



CARNEGIE HALL presents

GLOBAL ENCOUNTERS

MUSIC OF INDIA

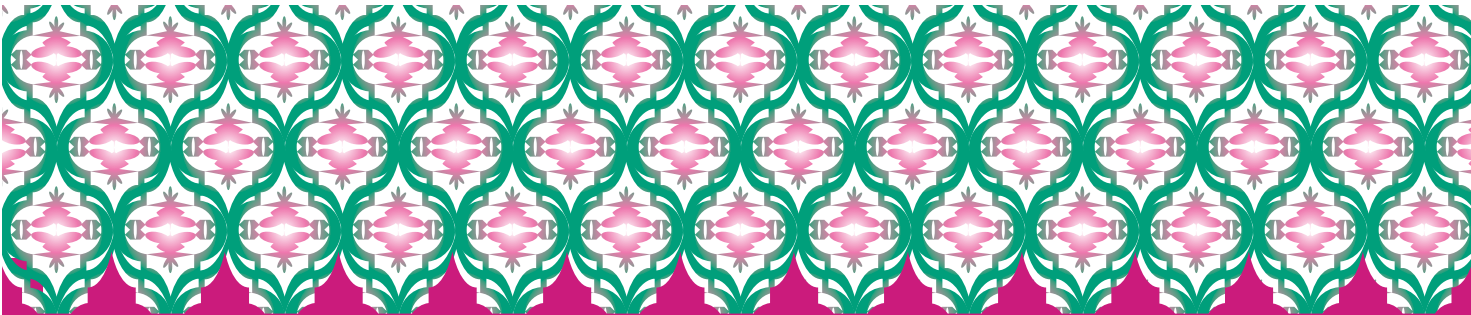
A Program of The Weill Music Institute at Carnegie Hall

TEACHER GUIDE

 The Weill Music Institute
at Carnegie Hall

CARNEGIE HALL





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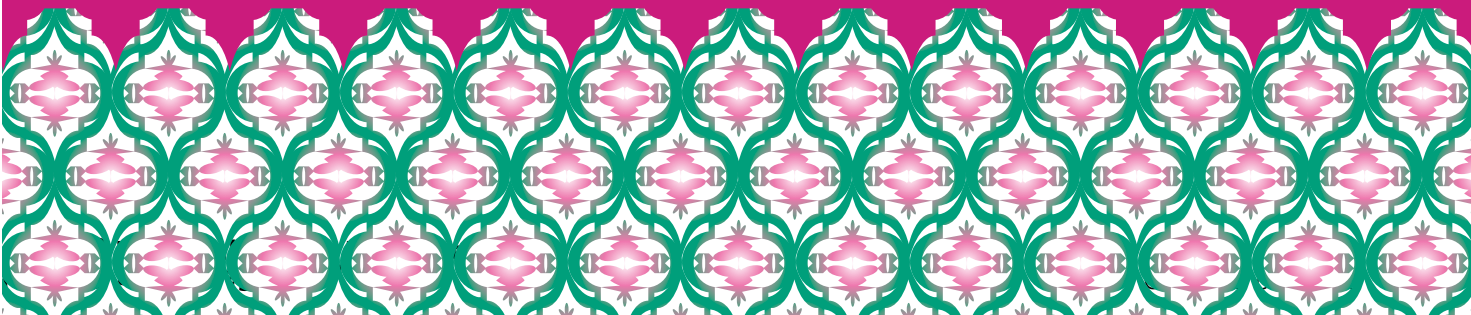
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THE BIG QUESTION

Welcome to Carnegie Hall's 2009–2010 Global Encounters curriculum, *Music of India*. We are very excited that you and your students are joining us as we explore Indian classical music with our featured artist, Indian tabla performer Sameer Gupta.

Our curriculum this year is built around a single guiding question:

What is the relationship between freedom and structure in the music of Sameer Gupta and in my own life?

We will return to this question throughout this year's activities, during your Indian performance artists' classroom visits, and also at the final concert. As you and your students explore this question in your classroom, please keep in mind these overarching goals:

- to engage students in active musical exploration of global cultures, history, and musical practices
- to inspire students to reflect on their own cultures and look for ways to connect to new and different musical traditions
- to provide an opportunity for students to explore their potential as participants in a global musical tradition that is not their own

We are inspired by the possibilities that the 2009–2010 Global Encounters program presents for everyone involved, and look forward to working with you and your students.



Sameer Gupta



PROGRAM TIMELINE

We hope that you will use this timeline as a calendar for your school year planning. The timeline provides a framework for activities to be completed before the final concert. For your convenience, we have included the dates for the selected activities and final concert.

DATE	ACTIVITY
Tuesday, October 6, 2009 or Saturday, October 10, 2009	PROFESSIONAL DEVELOPMENT Program overview, meet some of the final concert artists
	ACTIVITY 1: FREEDOM AND STRUCTURE IN THE WORLD
	ACTIVITY 2: FREEDOM AND STRUCTURE IN MUSIC
	OPTIONAL TEACHING ARTIST VISIT 1A
	ACTIVITY 3: FREEDOM AND STRUCTURE IN TEACHING AND LEARNING
	PERFORMANCE ARTIST VISIT Indian musicians visit your classrooms to perform and talk about their craft.
	ACTIVITY 4: FREEDOM AND STRUCTURE PROJECTS
	OPTIONAL TEACHING ARTIST VISITS 2A–3A
	OPTIONAL TEACHING ARTIST VISITS 1B–3B
Wednesday, December 9, 2009	The final concert at Zankel Hall features Sameer Gupta, Neel Murgai, and Arun Ramamurthy. At this concert, students are invited to participate in the following ways: <ul style="list-style-type: none">• sharing their impressions on the place of freedom and structure in Sameer Gupta's music (from Activities 1 and 2)• sharing their imagined learning structures (from Activity 3)• sharing their Global Encounters projects (Activity 4)
Thursday, December 17, 2009	PROFESSIONAL DEVELOPMENT Reflection



GUIDE TO GLOBAL ENCOUNTERS INDIA CD

TRACK LISTING

MUSIC OF SAMEER GUPTA

- 1. "Yaman"
- 2. "Bhimpalasi/Abheri"

ENGLISH PROJECT SUPPORT TRACKS

- 3. "Payoji Maine Nama Ratana Dhana Payo"

STRUCTURAL ELEMENTS EXCERPTS FOR "YAMAN" LISTENING MAP

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

ISOLATED INSTRUMENT TRACKS FOR "YAMAN" LISTENING MAP

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

FOUR ACCOMPANIMENTS

- 17. "Yaman" accompaniment
- 18. "Bhimpalasi/Abheri" accompaniment
- 19. teen taal accompaniment
- 20. electronic drums accompaniment

LISTENING MAP NOTATION SAMPLES TRACK

- 21. "A Night in Tunisia" solo break by Charlie Parker



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.





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.



LISTENING TO MUSIC IN YOUR CLASSROOM

You do not have to be a music expert to lead a musical discussion! Here are some suggestions for talking about music in your classroom and tips for conducting your own active listening—and your students’, too.

For your own preparation, listen to the Global Encounters India CD. Listen actively by posing the questions below to yourself before you listen to each track, and keep these questions in mind while you listen. Use this same method of active listening in your classroom. Rather than acting as a music expert, you can engage your students’ listening skills and help them build their observations and opinions over time.

Because most of us are passive (rather than active) music listeners, we do not generally listen to music as closely as the activities in this program ask us to listen. Students may resist this active listening, but will overcome this resistance as they discover the pleasure and benefits of listening to music in this deeper way.

OPEN QUESTIONS

Ask yourself, and then students:

- “What do you notice in this music?”
- “What stands out to you as you listen to this music?”
- “What happens first?”
- “What happens after that?”
- “What qualities do we notice in this music?” (For example: fast or slow, light or dark, thick or thin, smooth or bumpy, plain or fancy.)
- “What sounds are creating those qualities?”
- “What kinds of instruments might be making those sounds?”
- “Does this remind you of any music you know? Why?”
- “Can you make any connections between this music and any other music we have listened to?”
- “What questions do you have about this music?”
- “What do you imagine the creators of this music were trying to communicate to you?”
- “What would you change in this music to make it more effective?” (For example: instruments, melody, speed, intensity, or lyrics.)

LISTENING

Try these techniques for engaging students in active listening:

- Play only a short (10–20 seconds) section two or three times before asking any questions about it; repeat these mini-excerpts to refocus a question or to verify what students say they hear.
- Model your own observations, self-questioning, and thinking out loud for students. Students will listen more energetically if you are a co-learner instead of an expert.
- Encourage students to both identify specific sounds in the music and support their observations with concrete examples. Many students will want to say things like, “It makes me think of ...” or, “It reminds me of ...” These statements may establish a personal connection to the music, but will not help them notice much about the music itself. Follow up those kinds of observations with questions like, “What is it in the music that makes you say that?” Replay the track if students want to point out a specific sound in the music.
- When talking about qualities in the music (for example, fast or slow, light or dark, thick or thin, smooth or bumpy, plain or fancy), ask students to rate any quality they notice on a scale of 1 to 10 (1 being a quality of low value to the music overall, and 10 being a quality of high value).
- Praise active listening. People are often afraid of “getting it wrong” when talking about music. However, active listening urges students to pay closer, more sustained attention to music. By pointing out to students when they are actively listening, you will encourage them to actively listen more often, and worry less about being experts.
- If specific musical terms come up in a discussion, ask speakers to rephrase their comments using more common terms. If you or one of your students becomes the music expert of the group, it may be hard to engage the class in discussion.

LESSON AND ACTIVITY PLANS

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?”



“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

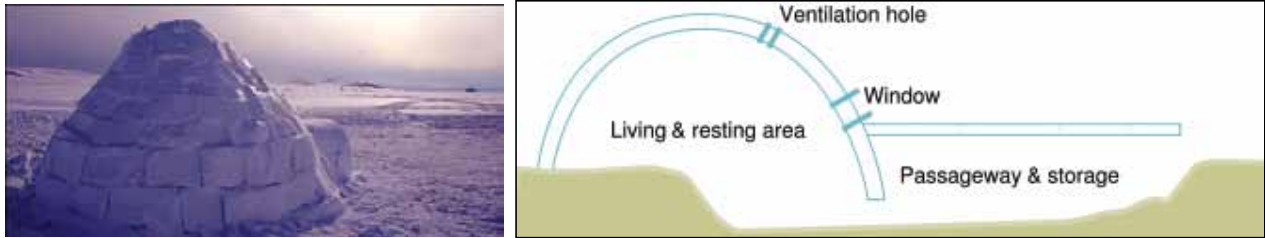
Camping Tent

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

SG4

ARCHITECTURE	FREEDOMS	BENEFITS ENJOYED BY INHABITANTS
CAMPING TENT		
IGLOO		
GOLCONDA FORT		

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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?”

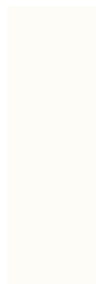
ACTIVITY 2 HOMEWORK

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?”

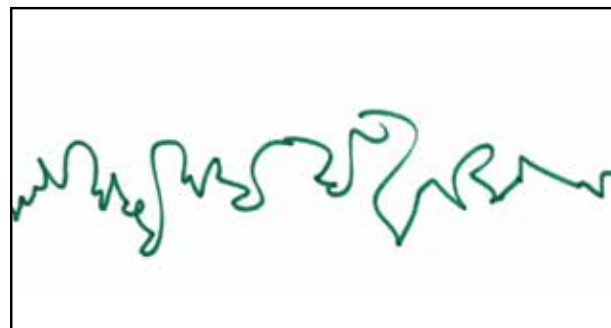


LISTENING MAP NOTATION SAMPLES

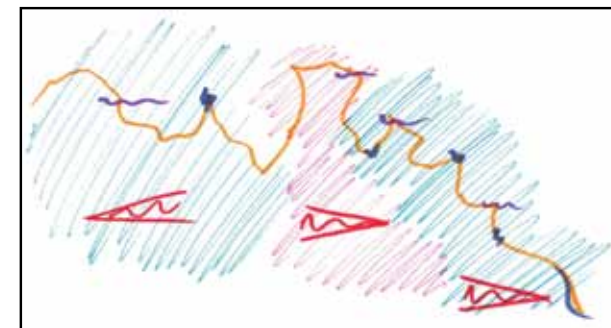
The notation samples below represent the beginning of the solo break from CD Track 21, “A Night in Tunisia” by Dizzy Gillespie, as performed by Charlie Parker on the alto sax.

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



ACTIVITY 3: FREEDOM AND STRUCTURE IN TEACHING AND LEARNING

AIM: What role did freedom and structure play in Sameer Gupta’s musical education?
SUMMARY: Students explore the relationships between teachers and students.
MATERIALS: Your Learning Experience worksheet, Primary Source Materials handout, Sameer Gupta’s Learning Experiences worksheet
TIME REQUIRED: 40 minutes
NYC AND STATE STANDARDS: Blueprint: Making Connections; NYS Social Studies: 2.1

REMEMBERING AN IMPORTANT LEARNING EXPERIENCE (15 minutes)

- Write on the board: 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 the questions on the Your Learning Experience worksheet.
- Students individually complete the Your Learning Experience worksheet.

LOOKING AT SAMIR GUPTA’S LEARNING EXPERIENCE (15 minutes)

- Students locate the Primary Source Materials handout, and Sameer Gupta’s Learning Experiences worksheet in their Student Guides (pages 22 and 23 in the Teacher Guide), and divide into small groups.
- Small groups read through the Primary Source Materials handout.
- Small groups complete the Sameer Gupta’s Learning Experiences worksheet.

DISCUSS THE LEARNING EXPERIENCE WORKSHEET (10 minutes)

- Discuss students’ responses to the Learning Experiences worksheet.
- “Who can describe the best learning situation and ideal student-teacher relationship for themselves, personally?”
- “Who has a contrasting learning situation that they prefer?”
- “Do you think your best learning situation and ideal student-teacher relationship would apply to learning to play a musical instrument?”

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



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?

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PRIMARY SOURCE MATERIALS HANDOUT

SG8



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.

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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.

SG9

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?

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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:



PERFORMANCE ARTIST VISIT: FREEDOM AND STRUCTURE IN TRADITIONAL INDIAN MUSIC

AIM: What are the traditional Indian classical music structures for rhythm, melody, and improvisation?

SUMMARY: Students perform and manipulate the building blocks of Indian classical music.

TIME REQUIRED: 45 minutes

After completing the first three classroom activities, arrange for Sameer Gupta to visit your classroom for an intimate concert and workshop. During this in-class event, Sameer will lead a workshop in which your students will

- speak, wave (the Indian version of conducting or toe-tapping), graphically notate, and perform *teen-taal* and other Indian classical rhythmic structures
- sing and graphically notate *ragas*, *lehra*, ornaments, and other classical melodic structures
- actively shape improvisations performed by the visiting artists as a way of exploring freedom within Indian classical rhythmic and melodic structures (for example, students will combine elements from their own musical culture with Indian classical music structures).
- verbally respond to a live performance by the visiting artists, including noticing their creative personal use of 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



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: GLOBAL STUDIES

AIM: How might India’s social structure affect the freedoms of the Indian people?
SUMMARY: Students study the iconography of the Indian flag and make personal connections with the social freedoms and structures the flag represents.
TIME REQUIRED: 135 minutes (3 class periods total)

PART 1: A NEW AMERICAN FLAG (45 minutes)

- The new President and Congress of the United States have agreed that the United States needs a new flag. You have been commissioned to create it. Draw a combination of shapes, colors, objects, and animals that will represent the United States. Remember to honor all cultures and religions of the United States in your drawing, and be sensitive that you do not offend any of these cultures or religions.
- **Students compare** their flags.
- “What are the meanings behind the colors and symbols on your flag?”
- Argue for or against this statement: The United States is too culturally complex to design a flag that will honor all of its cultures and religions, and will not offend anyone.

PART 2: EXPLORING THE INDIAN NATIONAL FLAG (45 minutes)

- **Students decode** the Indian flag using the Support Materials.
- **Students research** and explore Indian culture and social structures, with the intent of making a connection between the flag’s symbolism and the freedoms and structures they discover.
- **Students connect** their own lives with what they have learned about social freedoms and structures in Indian culture.

PART 3: DOCUMENTATION (45 minutes)

- **Students document**, edit, and share their work.



SUPPORT MATERIALS FOR GLOBAL STUDIES PROJECT EXAMPLE

SG11



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.



PROJECT EXAMPLE: ENGLISH

AIM: How are traditional Indian spiritual beliefs expressed within musical structures?

SUMMARY: Students create a mystical persona and life structure modeled after the life of the Indian mystical poet Mira.

TIME REQUIRED: 90 minutes, two or three class periods

PART 1: THE MYSTICAL POETRY OF MIRA (25 minutes)

- **Students define** mysticism in their own words.
- **Students read** "What Is Mysticism" and "Other Mystic Traditions" (page 31 of the Teacher Guide).
- "Suppose someone entered class and announced he or she was a mystic. How do you think a mystic practices belief in God?"
- **Transition:** The Hindu, Muslim, and Sufi religious traditions are all active in India today, and each is connected with a mystical tradition with poems and songs of devotion.
- **Students read** "Mira's Story" (page 31 of the Teacher Guide) and "Mira's Poem" (page 32 of the Teacher Guide).
- "Do you know of any mystics in your religious tradition?"
- "What is Mira telling us through her poetry?"
- "What are the poetic structures she uses to deliver this message?"

PART 2: THE MYSTIC IS YOU (45 minutes)

Lead students through the following activities, in which they reinvent themselves as mystics and outline structures and strategies for delivering their message to the world.

- Define your vision of what is ultimately most important in this world.
- Imagine yourself as a mystic like Mira. You must forsake your family and vocation so that you can dedicate all of your time and energy to delivering your message.
- Give yourself a new name with a secret meaning. Create a detailed outline of how you will structure your mystical activities with the serious intent of bringing your vision of the world to other people, and what freedoms will result from people embracing your point of view.
- **Encourage** different types of exploration. Some students may want to approach the idea broadly, using a larger structural framework to convey a mystical message (for example, a certain art form, such as poetry, music, or visual art, or social and political structures). Other students may want to focus on smaller structures (for example, inventing a new poetic form that mirrors something about a belief system).
- **Students share** their mystic profiles.



PART 3: CONNECTING TO THE MUSIC (20 minutes)

- Listen to CD Track 3, Mira’s “Payoji Maine Nama Ratana Dhana Payo.”
- Refer to Mira’s lyrics while you listen (page 32 of the Teacher Guide).
- “What words would you use to describe the energy of this music?”
- “How does this energy relate to your understanding of Mira’s vision?”
- Students document their mystic profiles and responses to the song in a final, presentable form.



Portrait of Mira © Photo courtesy of exoticindia.com.



SUPPORT MATERIALS FOR ENGLISH PROJECT EXAMPLE

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.

SG12



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

SG13

- (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.



Tomb of Ali Isa Khan Niazi



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.



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)

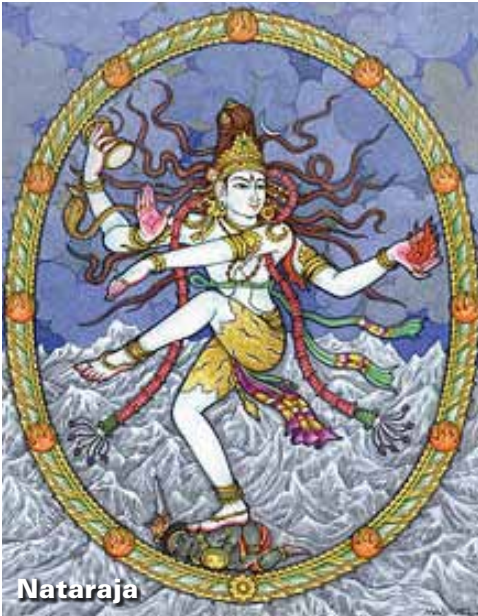
Students create a sculpture using iconography and a belief system (either an established belief system or an invented one). Encourage various types of exploration in your students’ work, from a representation of intimate personal beliefs to a satirical riff on a political figure’s world view.

- **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



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)

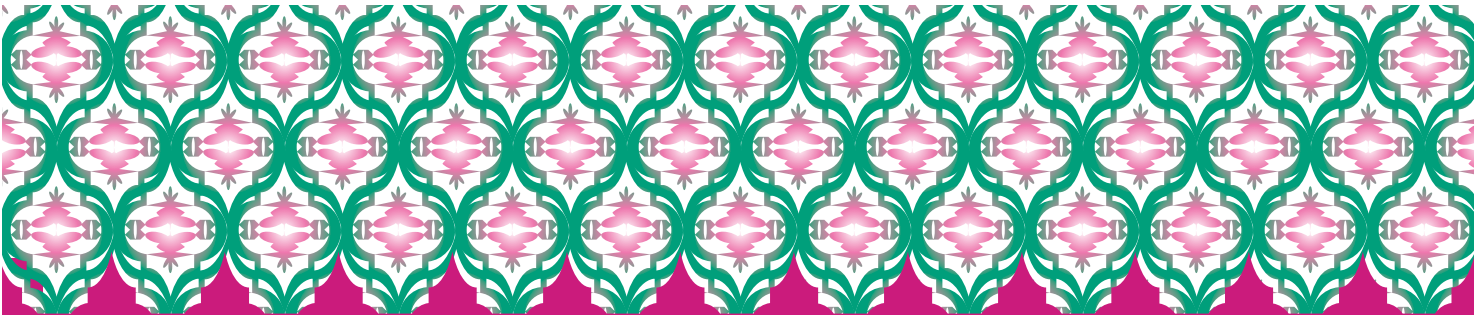
PROPERTIES OF THE NATARAJA FORM
Nataraja is the dancing posture of the Hindu god Shiva, who performs his divine dance as a part of his activities of creation and destruction.

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.

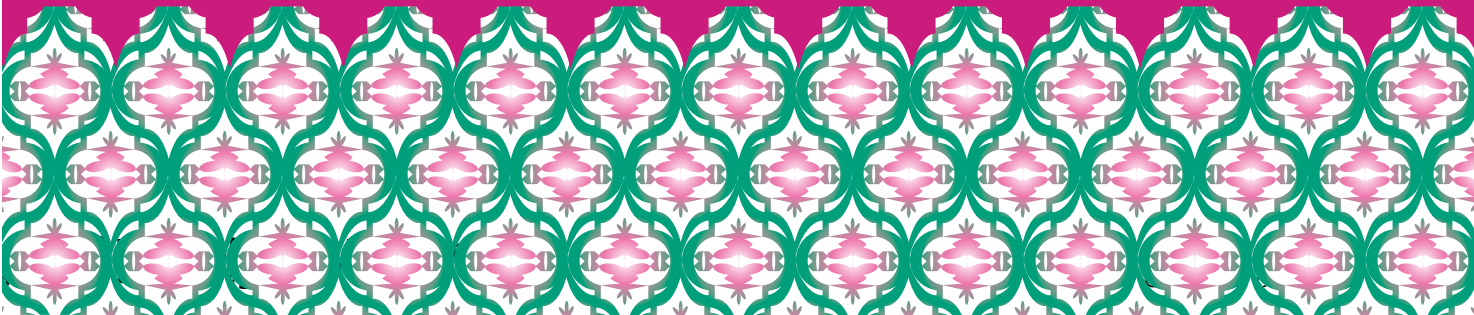


OPTIONAL
TEACHING ARTIST
VISITS

For schools receiving Teaching Artist visits, please choose one of these two sequences of two lessons:

Sequence A:
VISIT 1: Freedom and Structure in Improvisation
VISITS 2 and 3: Teaching Artist Supports Student Projects

Sequence B:
VISITS 1–3: Creating a *Raga*





TEACHING ARTIST VISIT 1A: Freedom and Structure in Improvisation

AIM: How do our artists make the most of freedom and structure in their musical improvisations?

SUMMARY: Students connect their own lives with the practice of musical improvisation.

MATERIALS: Global Encounters India CD, box, strips of paper

TIME REQUIRED: 45–60 minutes

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

BEFORE THE CLASS MEETS: STUDENTS CREATE A MAXIM

The classroom teacher should guide and complete this activity before the Teaching Artist arrives.

- **Students generate** short phrases, observations, or maxims comprising three to 10 words. (For example, “Don’t cry over spilt milk.” “Ain’t no stoppin’ us now.” “How do you get to Carnegie Hall? Practice, practice, practice.” “If you are noble, the world is noble.” “The drum sounds better from a distance.”)
- **Write your maxim** on a strip of paper, fold it, and place it in a box.

TEACHING ARTIST MODELS MUSICAL IMPROVISATION (5 minutes)

- **Teaching Artist plays** a tune on his or her instrument, then improvises variations of the tune in a manner that allows students to easily hear the connections between the two.
- “What have I been doing?”
- “What was written before I started playing, and what did I create on the spot? How could you tell the difference?”
- **Teaching Artist re-demonstrates** to support or illustrate any observations that students make.
- **Transition:** Whenever musicians create music spontaneously, from their imaginations, its called improvisation. Not all of us can improvise on an instrument, but we can all improvise using text.

TEACHING ARTIST MODELS IMPROVISING ON A TEXT (5 minutes)

The Teaching Artist demonstrates in a manner that allows students to easily hear the techniques being used; text and accompaniment can be chosen and rehearsed before the lesson.

- **Choose** a text from the box.
- **Play** one of the four accompaniment tracks from the Global Encounters India CD, Tracks 17–20.
- **Repeat** the text three times rhythmically along with the accompaniment.
- **Improvise** using the text, clearly demonstrating repeating, fragmenting, and extending.
- **Repeat** the original phrase three times to end.

PHRASE:

You get what you get, and you don’t get upset

You get what you get, and you don’t get upset

You get what you get, and you don’t get upset

IMPROVISATION A (repeating):

You get, you get, you get get get

You don’t, you don’t, and you don’t don’t get

What what what you don’t get, you don’t get—a what what



IMPROVISATION B (fragmenting):

Ya-g-g-g set, ya-g-g-g set, Et et set set whatcha up set up

Get, g-get, g-g-g-g-g-g-g-g-get-et whatcha get-et

Whatcha ge, wha-wha-whatcha et, d-d-d-d et et

IMPROVISATION C (extending):

What you get is what you get is what you want is what you need

You need what you want, so you feed the need

Do you get it? Do you got it? If you get it, will you want it?

Who’s the giver? Who’s the getter? Who’s got what, and which is better?

- “What did we just do?” (repeated, fragmented, extended)
- “What was the relationship between the music and the text?”
- “Was that a good or not-so-good musical choice to accompany that text? Why?”

STUDENTS PREPARE TO IMPROVISE (10 minutes)

- **Students gather** in pairs or small groups.
- **Each student chooses** one text from the box.
- **Each group chooses** a single text to work with.
- **All listen** to the four accompaniment samples (CD Tracks 17–20) twice.
- **Groups discuss and decide** which of the tracks will work best with their chosen text.
- **Groups discuss and decide** which students in the group will perform each section of the improvisation (repeat, fragment, extend) and will practice while the CD plays.

STUDENTS IMPROVISE WITH A MUSICAL ACCOMPANIMENT (15 minutes)

- **Student volunteers perform** their texts along with their chosen accompaniment tracks, following the same model as the Teaching Artist.
- **Teaching Artist focuses work** by praising creativity and accomplishment, and by actively redirecting groups who aren’t really using the techniques (repeat, fragment, extend). Re-demonstrate and clarify the goal of the exercise as needed.

SUMMARY AND REFLECTION (10 minutes)

- “How does it feel to improvise?”
- “What do you think about when you improvise?”
- “Where was the structure, and where was the freedom, in the improvisations you just created?”
- “Based on what you experienced, what are the most important musical structures that make a musician’s free improvisation possible?”



TEACHING ARTIST VISITS 2A–3A

AIM: How can our Teaching Artist support our Freedom and Structure Projects?

SUMMARY: Students make use of the Teaching Artist’s musical skills and insights to shape and enhance their work.

MATERIALS: See the materials provided for each Project Example in Activity 4.

TIME REQUIRED: 45 minutes

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

CREATING THIS WORKSHOP

For this visit, the Teaching Artist and classroom teacher create a workshop that will support students’ ongoing projects. The workshop might focus on serving individual needs of each classroom (with the Teaching Artist performing, coaching, and documenting); otherwise, it might be a fresh take on musical structure and freedom according to the skill and creativity of the Teaching Artist.

TEACHING ARTIST VISITS 1B–3B: Creating a *Raga*

See Project Example: Music—Creating a *Raga* on page 33.



Neel Murgai



Arun Ramamurthy



FINAL CONCERT: WHAT TO EXPECT

On December 9, 2009, you and your students will attend the final concert of the Global Encounters India program in Zankel Hall at Carnegie Hall. A host will welcome you to the event and guide you through the entire concert.

Sameer Gupta and his ensemble will perform several pieces, some of which you will be familiar with from these curriculum materials. During the concert, students from your class and other classes involved in the Global Encounters India program will have opportunities to share some of their work from this year’s program.

Students will be invited to participate by

- sharing their impressions on the place of freedom and structure in Sameer Gupta’s music (Activities 1 and 2)
- sharing their imagined “learning structures” (Activity 3)
- sharing their Freedom and Structures Projects (Activity 4)



Student participating in a school concert at Carnegie Hall

SUPPORTING MATERIALS

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 Suppliants, 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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MORE



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*.



INTRODUCTION TO INDIA AND ITS MUSIC

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.

SG18

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.



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 Ayodhya, 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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INSTRUMENT GUIDE

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.

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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.



GUIDE TO GLOBAL ENCOUNTERS INDIA CD

TRACK LISTING

MUSIC OF SAMEER GUPTA

1. “Yaman”
2. “Bhimpalasi/Abheri”

ENGLISH PROJECT SUPPORT TRACKS

3. “Payoji Maine Nama Ratana Dhana Payo”

STRUCTURAL ELEMENTS EXCERPTS FOR “YAMAN” LISTENING MAP

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

ISOLATED INSTRUMENT TRACKS FOR “YAMAN” LISTENING MAP

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

FOUR ACCOMPANIMENTS

17. “Yaman” accompaniment
18. “Bhimpalasi/Abheri” accompaniment
19. teen taal accompaniment
20. electronic drums accompaniment

LISTENING MAP NOTATION SAMPLES TRACK

21. “A Night in Tunisia” solo break by Charlie Parker



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