



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**

---



## **ACKNOWLEDGMENTS**

### **Contributing Writer / Editor**

Daniel Levy

### **Consulting Writer**

Samita Sinha

*Delivery of The Weill Music Institute's programs to national audiences is funded in part by the US Department of Education and by an endowment grant from the Citi Foundation.*

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

© 2009 The Carnegie Hall Corporation. All rights reserved.





## 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.

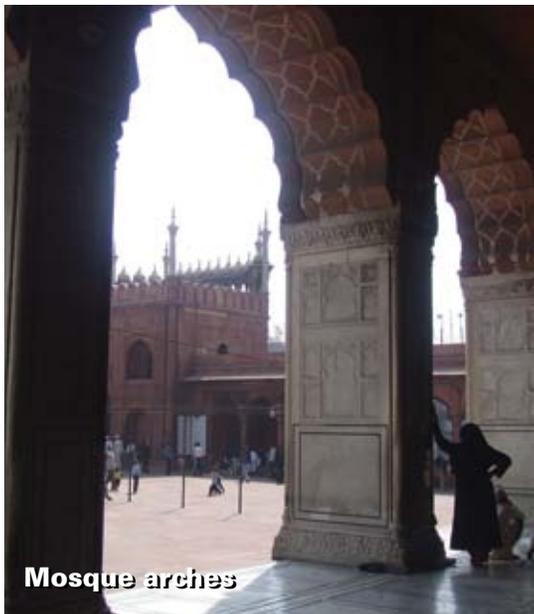
### PROJECT PARAMETERS FOR FREEDOM AND STRUCTURE PROJECTS

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: VISUAL ARTS

Note: This project can also be adapted for dance.

**AIM:** How does Vishnu's *nataraja* form ("Shiva's Dance") use structured visual metaphors to symbolically express Hindu ideas about the meaning of life?

**SUMMARY:** This lesson helps students connect the beliefs and iconography in their own lives with that of singer and Hindu practitioner Falu.

**TIME REQUIRED:** 90–130 minutes (two or three class periods)

### CREATING ORIGINAL ICONOGRAPHY (25 minutes)

- **Students argue** for or against this statement:  
We do not need symbols. They should be abolished, because we can express everything we need to using everyday language.
- **Draw** a combination of a few shapes, objects, or animals that will secretly represent one of the following:
  - your inner spirit
  - the energy of your ancestors
  - New York City
  - another option of your choice
- You do not have to share the meaning behind your symbols if you want to keep them private, but I will ask for volunteers to explain the iconography of their symbols to the class.
- **Play** CD Track 3, "Payoji Maine Nama Ratana Dhana Payo," while students work.
- **Students present** their work to the class.

### EXPLORE VISHNU'S NATARAJA FORM (15 minutes)

- **Transition:** This spring's concert at Carnegie Hall will include the Hindu devotional song we heard while you worked. The singer, Falu, is a Hindu practitioner.
- We can get a sense of Hindu beliefs by investigating the *nataraja* form. *Nataraja* is the dancing posture of the Hindu god Shiva, who performs his divine dance as a part of his activities of creation and destruction.
- **Decode** the image of Vishnu's *nataraja* form ("Dance of Shiva") on page 36, without looking at the supporting text.
- **Place your body** in the same pose as Shiva.
- "What images do you see in this symbolic sculpture?"
- "How would you interpret the meaning of this artifact?"
- **Read** the support text (page 36 of the Teacher Guide).
- **Discuss** the iconography of the image.
- "Why would seeing this image be beneficial for Hindu practitioners?"

### USING ICONOGRAPHY IN VISUAL ARTS (45–90 minutes)

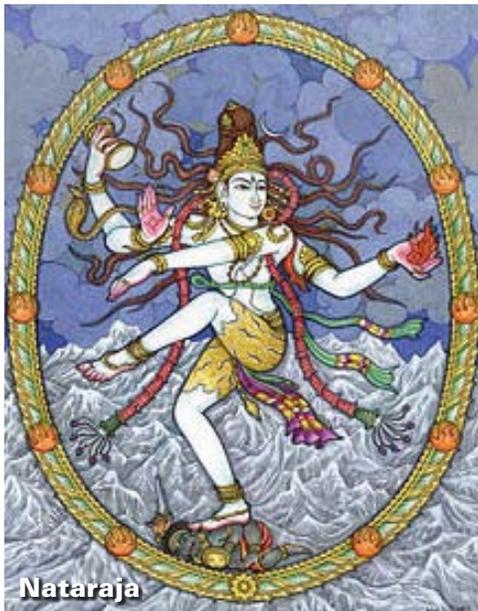
Students create a sculpture using iconography and a belief system (either an established belief system or an invented one). Encourage various types of exploration in your students' work, from a representation of intimate personal beliefs to a satirical riff on a political figure's world view.

- **Define your vision** of what is most important in this world, or invent or imagine another character or individual's vision.
- **Create a symbol** that corresponds with aspects of that vision.
- **Create a figure or being** that can embody this iconography.
- **Create a sculpture** with the intent of bringing your vision of the world to other people using the iconography you have developed.
- **Create a written guide** to your sculpture's iconography.
- **Share and discuss** your work.



## SUPPORT MATERIALS FOR VISUAL ARTS PROJECT EXAMPLE

SG15



Nataraja

### DANCE OF SHIVA

"Shiva's dance is the universe. In his hair is a skull and a new moon, death and rebirth at the same moment. In one hand he has a little drum that goes tick-tick-tick. That is the drum of time, the tick of time which shuts out the knowledge of eternity. We are enclosed in time. But in Shiva's opposite hand there is a flame which burns away the veil of time and opens our minds to eternity."  
—Joseph Campbell, *The Power of Myth* (Mystic Fire Video, 1988)

### PROPERTIES OF THE NATARAJA FORM

*Nataraja* is the dancing posture of the Hindu god Shiva, who performs his divine dance as a part of his activities of creation and destruction.

The upper-right hand holds a small drum called an *amaru*, shaped like an hourglass. The *amaru* symbolizes the sound originating creation. The upper-left hand contains *agni* ("fire"), signifying destruction. The opposing concepts in the upper hands show the juxtaposition of creation and destruction.

The second right hand shows *Abhaya mudra* ("fearlessness"), bestowing protection from both evil and ignorance to those who follow the righteousness of dharma. The second left hand points toward the raised foot, signifying salvation. The dwarf on which the god dances is the demon Apasmara, symbolizing Shiva's victory over ignorance.

Shiva performs the *tandava*, the dance in which the universe is created, maintained, and resolved. Shiva's long, matted tresses, usually piled up in a knot, loosen during the dance and crash into the heavenly bodies, knocking them off course or destroying them. The surrounding flames represent the universe. The snake swirling around Shiva's waist is *kundalini*, the divine force thought to reside within everything. The stoic face of Shiva represents his neutrality.

*Carnegie Hall has referenced Encyclopedia Britannica Online and Grove Music Online for these Project Example Support Materials.*