



CARNEGIE HALL presents
GLOBAL ENCOUNTERS
MUSIC OF INDIA

A Program of The Weill Music Institute at Carnegie Hall

TEACHER GUIDE

 The Weill Music Institute
at Carnegie Hall

CARNEGIE HALL



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Contributing Writer / Editor

Daniel Levy

Consulting Writer

Samita Sinha

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The Weill Music Institute at Carnegie Hall
881 Seventh Avenue
New York, NY 10019
212-903-9670
212-903-0925
weillmusicinstitute.org

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GUIDE TO THE TEXT FORMATTING

Throughout this curriculum, we have used different text formats to help simplify the directions for each lesson. Our hope is that this format will allow you to keep better track of your steps while you are on your feet in class teaching a lesson.

There are two main formatting types to recognize.

- 1) Any “scripted” suggestions—especially all questions—appear in “blue” with quotation marks.
- 2) Basic action headings are set in ***bold italic***. (Options are in parentheses.)

Note: For CD tracks, we list the track number first, then the title.

For example:

MEET THE ARTIST

- ***Read*** Sameer Gupta’s Meet the Artist handout (out loud).
- ***Summarize*** what the artist has said (on paper).
- “Based on what we know about Sameer, what might his music sound like?”
- ***Listen*** to CD Track 1, Sameer Gupta’s “Yaman.”
- “Now that you have heard the music, were your guesses right?”
- ***Transition:*** Sameer Gupta is an expert at working with musical freedom and structure. To get to know his work, we will need to become experts on freedom and structure.



ACTIVITY 1: FREEDOM AND STRUCTURE IN THE WORLD

AIM: How are freedom and structure a part of my life?

SUMMARY: Students explore freedom and structure in their own lives, in the world, and in music.

MATERIALS: Meet the Artist handout from Supporting Materials, Global Encounters India CD, Architectural Shelters handout, Architectural Freedoms and Structures worksheet

TIME REQUIRED: 60 minutes

NYC AND STATE STANDARDS: Blueprint: Music Literacy; NYS Social Studies: 1.2, 2.3

MEET THE ARTIST (15 minutes)

- **Read** Sameer Gupta's Meet the Artist handout (out loud).
- **Summarize** what the artist has said (on paper).
- "Based on what we know about Sameer, what might his music sound like?"
- **Listen** to CD Track 1, Sameer Gupta's "Yaman."
- "Now that you have heard the music, were your guesses right?"
- **Transition:** Sameer Gupta is an expert at working with musical freedom and structure. To get to know his work, we will need to become experts on freedom and structure.

FREEDOM AND STRUCTURE IN THE WORLD: ARCHITECTURE (15 minutes)

Begin creating a shared understanding of freedom and structure by examining those principles in architecture.

- **Read** the Architectural Shelters handout.
- **Complete** the Architectural Freedoms and Structures worksheet.
- "What are some of the architectural structures we see in each image?" (For example, the camping tent uses poles, fasteners, and fabric. The igloo uses ice blocks and has an entrance tunnel. The Golconda Fort has high walls, gates, drawbridges, and iron spikes.)
- "What benefits and freedoms do these structures provide for the people who use them?" (For example, the tent is portable and quick to construct. The igloo can be constructed in any icy place, is safe from polar bears, and is easy to warm. The Golconda Fort is defensible, safe, and extremely durable.)

FREEDOM AND STRUCTURE IN POEMS (15 minutes)

Brainstorm the structural elements and freedoms in Robert Frost's poem "Nothing Gold Can Stay."

- **Read** the poem out loud twice (have different students read it).

"Nothing Gold Can Stay" by Robert Frost

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

- Let's all read the poem together, and this time focus on the sounds of the words, and not so much their meaning.
- **Read** the poem out loud as a class.



- “What structures did the poet choose to use?” [For example, the poem consists of eight lines. The last word in each of the four couplets (or pairs of lines) rhymes. Every line (except the last) has six syllables. The middle two lines of each quatrain start with a repeated word (“her,” “so”). The poem uses alliteration (“Her hardest hue to hold,” “so dawn goes down to day”.)]
- “Out of all the possible poetic structures, why did Robert Frost choose these for this poem?”
- “Can you make any connections between the meaning of the poem and the structures the poet chose to use?”

DEFINING FREEDOM AND STRUCTURE (15 minutes)

- **Create** loose working definitions of the terms “freedom” and “structure,” using a side-by-side chart or Venn diagram.
- “What are some of the characteristics of freedom?”
- “What are some of the characteristics of structure?”
- “Is there any overlap or crossover in these two lists? How do you explain it?”

HOMEWORK

Answer two of these questions with a written paragraph.

- “Where do you have freedom in your life, and what do you do with it?”
- “When is structure satisfying, and when is it frustrating?”
- “How should people balance freedom and structure if they want to have a happy life and fulfill their potential?”



A bazaar in New Delhi



“Nothing Gold Can Stay” by Robert Frost

Nature’s first green is gold,
Her hardest hue to hold.
Her early leaf’s a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

SG2

ACTIVITY 1 HOMEWORK

Answer two of these questions with a written paragraph.

- “Where do you have freedom in your life, and what do you do with it?”

- “When is structure satisfying, and when is it frustrating?”

- “How should people balance freedom and structure if they want to have a happy life and fulfill their potential?”



ARCHITECTURAL SHELTERS HANDOUT

SG3

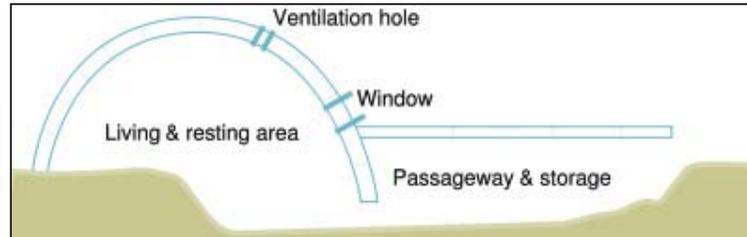
Camping Tent

Tents provide portable shelter with a simple structure made of poles (either interior or exterior), a durable fabric, and several varieties of fasteners including straps, clips, and fabric sleeves. Some tents are tall enough to stand in, while others are only tall enough for sleeping purposes. Most tents are free-standing, but must be secured in high winds.



Igloo

Igloos are shelters erected from snow blocks in regions where the temperature is extremely cold. Some igloos are built for temporary use, while others are constructed carefully as part of intricate villages. To make an igloo, snow blocks are cut from an icy bank and the remaining hole is used as the lower half of the shelter. The blocks are stacked into a dome and a short tunnel at one end serves to reduce wind and heat. Due to snow's insulating properties, igloos can be very warm.



Golconda Fort

The Golconda Fort is a large stone fort in south-central India. Its structure was built over the course of hundreds of years and includes an outer wall 10 kilometers long with 87 semi-circular towers. The fort contains cannons, gateways, and drawbridges, as well as many royal apartments, halls, temples, mosques, magazines, and stables. Its "Fateh Darwaza" (or "Victory Gate") is studded with giant iron spikes, created to prevent elephants from battering it down.



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ARCHITECTURAL FREEDOMS AND STRUCTURES WORKSHEET

ARCHITECTURE	FREEDOMS	BENEFITS ENJOYED BY INHABITANTS
CAMPING TENT		
IGLOO		
GOLCONDA FORT		

SG4



MEET THE ARTIST HANDOUT

SAMEER GUPTA

SG16



Sameer Gupta is an artist who performs improvisational styles of jazz, world, and fusion music. Since the age of 10, he has lived in Japan, New York, and the San Francisco Bay Area, and he has visited India annually. Today his skills and musicianship are appreciated globally. He has played drums at *Jazz at Lincoln Center* and the Birla Auditorium in Kolkata; in addition, he has played tabla at Asagiri Jam Japan, and presented a lecture on classical Indian music at the Berkeley College of Music in Boston. Playing a hybrid of tabla and drumset simultaneously, Sameer pushes the boundaries of possibility. He currently studies with tabla master Pandit Anindo Chatterjee in Kolkata, having spent several years under the guidance of the legendary Ustad Zakir Hussein. Sameer can be heard live and on recordings with such artists as Marc Cary, the Supplicants, Roy Hargrove, Pt. Ramesh Misra, Pt. Chitresh Das, Richard Howell, Prasant Radhkrishnan, Marcus Shelby, Parijat Desai, Stephen Kent, and Sekou Sundiata, among many others.

SAMEER GUPTA INTERVIEW: FREEDOM, STRUCTURE, AND IMPROVISATION

In my life, rhythm is necessary. Rhythm is my pulse.

All tabla players are different and have unique ways of playing their instrument, just as their ways of speaking are unique. I'm trained in a classical Indian tabla tradition, but I'm also influenced by music from other parts of the world, including African, Latin, jazz, hip-hop, dub/reggae, electronica, and avant-garde improvisational art, as well as Western classical music.

In Indian music, structure is very important. Structure is the agreed-upon system upon which we can create a piece of work that reaches up high while digging down deep, all the while remaining solid in its foundation. We have the freedom to create beauty out of our mistakes, and create something out of nothing.

For me, improvisation involves listening, being creative, and being ready for surprises. I concentrate deeply when listening. I listen to the details of where the violin and sitar are playing, and also the little spots where they are improvising. I use those unexpected details to inspire me to do unexpected things, which keeps improvisation exciting. I also try to remain calm, with regular breathing, which means I try to keep my mind in a very focused place, without jumping from one idea to the next. As a whole I try to tell a story when I improvise: I make sure I start with something interesting, develop that thing in some logical or soulful way, and, finally, come to an end only after I have reached some new and interesting place.

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ABOUT THE TRIO

SG17

When the trio plays, we're presenting a hybrid of North Indian (Hindustani) and South Indian (Carnatic) classical music. We are showing how the same *raga* tones can be used by both traditions of north and south, but result in slightly different effects.

The Carnatic-style South Indian violin is played by Arun Ramamurthy. His violin gives him the ability to slide and sustain notes for a longer period than does the sitar. The South Indian tradition also allows him to improvise up and down the scale without strict rules of melodic contours.

The Hindustani-style North Indian sitar is played by Neel Murgai. His sitar has the ability to resonate using certain strings, and use very rhythmic phrasing. His North Indian tradition allows him to improvise within specific phraseology, to play rhythmic games like trading, and to join the tabla in rhythmic play.

When we rehearse, we focus on beginnings, transitions, endings, approximate tempos, and details of arrangement. When we perform, we focus on bringing a sense of fun and spontaneity. We also focus on sculpting a complete piece from start to finish in front of the audience.

COMBINING THE NORTHERN AND SOUTHERN INDIAN TRADITIONS

North and South Indian classical music are usually considered separate because the Northern tradition uses a variety of different base-level tempos, from very slow to extremely fast throughout one piece. In addition, the percussion accompaniment will most often hold down a fixed pattern that corresponds with a new section, tempo, or composition. South Indian music stays within an established tempo throughout an entire piece, and the percussion accompaniment will use changing patterns throughout the piece while staying within the rhythmic cycle.

In addition, North Indian music has specific rules about which pitches are stronger than others, and which order you can play the pitches in, so as to effectively create the *raga* mood. South Indian music does not follow those rules, and sometimes the melodies that a South Indian improviser will play would not be considered part of the North Indian tradition. The embellishments, or ornaments, in South Indian music are played faster, while the North Indian embellishments can be delivered more slowly. The process of bending notes, called *meend*, is slightly quicker in Carnatic, while Hindustani tradition really explores the slow *meends* more frequently.

Our music shows where these two contrasting traditions are similar, by selecting *ragas* that have the same tone set, and by using rhythmic cycles and tempos that both traditions embrace. In the middle of a piece, you may hear the Carnatic violin quote a composition from the South Indian repertoire, and the sitar quote a composition from the North Indian repertoire. We also use several formal or structural musical sections that the two traditions share: *alap*, compositions that are fixed in the tala; improvisation with the tala; and *Tihais*.