



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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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 4: FREEDOM AND STRUCTURE PROJECTS

AIM: What are our ideas regarding freedom and structure in global studies, English, music, and visual arts?

SUMMARY: Students work individually, in small groups, or with the entire class to create a research project.

MATERIALS: Citi Global Encounters India CD, Project Support Materials

TIME REQUIRED: At least two class periods (possibly more depending on the depth of your class's project)

NYC AND STATE STANDARDS: Blueprint: Making Connections; NYS Social Studies: 2.3

We encourage teachers and students to create Freedom and Structure Projects using the knowledge and experience they have gained from studying Sameer Gupta and Indian classical music. Teachers will decide whether students will work on these projects individually, in small groups, or together as a class. Regardless of the size of the group(s) within the class, teachers will choose only one subject area—global studies, English, music, or visual arts, as outlined in the Project Example materials on the following pages—to be the content of their project.

Please use the Project Example materials on the following pages as a guide for your classroom work, but also feel free to let the projects take form according to your own interests and expertise.

PROJECT PARAMETERS FOR FREEDOM AND STRUCTURE PROJECTS

All projects

- can be created by individual students, small groups, or the entire class
- should include creating an artifact or documentation that can be shared both in class and at the final concert
- should involve a minimum of two class periods of work
- can involve collaboration with arts specialists in your school

Original projects or project variations created by classroom teachers

- should include some of the ideas about freedom and structure that are at the center of our guiding question (see page 4)
- should include a connection with Indian classical music or culture



Mosque arches

The materials on the following pages present some project possibilities for the following subject areas:

- global studies (pages 27–28)
- English (pages 29–32)
- music (pages 33–34)
- visual arts (pages 35–36)



PROJECT EXAMPLE: MUSIC—CREATING A RAGA

AIM: What are the freedoms and structures created within the Indian *raga* system?

SUMMARY: Music students explore the potentials of invented and traditional *ragas*.

TIME REQUIRED: 90 minutes

WHAT IS A RAGA? (20 minutes)

- Listen to CD Track 1, Sameer Gupta's "Yaman."
- "Raag Yaman uses a musical scale meant to be performed at a particular time of day, and meant to evoke a particular emotion. What time/emotion does Sameer's performance evoke for you?"
- **Students read** the support materials on *ragas*.
- **Students sing** the pitches of *raag* "Yaman."
- **Students redefine** *raga* in their own words.

CREATE A NEW RAGA (25 minutes)

Small groups create and notate a new *raga*, with D as the primary drone.

- **Decide** the time of day or season in which the *raga* may be performed.
- **Describe** the particular emotions this *raga* is meant to evoke from performers and listeners.
- **List and notate** the specific notes that can be used. (Note that the ascending and descending scales may be different.)
- **Decide** which notes are emphasized.
- **Decide** and notate any ornaments on specific notes.
- **Name** your *raga*.

HOMEWORK

- Play the new *raga* on your instrument or sing it with your voice, and experiment with improvising melodies using just those notes.

SHARING YOUR NEW RAGAS (45 minutes)

- **Play** CD Track 12, "Yaman" (Isolated Instruments): *tanpura* drone
- **Students perform** improvised melodies, using instruments or voices, playing along with CD Track 12.
- **Small groups explain** their new *raga*'s structures and intentions after each performance.
- "How did it feel to create melodies within the new *raag* structures you defined?"
- "Which student *raags* attracted your attention the most?"
- "Which student *raags* were most successful at reaching their audience?"
- "As a composer (or as a performer), would you prefer work within a *raag* structure, or a jazz structure?"



SUPPORT MATERIALS FOR MUSIC PROJECT EXAMPLE

SG14

DEFINING RAGA

A *raga* is a series of five or more musical notes in the Indian classical musical tradition upon which a melody is founded.

The Sanskrit (a language of India) dictionary defines *raga* as “the act of coloring or dyeing” and “any feeling or passion, especially love, affection, sympathy, vehement desire, interest, joy, or delight.” In music, these definitions apply to the emotions the melody invokes in performers and listeners. A *raga* consists of both required and optional rules governing the melodic movements of notes within a performance. The rules of a *raga* include:

- the list of specific notes that can be used during playing of the *raga*
- the specific ways these notes are ornamented, emphasized, or de-emphasized
- the manner in which the melodic scale ascends or descends
- the time of day or season in which the *raga* may be performed
- the particular emotions the *raga* is meant to evoke from performers and listeners

A *raga* is best experienced, rather than analyzed. Theoretically, there is no limit to the number of possible *ragas*; only a few hundred *ragas* are documented, and these are designated by specific names. Only a small percentage of the documented *ragas* are usually performed in concerts.

The melodic performer utilizes a *raga* as the foundation for improvisation. During a performance, the *raga* is first introduced with a note or group of notes, and then the improvisation progresses to a more melodically and rhythmically complex form. Many *ragas* are polished forms of a family of regional folk melodies, while others have been created through the imagination of musicians.

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DEFINING RAAG YAMAN

Raag Yaman is traditionally performed only during the early evening. It conveys a mood that is serene, calm, and peaceful and at the same time joyful and lively. In the South Indian music tradition, the counterpart of *Raag Yaman*, with the same melodic structure, is called *Raag Kalyani*.

The notes in a *Raag Yaman* roughly correspond to the following notes in the western scale, in the key of D:

Ascending

ni Re Ga Ma' Da Ni SA
C# E F# G# B C# D

Descending

SA Ni Da Pa Ma' Ga Re Sa
D C# B A G# F# E D

The website nikhiltrivedi.com was consulted in the creation of these support materials.