E Aadd2 A/E Aadd2 A/E G A 4XS Aadd2 A/E

mf

## B

D Bmi A F#mi 4XS Aadd2A/E

mf

D Bmi A F#mi 4XS Aadd2 A/E to D.S.

mf



Master Rhythm

# Jhora Palok

(As heard on "Jhora Palok")

written by:  
Krosswindz

Tempo: ♩ = 112  
Genre: Global Pop Fusion

## Intro

Musical notation for the Intro section. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The guitar staff starts with a chord of Aadd2 (mf) and then moves to A/E. The bass staff starts with a quarter note G and then a quarter note A. The rest of the section is marked with repeat signs (slashes with dots).

Musical notation for the first main section, labeled 'A'. It features a guitar staff, a bass staff, and a vocal line. The guitar staff has chords Aadd2 A/E, G, A, and Aadd2 A/E. The bass staff has a rhythmic pattern. The vocal line starts with a fermata and then has a melodic line. A first ending bracket is shown with the instruction 'skip on D.S.' and '4XS'. The section ends with a double bar line and repeat dots.

Musical notation for the second main section. It features a guitar staff, a bass staff, and a vocal line. The guitar staff has chords Aadd2 A/E, G, A, and Aadd2 A/E. The bass staff has a rhythmic pattern. The vocal line has a melodic line. A second ending bracket is shown with the instruction '4XS'. The section ends with a double bar line and repeat dots.

## Jhora Palok - Krosswindz - Teaching Guides

Genre: GLOBAL POP  
World Region: Asia

Style: POP FUSION  
Country: India/Bengal

**Overview:** This piece is by the Indian pop group Krosswindz. Like most music in this genre, it draws heavily on the sounds of Indian folk music and mixes the transitional with a modern groove and danceable beat. In Indian music, each melodic raga is considered to have a special significance or association with a season or time, and is thought to have the ability to affect the emotions of the audience.

**Style:** Jhora Palok is considered Global Pop/Fusion. There are heavy influences from pop music heard in the common harmonic repetition, constant drum pattern and heavy emphasis on beats 1 and 3. The melody is in common shorter phrases, and is repeated with some variation quite often. The use of ornaments and pitch stylings within the vocal performance of the melody show a clear focus on the Indian raga tradition.

**Unique Teaching Elements:** This song is particularly good to emphasize the following:

- Develop stylistic embellishment of a melody
- Introduction to Indian folk and pop music
- Adapting vocalist inflections and ornaments to instrumental playing
- Playing in Concert A – Soloing in a mixolydian mode

### **Structure:**

Some liberties were taken with the chart form compared to the recording.

Intro m 1-4 - sets up the groove

A - m 5-13 - Main melodic statements, with a slight variation at the second statement

B- m19-27 - Second melodic statement, followed by a repeat of both A and B sections

C- m 28-35 Solo section- with an option to include the B section between soloists,

followed by a return to the A section

D- m 36-47 Coda

**Melody:** Special note: The original vocal melody is hard to capture on paper and has been adapted for instrumental performance. More advanced students are encouraged to listen to and strive to emulate the original vocal nuances. "Read the ink" as a group.

The melody consists of statements of 4 measures at a time, followed by four measures of the rhythm section groove. The range is within an octave, making it accessible to students at almost every skill level. Each statement adds a slight change to the melody, which will help keep performers focused on the ability to add stylistically-appropriate embellishments.

Some interesting features of the melody are found in its focus on the Mixolydian mode (a Major scale with a flat 7th), as well as the structure outlining the chord in the A section, and hanging on the 5th of the chord in the B section. This provides a

tremendous opportunity for an introduction to the combination of harmony and melody, with an emphasis on how they are necessarily interconnected.

Playing this melody will require careful attention to the style demonstrated by the vocalist on the recording. When playing the melody, soloists need to decide how best to interpret some of the different tonal approaches and various ornaments. This piece is a great example of how to take a relatively simple concept or musical idea, and elaborate on it.

**Harmony:** For most of the song chords are very limited, focusing primarily on the A chord. The B section is more harmonically active, being focused on 4 chords. There is added harmonic interest created through the use of the 5th of the chord, a commonly emphasized interval in traditional Indian raga, in the bass line in the A and C sections. This should allow for the group to focus on the melodic and rhythmic content while exploring the modal quality of the material. Experimentation with instrument groupings will allow ensembles to achieve different textures for each section.

Special attention should be given to the chromatic lines in the Coda section as it's a bit more challenging.

### **Rhythm:**

The rhythm for this chart is fairly consistent and straightforward. As a result, this is a great choice for new rhythm section players. Repeated eighth notes in the rhythm section establish the basic pulse, and a few syncopated rhythms help to propel the groove forward. The coda has the most complex rhythms of the piece, and should be given some individual attention. Auxiliary percussion can add interest with different timbres and textures.

**Improvisation/Theory:** Listen to the vocalist for ideas regarding the style of this piece and possible motifs for solos. Although it can be difficult for some instruments to replicate some of the vocal inflections, this provides a wonderful opportunity for students to explore the ability of their instruments, and gain an improved understanding of their own capabilities. Some exploration would be beneficial and may reveal some ideas to be used in solos.

In addition to exploration with inflection, the solo section centering around the key of A can be a great opportunity for students to explore improvisation using the A mixolydian mode. Since the mode is emphasized in the main A melody, almost anything students do here will sound right, and will help shy students feel more successful. Students could take ideas from the melody to incorporate into their improvisation.