

CARNEGIE HALL presents

GLOBAL ENCOUNTERS

MUSIC OF INDIA

A Program of The Weill Music Institute at Carnegie Hall

STUDENT GUIDE



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IMPORTANT TERMS

teen taal: a 16-beat rhythmic phrase

For example:

Dha	Dhin	Dhin	Dha	
Dha	Dhin	Dhin	Dha	
Dha	Dha 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.







"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.

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 s	atisfying, and when is it frustrating?"
"How should people their potential?"	balance freedom and structure if they want to have a happy life and fulfill



ARCHITECTURAL SHELTERS HANDOUT

Camping Tent

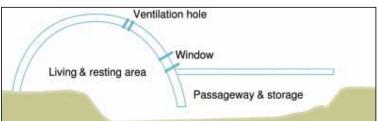
Tents provide portable shelter with a simple structure made of poles (either interior or exterior), a durable fabric, and several varieties of fasteners including straps, clips, and fabric sleeves. Some tents are tall enough to stand in, while others are only tall enough for sleeping purposes. Most tents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

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ACTIVITY 2 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?"			



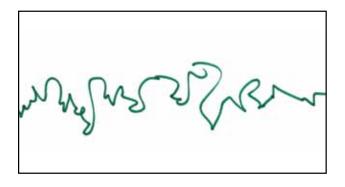




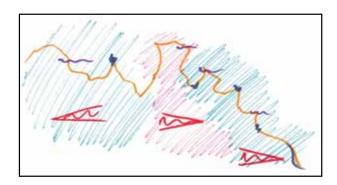
LISTENING MAP NOTATION SAMPLES

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.

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.

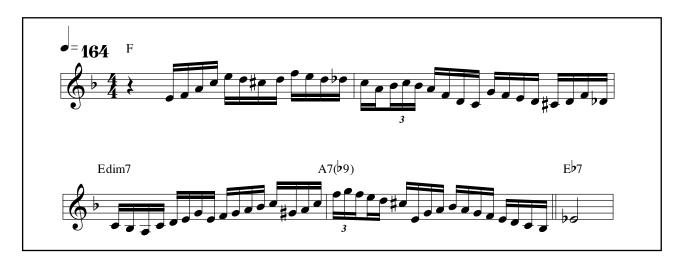
DESCRIPTIVE (everyday vocabulary)

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







YOUR LEARNING EXPERIENCE WORKSHEET

Remember a time in your life when you learned a lot and loved it—your best learning experience. Recall details of this learning experience: where and when it occurred, what other people were involved, the subject matter of what you learned, and what you actually did during the learning process. Then, answer these questions:

How old were you when you had this learning experience?
What was your relationship with the teacher(s)?
What subject were you studying? Did any other subjects unexpectedly become part of that study?
What was the structure of your learning situation? (For example: How often did you meet with your teacher? How much time did you spend in between these meeting times preparing or studying?)
What qualities or attitudes did you bring to the student-teacher relationship?
What did your teacher(s) do to shape your learning experience?
What qualities or attitudes did your teacher(s) bring to the student-teacher relationship?



PRIMARY SOURCE MATERIALS HANDOUT



SAMEER GUPTA TALKS ABOUT HIS EARLY TRAINING

During my first week of playing, four years before I met my guru, I worked with a teacher for roughly three or four hours every day. Afterward, I worked on the material he showed me for another three or four hours, with very few breaks. My arms were sore and my brain was tired by the second day. In order to develop stamina and muscle strength, I had to discipline myself to maintain good posture, proper hand technique, and relaxed muscle control.

My training also involved sitting in front of my teacher with no pen or paper, and having to immediately repeat what was recited to me. Sometimes the compositions were very long, and I was expected to memorize them on the spot, without many chances to ask my teacher to repeat anything. My guru has very little ego. He has a great attitude toward all artists, beginners and experts alike, and is able to effortlessly connect with students of all levels.

Our relationship is based on trust, honesty, and hard work. I look to his decades of experience and, consequently, his wisdom, through which he can keep me on the right track. I have the pleasure of having found a guru who is very generous and humble, which makes our relationship even more meaningful, as I admire him as a complete person.

WHAT IS A GURU?

A guru is a person who has great knowledge, wisdom, and authority in a certain area, and uses this knowledge to guide others. The word comes from the Sanskrit syllables "gu," which means "darkness," and "ru," which means "the destroyer of." The term "guru" thus refers to a person who dispels spiritual ignorance (darkness) with spiritual illumination (light). "Guru" also refers to a religious teacher or guide, and is commonly used in Hinduism, Buddhism, and Sikhism, as well as in some new religious movements. In these religions, the guru is considered a sacred conduit for wisdom and guidance; finding a true guru is often considered a prerequisite for attaining self-realization.

WHAT IS A TEACHER?

In education, a teacher is one who helps students or pupils, often in a school—but also in family, religious, or community settings. A teacher's role may vary between cultures. Many societies emphasize academic subjects, but a teacher's duties may include instruction in craftsmanship or vocational training; spirituality, civics, and community roles; and life skills. In modern schools and most contemporary societies, teaching is considered a specialized profession.







SAMEER GUPTA'S LEARNING EXPERIENCES WORKSHEET

In small groups:

- Read the Primary Source Materials handout.
- Work together and answer the questions below about Sameer Gupta's learning experiences.

How would you describe Sameer's relationship with his guru?		
What were some of the structures of Sameer's learning situation?		
What qualities or attitudes did Sameer bring to the student-teacher relationship?		
What emotions do you think Sameer felt when studying with his guru?		
What qualities or attitudes did Sameer's guru bring to the student-teacher relationship?		
How would an Indian-style guru fit into your ideal student-teacher relationship?		
What questions did you think of when you read about the traditional guru-student relationship?		





ACTIVITY 3 HOMEWORK: IMAGINING LEARNING STRUCTURES

Imagine that you have decided to learn to play a musical instrument. You need to invent a learning structure that will ultimately allow you the greatest possible freedom of expression once you reach mastery. Outline your invented structure, including

your relationship with your teacher:
your teacher's style of teaching:
your style and attitude as a student:
the time, place, and duration of contact with your teacher:
the time, place, and duration of your practicing and playing:





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SUPPORT MATERIALS FOR GLOBAL STUDIES PROJECT EXAMPLE



ABOUT THE INDIAN FLAG

India's national flag has three horizontal bands. The upper band is saffron orange, the lower band is green, and the middle band is white with a dark blue wheel, containing 24 spokes, in its center. Saffron symbolizes courage, sacrifice, and renunciation; white represents purity and truth; and green symbolizes faith and fertility. The wheel is the Ashoka Chakra, an ancient Buddhist symbol used by the Indian king Ashoka to represent a "wheel of law."



ABOUT THE DHARMA CHAKRA

Dharma is a religious term referring to "a virtuous path"; chakra is a Sanskrit word meaning "wheel" or "disc." The eight spokes of the Dharma Chakra represent the "Noble Eightfold Path of Buddhism": right view, right aspiration, right speech, right action, right livelihood, right effort, right mindfulness, and right concentration. The spokes are said to have sharp edges to cut through ignorance. Also, in Buddhist iconography, the overall shape of the Dharma Chakra is circular, representing the perfection of the dharma teaching. The hub stands for discipline, which is the essential core of meditation practice; the rim, holding the spokes, refers to mindfulness, which holds everything together.





SUPPORT MATERIALS FOR ENGLISH PROJECT EXAMPLE

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WHAT IS MYSTICISM?

Mystics believe there is a deeper, more fundamental state of existence hidden beneath the appearances of day-to-day living (this routine living may become superficial, according to mystics). For the mystic, unity is both the internal and external focus as one seeks the truth about oneself, one's relationship to others, and overall reality (both the physical and non-physical, divine world). Mystics' motivations for achieving this sort of unity varies, according to their cultures. To attain this unity, a mystic utilizes purification processes of prayer, meditation, contemplation (communion with reality), and a wide variety of other means, seeking to transcend any constraint to a direct experience of the divine.

OTHER MYSTIC TRADITIONS

China: Taoism

Christianity: Gnosticism, German mysticism

Indian Hinduism: Vedanta, the Naths, the Natha, Siddhar, Nagas

Islam: Sufism Judaism: Kabbalah

Tibetan Buddhism: Vajrayana West African Diaspora: Voodoo

MIRA'S STORY

Mirabai—also known as Mira—lived from about 1498 to 1546 CE as a poet, singer, and saint. She is one of the most remembered and quoted women in India's history. Her songs are sung throughout India to this day, and she appears as a subject in films, books, dances, plays, and paintings. Indian spiritual and political leader Mohandas Gandhi has praised Mira as exemplary of a woman's right to chose her own path, forsake a life of luxury, and find liberation in nonviolent resistance.

Mirabai belonged to the aristocracy of Rajput, one of the major Hindu groups of India. From an early age, she worshiped the image of Krishna, a Hindu deity, influenced by male relatives who were devotees of a mystical form of Hinduism called Bhakti. Devotees of the Bhakti tradition approached their god through pure love, without any restrictions of caste, color, or gender. Many Bhakti followers gave up their worldly lives and left their families to become wandering teachers or to live together in like-minded communities. They usually spread their message through deeply personal poems, in which they conversed with their chosen god. Female devotees who aspired to live the Bhakti life also had to give up their husbands and family, and live among people from a variety of castes—including those considered forbidden. In spite of what many felt were subversive acts, some who overcame obstacles to follow their spiritual quests in time were respected and even revered.

For many reasons, Mira's life resonates in the hearts of Indians today. Her words of female liberation express beauty and joy; these lyrics also speak to the poor, as she disdainfully rejected wealth. Indians consider Mira's rebellion—her choice to pave her own path outside of constricting tradition—to be a fight against injustice within family and other groups in general. While valuing women as mothers above all, Indians also revere Mira's self-expression, as a childless woman who rebelled against her husband and in-laws.





MIRA'S POEM: "Payoji Maine Nama Ratana Dhana Payo" ("Yes, I Have Found the Wealth of the Gem of Chanting the Holy Name")

- (1) payo ji, maine nama ratana dhana payo
- (2) bastu amolaka di mere satguru, krpa kari apanayo
- (3) janama janama ki punji pai, jaga men sabai khovayo
- (4) kharcai nahin koi, cora na levai, dina dina badhata savayo
- (5) sat ki nava khevatiya satguru, bhavasagara tara ayo
- (6) mira ke prabhu giridhara nagara, harakha harakha jasa gayo

TRANSLATION

- (1) I have found, yes, I have found the wealth of the gem of chanting the Holy Name.
- (2) My true spiritual master gave me a priceless thing. With his grace, I accepted it.
- (3) I found the treasure of my several births; I have lost the whole rest of the world.
- (4) No one can spend it, no one can steal it. Day by day it increases one and a quarter times.
- (5) On the boat of truth, the boatman was my true guru. I came across the ocean of existence.
- (6) The Lord of Mira Bai is the Courtly Lord Giridhara, of whom I merrily, merrily sing His glories.

Lyrics printed with the permission of Krsna Kirtana Songs (kksongs.org).

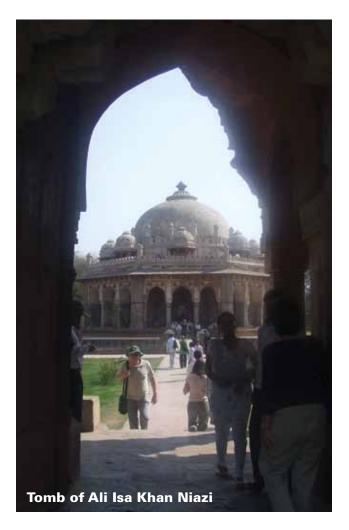
GUIDE TO HINDU DEITIES IN THE POEM.

There are many variations of practice and iconography within the Hindu faith. While each of the following three deities has a different place within these pantheons, they are significant in every sect.

Lord Giridhara: Another name for Krishna, which means the Lord who holds the mountain Govardhana, referring to a legend in which he lifted a mountain to protect the people from Indra's rage.

Krishna: A Hindu deity, usually depicted with blue skin and playing a flute. In some traditions an avatar of Vishnu, in others the Supreme Being. From the Sanskrit word meaning "black," "dark," or "dark-blue."

Vishnu: A Hindu deity, the all-pervading essence of all beings, the master of the past, present, and future. Vishnu is the creator and destroyer of all existences, one who supports, sustains, and governs the universe and originates and develops all elements within.







SUPPORT MATERIALS FOR MUSIC PROJECT EXAMPLE

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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

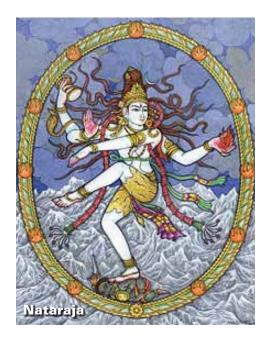
The website nikhiltrivedi.com was consulted in the creation of these support materials.



SG15



SUPPORT MATERIALS FOR VISUAL ARTS PROJECT EXAMPLE



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.





MEET THE ARTIST HANDOUT

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SAMEER GUPTA



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 Berkelee 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 and 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.







ABOUT THE TRIO

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*.





INTRODUCTION TO INDIA AND ITS MUSIC

SG18

The musical sounds of India are part of vast historical, cultural, and spiritual traditions that date back thousands of years. This introduction offers a glimpse into India's complex history.

There are four main regions of India, each with its own musical traditions. In North India, the classical musical traditions, known as Hindustani music, have origins in Sanskrit texts, and are influenced by Hindu, Muslim, and Persian cultures. The basic concepts of these classical music traditions are melody and rhythm. Sameer Gupta is part of the Hindustani musical tradition. In Northwest and West India, the predominant musical styles are bhangra music from the Punjab and Rajasthani folk music. Rajasthan, which is located south of the Punjab region, is known for its rich court heritage and its lively musician communities. West Bengal in East India is home to a community of Bengalis who were at the center of various land disputes and rebellions following the partition. The Baul communities in Bangladesh and West Bengal share a mystical folk religious music that features prominently in this region. In the four states of South India (Karnataka, Andhra Pradesh, Tamil Nadu, and Kerala) South Indian classical music is the predominant musical tradition.

Around 3,000 BCE, the civilizations of Mohenjo-daro and Harappa rose around the Indus River valley in what is now India and Pakistan. In about 1,500 BCE, Indo-Europeans (later called Aryans) from north of the Caspian Sea spread throughout the Indus Valley region and moved toward the Ganges River in the east. The Aryans used Sanskrit as the primary language, and their polytheistic beliefs (in multiple gods) were transmitted orally. Aryan religious hymns, prayers, verses, formulas, and spells were written down centuries later in four texts, called the Vedas. The mixing of Aryan and Indus Valley religions, rituals, beliefs, and ideas formed the foundation of Hinduism.

Persians, Greeks, and Aryan tribes ruled various portions of the Indus Valley from 600–300 BCE. In 563 BCE, Siddhartha Gautama was born in Nepal. The son of a king, Siddhartha saw the results of man's desires, and gave up his possessions to search for answers to life's questions. He became known as Buddha, or "the Enlightened One." In the early third century BCE (during the Mauryan Empire), the great leader Ashoka converted to Buddhism and advocated the religion throughout the area.

After the fall of the Mauryan Empire and centuries of rule by smaller kingdoms and republics, the powerful Gupta Empire emerged in 320 CE. During this period, known as the Classical or Golden Age, Hindu culture thrived, and literature, art, and architecture proliferated throughout the Indus Valley. The city of Ayodha became the capital, and aspects of modern Hinduism—such as image worship and devotional practices—became part of everyday life. The Gupta Empire was weakened from Central Asian invaders, and, in the late sixth century, independent kingdoms and states, each with its own language and culture, formed the area we now know as India. For the next 500 years, trade with Rome, China, and Arab areas spread religion and goods throughout the region.

The 10th through 15th centuries brought a growth of Islam as Turks from central Asia and other Islamic followers began to invade the area. In the early 13th century, the Sultanates of Delhi ruled in several northern dynasties, but were unsuccessful in conquering the southern areas. Two independent kingdoms in the south, one Muslim and one Hindu, were formed. The western area of Goa was conquered by the Portuguese in the early 14th century and remained in their control until 1961.



SG19



In 1525, Muslims from the northwest conquered the Indus Valley and founded the Mughal Empire. Two of the six great rulers of the Mughal Empire—Babur and his grandson Akbar the Great—showed tolerance toward Hindus and other non-Muslims. Most of the Mughal leaders were great patrons of the arts, and music became a part of court entertainment. In the late 15th century, Hindu-born Guru Nanak founded the Sikh religion. Nanak and the gurus who succeeded him lived in the Punjab in northern India, and the city of Amritsar became the center of Sikhism. Aurangzeb was the last of the great Mughal leaders, and his oppressive policies, such as a reintroduction of a tax on non-Muslims, resulted in rebellions by Hindus and Sikhs. Mughal rule lasted until 1857, when the British drove the last emperor into exile.

By 1600, the English East India Company had established commerce on the subcontinent and gradually took control as Mughal power weakened. In the mid-1700s, the British government and East India Company became more interested in land and power than trade, and gained control around an important base near Calcutta in the east. As the East India Company extended its control, British reforms drew anger from Hindus and Muslims. The Indian Mutiny of 1857 (led by native soldiers) was eventually defeated by the British, but the British attempt to bring their way of life to India was weakened and traditional practices continued. While the struggle for independence brought national unity, there were still strong regional ties to language, religion, and ethnic groups.

The Indian National Congress (INC), composed of the new professional class, was formed in 1885 and aired grievances to the British. Mahatma Gandhi became leader of the INC in 1920 and worked to encourage nationalist ideals to the Hindu masses. While Gandhi looked to bridge the gap between Muslims and Hindus, Muhammad Ali Jinnah of the All-Muslim League moved to partition India. In 1947, India gained independence and partition, with Jawaharlal Nehru, president of the Congress party, as prime minister. Muslims received the countries of West and East Pakistan, on opposite sides of the country. In 1948, Gandhi was assassinated by Hindu extremists who opposed his political and religious beliefs.

After independence, India was organized into 30 states, largely reflecting ethnic divisions. These states were reorganized often between the 1950s and the 1980s, and complex conflicts arose in different regions. Conflicts between Sikhs and Hindus reached a height in 1984 when the Indian army invaded the Golden Temple of Amritsar, which had been occupied by Sikh militants. The temple was destroyed, and 1,000 people died. In the 1990s, a dispute over the Babri Masjid Mosque in Ayodha, built by the Mughal emperor Babur and the sacred birthplace of the Hindu god Ram, resulted in the destruction of the mosque and violence throughout the country. The territory between India and Pakistan in the Kashmir region in the north continues to be disputed today.

India's diverse cultural history is reflected in musical practices throughout the country. The sounds of Sikh devotional songs in the northwestern state of Punjab, billboards advertising the latest Hindi films, and brass bands at weddings and celebrations are just some of the traditions that are a part of everyday life. India is the largest of the eight South Asian countries and has three main physical areas: the Himalayan mountains in the north, the central plains around the Ganges River, and the southern peninsula of plains, plateaus, valleys, and mountains. Each of these topographical areas is home to many regions, states, cultures, and ethnicities.

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SG20



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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.

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.



