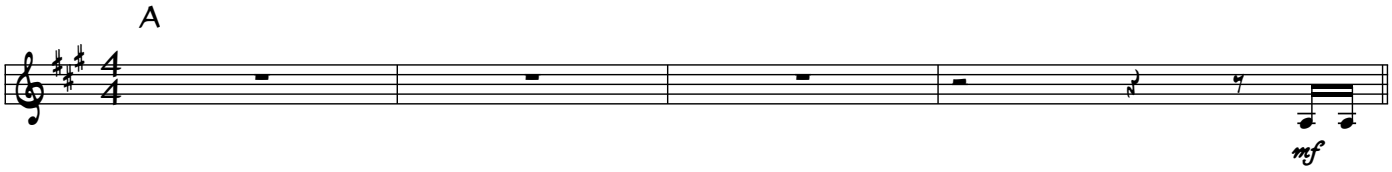
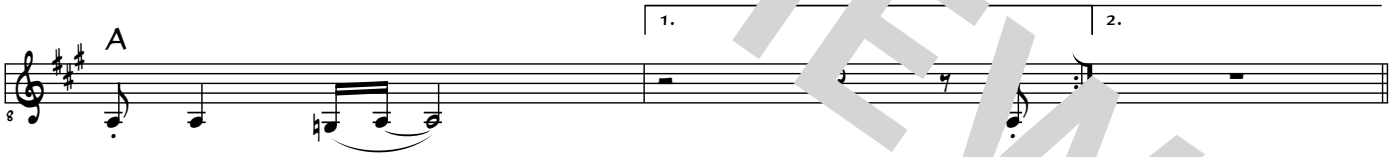
written by:
Krosswindz

Jowar

(As heard on "Jhora Palok")

Tempo: ♩=116
Genre: Quasi-Funk Groove





Take repeat on D.S.

PREVIEW

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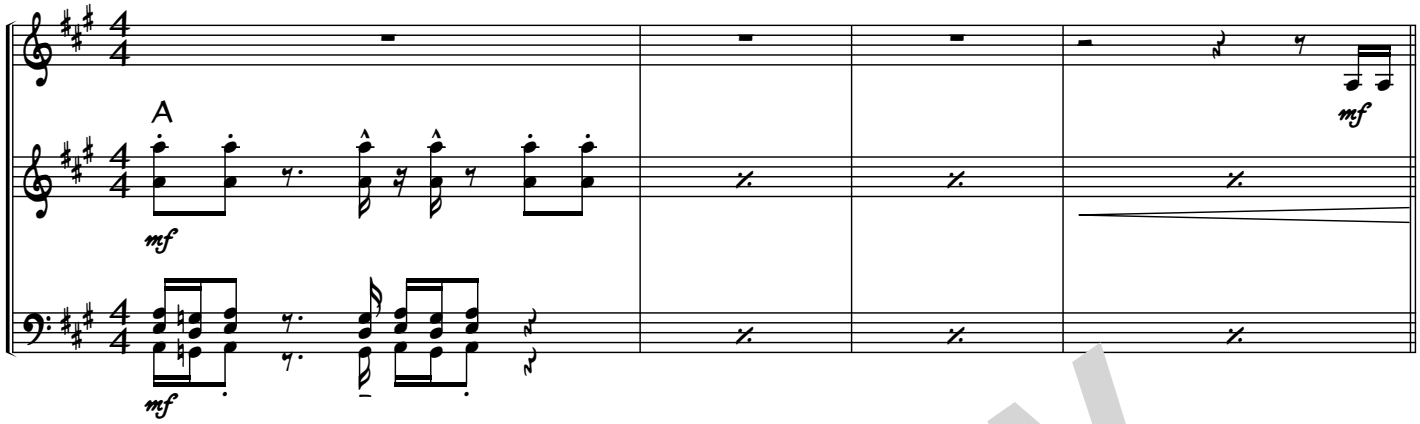

PREVIEW

Jowar - Krosswindz - Teaching Guidelines

Genre: GLOBAL POP *Style: POP FUSION*
World Region: Asia *Country: India/Bengal*

Overview: How do you define global pop? Jowar is a hard-grooving fusion of western and Indian rock that strikes at the heart of global pop fusion. Western rock rhythms and style will be familiar and accessible to all students, while a simple melody/harmony pairing with east-Indian roots will engage beginning and advanced students alike. Perfect for exploring common pop form, jam-style improvisation, and simple melodic construction, Jowar opens the doors wide for global pop.

Style: Jowar is a fusion of western popular music and Indian concepts. The rhythm section style and tune form are tied to rock and popular western musics, while the harmonic and melodic aspects draw from popular and classical genera in India. Contrast is key in this mixture of styles, with each formal section having a clearly defined harmonic, rhythmic, and melodic goal. Listen to the singer closely on the track and hear the nuance given to specific notes while others are left plain and unadorned.

Unique Teaching Elements: Unique teaching opportunities in this piece include:

- Common popular music form
- Extended improvisation using limited chords
- Thinking compositionally within each section
- Melodic construction and cohesiveness
- Improvisation in unfamiliar keys (Bb and Eb instruments)

Structure: The piece features a common popular music form made up of an introduction, verse, pre-chorus, and chorus. Each section highlights different melodic, rhythmic, and harmonic ideas, uniquely setting each apart:

Intro – measures 1-4 – Rhythm section establishes style and groove. It's key to get a solid bass groove going here, as it is one of the primary anchors for the song
A – m5-9 – "A" melodic statement, or *verse*, using long descending notes. The expected 4-bar phrase is expanded into a 5-bar phrase by adding a bar of rhythm groove before repeating the phrase again.
B – m10-17 – "B" melodic statement, or *pre-chorus*, with an ascending melody that balances a rhythm-based figure with a static end to the phrase.
C – m18-25 – "C" melodic statement, or *chorus* that uses a quick riff-like melody that centers on the 3rd of the chord.
D – m26-29 – Open solo section on 4-bar form. Last soloist cues *D.S.*
D.S. – Take all repeats on *D.S.*, with a jump to the *Coda* before the solo section.
E – Coda – Open drum solo with progressively building backgrounds on cue, ending with a long fermata
F – Alternate Ending – Can be used to supplement the fermata ending. Faint echoes to spin out the energy

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.

Each section features unique construction that is continually evolving. Notice the melody at *A* is an interpretive descent of the A dorian scale, *B* is an ascent of the same scale, and *C* explores the notes surrounding the 3rd scale degree (C#). This general melodic construction is highly idiomatic to Indian music, and common generally around the world. Have students try to identify this melodic structure and find more examples in music that they know.

Harmony: The tune features a fairly straightforward harmonic structure based around A major with short chromatic departures that create harmonic tension. The sections at *A* and *C* primarily focus on the tonicThe section at *B* features a long chromatic suspension that drops to the V (E7), setting this section apart harmonically from the surround sections (*A* and *C*) that are based on tonic. Because of the regular chromatic passing chords, students should work to highlight chord-tones and melody notes that change chromatically, as they generally offer the most interesting sounds and convey the harmony.

Rhythm: As with the melody, each section showcases a different rhythmic skillset. The rhythm section should pay extra attention to making each section stand apart from each other. The highly articulated *A* section should contrast with the very legato *B* section. Be deliberate and clear with the tied rhythms at *B*, making sure they clearly stand apart from those in *C*. The melodies in *A* and *C* emphasize the strong beats, while the melody at *B* avoids any emphasis. Emphasize that difference!

Improvisation/Theory: When soloing over highly repetitive harmonies it's important to think about developing melodic and rhythmic ideas rather than playing everything in your arsenal. Have students work on musical ideas that can be sequenced diatonically and/or chromatically, enabling the effective use of a few great ideas that create a cohesive solo from start to finish.

Just as important are prioritizing notes that convey primary harmonies, like the shift from C# (3rd of A^7) to C (the root) in bars 6-7, or the half-step move from A (3rd of Fmaj7#11) to G# (3rd of E^7) in letter *B*. Those moments clearly signal changing harmonies to the listener as well as a clear understanding of the harmony on the students part.

Notes: The concert key of A major may present a challenge to Bb and Eb instruments, putting them in B major and F# major, respectively. While these keys may be less familiar territory for younger students, it's important to avoid discussing anything related to "difficulty" when approaching these keys to avoid preloading their expectations. Focusing on playing key chord tones and learning guide-tone lines by ear can quickly build a student's confidence in a key without the fear of sharps or flats.