



CARNEGIE HALL presents

GLOBAL ENCOUNTERS

MUSIC OF INDIA

A Program of The Weill Music Institute at Carnegie Hall

TEACHER GUIDE



CARNEGIE HALL



ACKNOWLEDGMENTS

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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 2: FREEDOM AND STRUCTURE IN MUSIC

AIM: How are freedom and structure vital to the music of Sameer Gupta?

SUMMARY: Students explore freedom and structure in music through Sameer Gupta's "Yaman."

MATERIALS: Global Encounters India CD, Listening Map for Sameer Gupta's "Yaman"

TIME REQUIRED: 1 hour and 15 minutes

NYC STANDARDS: Blueprint: Music Literacy, Making Connections, Community and Cultural Resources

FREEDOM AND STRUCTURE: AN UNPREPARED LISTENING (10 minutes)

Introduce the ideas of freedom and structure in music to your classroom.

- "In music, as in poetry, architecture, or dance, anything that repeats more than once can be considered 'structural.' Repeating rhythms, melodies, bass lines, fragments, chords—all of these elements create structure. Elements that are improvised, or spontaneously created, are considered 'free.'"
- **Listen** to CD Track 1, Sameer Gupta's "Yaman."
- "Do these musicians seem more interested in freedom or structure?"
- "What specifically about the music makes you say that?"

HEARING MUSICAL STRUCTURES ON THEIR OWN (15 minutes)

- **Listen** to CD Tracks 4–7, which are structural elements excerpts from Sameer Gupta's "Yaman." (These excerpted layers are isolated so you and your students can more easily hear the structural elements.)
- "Do these elements sound new, or did you hear them before when we listened to the full version of the song?"
- "Is it clear why musicians consider these sounds structural?"
- **Transition:** Now that we have a sense of what these structures sound like on their own, let's listen for freedom and structure in the context of the full recording.

STRUCTURAL ELEMENTS EXCERPTS FOR "YAMAN"

Track 4 – tanpura at 00:00
Track 5 – violin/sitar lehra at 1:29
Track 6 – violin/sitar lehra (with counting) at 1:29
Track 7 – vocal peshkar at 1:29
Track 8 – tabla peshkar at 1:54
Track 9 – vocal peshkar at 1:29 and tabla peshkar at 1:54 (with counting)
Track 10 – tabla tekka at 2:17
Track 11 – tabla tekka (with counting) at 2:17



READING THE LISTENING MAP (20 minutes)

- **Look over** the Freedom and Structure Listening Map for Sameer Gupta's "Yaman."
- "How is the Listening Map organized?"
- **Choose** a student to watch the time readout on the CD player student and to call out the time at each sectional change indicated on the Listening Map.
- "As we listen again, allow yourself to explore the Listening Map, and see if you can hear the different layers and sections as the start time for each section is called out."
- **Listen** again to CD Track 1, Sameer Gupta's "Yaman," with section times being called out.
- "Which musical freedoms and structures were you able to hear?"
- "Was the Listening Map accurate, or would you change it in some way?"

CREATING PERSONAL NOTATIONS ON THE BLANK LISTENING MAP (30 minutes)

- **Model** how to fill in the empty sections on the Blank Listening Map for "Yaman," using CD Tracks 12–16, the Isolated Instrument Tracks. (For example, add descriptive or metaphoric words, musical notation, and representational or abstract drawings in response to each particular section of the music.)
- **Refer to** the Listening Map Notation samples on page 19 for ideas.
- **Students complete** the empty sections, working in pairs.
- **Listen** to CD Tracks 12–16, from the Isolated Instrument Tracks while students work, repeating tracks as needed.

ISOLATED INSTRUMENT TRACKS FOR "YAMAN"

Track 12 – tanpura
Track 13 – sitar
Track 14 – tabla
Track 15 – violin
Track 16 – pulse/counting track at 1:29

- **Students share** their work.
- "What did you add to the empty sections on the map?"
- "What guided your choices?"

EXTENSION

- **Students create** a listening map for "Bhimpalasi/Abheri" (Track 2 from the Global Encounters CD) and for a song of their own choosing, and then compare the two.

HOMEWORK

Now that we've listened more closely to our artist's work, answer these questions:

- "Do these musicians seem more interested in freedom or structure?"



- “What specifically about the music makes you say that?”

ACTIVITY 2 HOMEWORK

SG5

Now that we’ve listened more closely to our artist’s work, answer these questions:

“Do these musicians seem more interested in freedom or structure?”

“What specifically about the music makes you say that?”



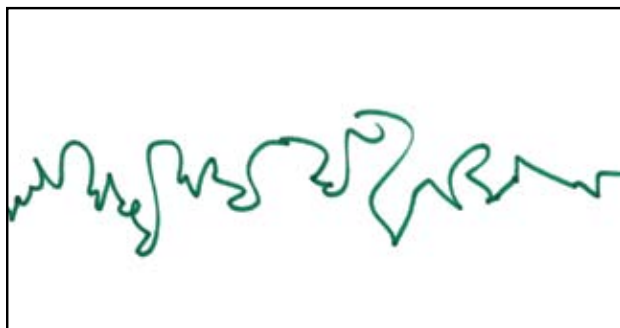


LISTENING MAP NOTATION SAMPLES

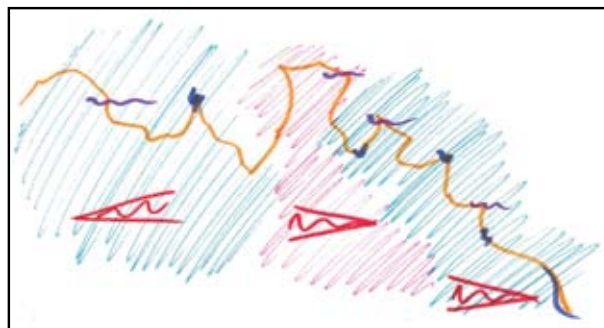
The notation samples below represent the beginning of the solo break from CD Track 21, "A Night in Tunisia" by Dizzy Gillespie, as performed by Charlie Parker on the alto sax.

SG6

GRAPHIC (analogue)



GRAPHIC (abstract)



DESCRIPTIVE (music vocabulary)

An alto sax plays 63 upper-range notes in 12 seconds, using scales, chromatics, and arpeggios that follow the chords, all in 16th-note runs at a tempo of 164 quarter notes per beat, four measures and a downbeat.

DESCRIPTIVE (everyday vocabulary)

An alto sax plays a lot of fast high notes in a short time, that flow very quickly and smoothly, all in one breath, and ends on a longer, lower note when the rest of the band comes in.

POETIC (metaphor, simile)

Like a hummingbird in a tornado.

STANDARD WESTERN MUSIC NOTATION

♩ = 164 F

Edim7 A7(b9) Eb7



IMPORTANT TERMS

SG1

teen taal: a 16-beat rhythmic phrase

For example:

Dha	Dhin	Dhin	Dha
Dha	Dhin	Dhin	Dha
Dha	Tin	Tin	Ta
Ta	Dhin	Dhin	Dha

tala: literally, “clap”; a rhythmic pattern that determines the larger rhythmic structure of a piece, similar to meter in Western music

tekka: the basic pattern that the tabla plays to mark the tala

lehra: a melodic phrase with slight variations

dayan: the right-hand and higher-sounding tabla drum

bayan: the left-hand and lower-sounding tabla drum

bol: a mnemonic syllable used to describe a sound on the tabla

raga: a series of five or more musical notes used to form a melody; usually associated with times of the day or seasons

alap: an introduction of the melody and tones of the *raga*, free of meter

sam: the beginning of the *taal*, and usually the most accented beat

meend: the gliding or bending effect between notes that is present in almost all classical *raga* instruments of north and south India

tihai: a compositional device that uses repetitions (usually three) to create a cadence at the end of a section of music; the division into three first gives a feeling of suspension, before it finally resolves on the sam following the tihai.





TABLA



History

The tabla is a pair of small, tuned drums used in the music of North India and the surrounding regions. The first variations of the two drums in the tabla were created in the mid-1700s. The tabla is one of the primary instruments used in North Indian classical music, but it is also used in various other styles of South Asian music, as well as in many popular recordings around the world.

SG21`

Materials and Techniques

The *dayan* is the right-hand and smaller drum of the tabla. This drum consists of a slightly tapered cone made of dense, heavy wood. The left-hand drum, called the *bayan*, is the larger and deeper of the two drums. It is a hemisphere, and is made from copper and other metals. The drum heads for both tabla components are made from several layers of goat skin; each of the drum heads also contains a large black dot in its center. These dots are made from metallic paste, which helps to produce clear tones when the drums are struck.

The tabla is played with bare hands, and each hand plays only one of the drums. Through a range of strokes involving specific combinations in which fingers and palms strike specific locations on the drum heads, a tabla performer creates sounds from a large vocabulary of traditional languages. Each specific sound corresponds to a spoken syllable that a young tabla player learns from his or her master.

SITAR



The sitar is large, fretted long-necked lute. It features prominently in the classical music of northern India. The word *sitar* means “three-stringed” in Urdu, the Persian court language of North India from the 13th to the 19th centuries; however, the modern sitar has five strings. The sitar has become well known in the West due to the popularity of contemporary performers such as Ravi Shankar. The sitar has been featured on numerous pop and rock recordings including those by The Beatles, the Rolling Stones, and Metallica.

Materials and Techniques

Most sitars are made from teak, which is strong enough to support modern, thick strings and higher tuning tensions. The body has two principal parts: the resonator, or shell, and the neck. There are five strings, which are attached to the head of the instrument with thick, carved pegs. The strings are made of metal: The first and fifth are always tempered steel, the second is copper or phosphor bronze, and the others are either brass or steel, depending on the tuning. In addition to the five main strings, the sitar has a dozen or so sympathetic strings that vibrate along with the main strings.

A sitar player sits on the floor, his left leg tucked flat beneath his right, the shell supported in the hollow of his left foot. He uses his left hand to press the strings against curved brass frets. The sitar is always played with a twisted-wire pick worn on the right index finger. The sitar player uses only this finger to pick the notes because the constant use of one finger mimics the legato quality of Indian vocal music.



VIOLIN

SG22






History

The violin has been one of the central instruments of Western music since its creation in the 1600s. It is the highest-pitched instrument in the string family, which also includes the viola, cello, and double bass. Since its creation, the violin has been used in orchestras as well as solo performances and smaller chamber settings. In the 1600s, it was introduced to India, where it became an important accompanying instrument for vocalists. In the 20th century, violinists in India elevated the instrument to a solo position within Indian classical music.

Materials and Techniques

The violin is made primarily of wood, and also contains four metal strings and an ebony fingerboard. Violinists bring a bow—held in the right hand—in contact with the strings on the violin to vibrate these strings; they use the left hand to press down on certain parts of these strings, thus shortening the strings, depending upon the pitch they want to play. In Indian classical music, the violin strings are tuned to make a slightly lower sound than the sounds used in Western music. This Indian tuning creates a richer sound similar to the viola. The violin's fingerboard, where the left hand presses the strings, is smooth so that Indian classical musicians can finger notes from the complex scales in Indian classical music, which often fall in between the pitches of Western scales.

FREEDOM AND STRUCTURE LISTENING MAP: Sameer Gupta’s Raag Yaman

Time	0:00–0:44	0:44–1:22	1:22–1:29	1:29–1:54	1:54–2:17	2:17–2:41	2:41–3:05	3:05–3:28	3:28–3:50
Section Overview	Sitar Alap	Violin Alap	Sitar Transition	Vocal Peshkar	Tabla Peshkar	Sitar Solo	Violin Solo	Sitar Solo	Chakradhar Tihai
Section Duration	44 seconds	38 seconds	7 seconds	25 seconds	23 seconds	24 seconds	24 seconds	23 seconds	22 seconds
Sitar <small>(with all strings tuned to Raag Yaman)</small> 	Freely strums then plucks <i>taraf</i> strings (a traditional beginning), then freely improvises in <i>Raag Yaman</i>	Structured, supporting drone on the first, fifth, and seventh scale degrees (D, A, and C#)	Improvises freely, then establishes tempo and sets up the next <i>sam</i> by starting on beat 13 of <i>teen taal</i>	Structured <i>lehra</i> (16-beat melodic phrase) in <i>Raag Yaman</i> in unison with the violin	Structured <i>lehra</i> (16-beat melodic phrase) in <i>Raag Yaman</i> in unison with the violin	Freely improvises in <i>Raag Yaman</i> ending with a <i>tihai</i> starting on beat 13, a three-note syncopation on the notes da-ni-sa	Structured, supporting drone on the first, fifth, and seventh scale degrees (D, A, and C#)	Begins by echoing the last five notes played in the violin solo, then improvises in <i>Raag Yaman</i> , using composed phrases from the <i>tihai</i> that is about to begin	Structured melody, composed by the musicians on the day of the recording, played three times; sitar plays all three iterations, ending on the <i>sam</i> (beat one) of the next <i>teen taal</i> cycle
Violin 	(Silent)	Freely improvises in <i>Raag Yaman</i> at 1:02–1:05 playing a south-Indian <i>pakad</i> , or melodic hook that defines the <i>raag</i> , from <i>Raag Kalyani</i>	(Silent)	Structured <i>lehra</i> (16-beat melodic phrase) in <i>Raag Yaman</i> in unison with the sitar	Structured <i>lehra</i> (16-beat melodic phrase) in <i>Raag Yaman</i> in unison with the sitar	Structured, low D drone (tonic)	Plays the structured composition in <i>Raag</i> with some embellishments; begins on the same pitch that the sitar ended with (sa); ends with an embellishment of the same three notes that the sitar solo ended with	Structured, low F# drone (third)	Structured melody, composed by the musicians on the day of the recording. Violin plays a lead-in during the first occurrence, and plays through the second and third occurrences in unison with the sitar, ending on the <i>sam</i> (beat one) of the next <i>teen taal</i> cycle
Voice	(Silent)	(Silent)	(Silent)	Voice speaks the <i>bol</i> syllables for a traditional fixed composition in <i>Raag Yaman</i> (the title is based on this section)	Voice begins the <i>bol</i> , then fades	(Silent)	(Silent)	(Silent)	(Silent)
Tabla 	(Silent)	(Silent)	(Silent)	Voice speaks the <i>bol</i> syllables for a traditional fixed composition in <i>Raag Yaman</i> (the title is based on this section) Drums are silent, and then play a short lead-in to the following section starting on beat 15.5 to set up the next <i>sam</i>	Voice begins the <i>bol</i> along with the drums, then fades Drums play the <i>bol</i> syllables for a traditional composition in <i>Raag Yaman</i> , with improvised embellishments	Structured <i>tekka</i> (16-beat accompaniment phrase) Joins the sitar on the third part of the <i>tihai</i>	Structured <i>tekka</i> (16-beat accompanying phrase)	Structured <i>tekka</i> (16-beat accompanying phrase) with some improvised embellishments	<i>Tekka</i> until repeat No. 3, then joins in, playing the <i>tihai</i> note for note with the sitar and the violin Ends on the <i>sam</i> (beat one) of the next <i>teen taal</i> cycle
Taal	None; no meter or steady pulse	None; no meter or steady pulse	Beats 13–16 of the <i>taal</i> are played by the sitar to end this section and set up the next <i>sam</i> ; slow tempo is established	Structured, slow <i>teen taal</i> (16-beat rhythmic phrase, one cycle)	Structured, slow <i>teen taal</i> (16-beat rhythmic phrase, one cycle)	Structured, slow <i>teen taal</i> (16-beat rhythmic phrase, one cycle)	Structured, slow <i>teen taal</i> (16-beat rhythmic phrase, one cycle)	Structured, slow <i>teen taal</i> (16-beat rhythmic phrase, one cycle)	Structured, slow <i>teen taal</i> (16-beat rhythmic phrase, one cycle), broken into three equal and identical sections; ends on the <i>sam</i> (beat one) of the next <i>teen taal</i> cycle
Tampura (drone)	Structured, steady drone on the first and fifth scale degrees (D and A), which repeats but must not affect the rise and fall of energy in the performance	Structured, steady drone on the first and fifth scale degrees (D and A)	Structured, steady drone on the first and fifth scale degrees (D and A)	Structured, steady drone on the first and fifth scale degrees (D and A)	Structured, steady drone on the first and fifth scale degrees (D and A)	Structured, steady drone on the first and fifth scale degrees (D and A)	Structured, steady drone on the first and fifth scale degrees (D and A)	Structured, steady drone on the first and fifth scale degrees (D and A)	Structured, steady drone on the first and fifth scale degrees (D and A)

FREEDOM AND STRUCTURE LISTENING MAP: Sameer Gupta's *Raag Yaman*

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Sitar <small>(with all strings tuned to <i>Raag Yaman</i>)</small>									
Violin									
Voice									
Tabla									
Taal									
Tampura <small>(drone)</small>									