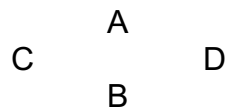




Mirroring and Shadowing

Song: Mohini from Yo-Yo Ma's Silk Road Album:

- Working with a partner, A leads mirroring, then passes the lead to B. The pair explores mirroring using non locomotor and locomotor movements.
 - A leads shadowing, passing the lead to B when done.
- Encourage exploration of contrasting movement; light/heavy, high/low, strong/gentle, fast/slow, curved/zig-zag, accented/sustained.
- Combine 2 pairs, in a diamond shape, with partners placed across each other. Explore shadowing. A begins, passing the lead to any one of the adjacent 2 people, C or D.



- When all four have experienced leading, listen to the music they will be moving to.
- Create a movement piece, with the lead passing from one to another at will.
- The first and last leaders decide the opening and final poses.

Kafi Sargam



Sargam or the collection of seven pitches within the octave, named *sa, ri, ga, ma, pa, dha, ni*, functions similarly but not exactly like the solfege system of do, re, mi, fa, sol, la, and ti. Indian melodies use a convention similar to the moveable do, though the tonic pitch is usually named *Sa*. There are certain rules that define the melodic structure of a raga. The most important ones that are pertinent to us are: There is a unique combination of *swaras* used in the ascending and descending patterns. The rendition of the raga by a trained classical singer includes each pitch being approached with prescribed slides and inflections. However, for our purposes of getting acquainted with the system, use of absolute pitches may be considered acceptable. The use of characteristic phrases or *pakad* identifies the raga.



Rhythm: Solkattu, Konnakol, Bol, Tala, Theka

Carnatic Music: *Solkattu* - Onomatopoeic syllables used for drum strokes on the mridangam.

Konnakol is the art of vocally using syllables to not only keep track of beats in the meter cycle or *talam* but also to compose and improvise vocally. It is also used in dances like Bharatnatyam and Kutchpudi. **Hindustani Music:** *Bol* - Mnemonic device for strokes on the tabla. It is also used to name each beat in the meter cycle or tala.

Tala is the organization of beats in Indian classical music. It is a prescribed number of beats (*matra*) in a prescribed number of measures (*vibhag*) organized in a precise sequence. It is popularly described as a meter cycle. There are many talas, but two of the most common Teental (16 beats) and Jhaptal (10 beats) will be illustrated in this session.

Teental is a cycle of 16 beats, divided into 4 equal measures of 4 beats. Jhaptal is a cycle of 10 beats, divided into 4 measures in the following manner 2|3|2|3|

Each tala has its own unique *Theka* or bol pattern. Musicians and/or audience keep track of the down beats in by a clap or tali -X or a wave or khali-O. The first down beat of the cycle is called sama or sam pronounced 'some'.

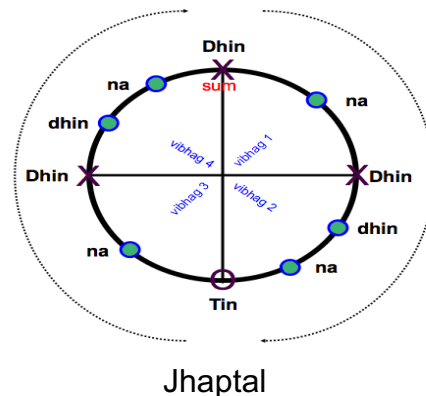
Teental theka:

| | | | | | | | | | | | | | | | |
|------|------|------|-----|------|------|------|-----|------|-----|-----|----|------|------|------|-----|
| 1X | 2 | 3 | 4 | 5X | 6 | 7 | 8 | 9O | 10 | 11 | 12 | 13X | 14 | 15 | 16 |
| Dha | dhin | dhin | dha | Dha | dhin | dhin | dha | Ta | tin | tin | ta | Dha | dhin | dhin | dha |
| clap | | | | clap | | | | wave | | | | clap | | | |

Jhaptal theka:






| | | | | | | | | | |
|------|----|------|-----|----|------|----|------|-----|----|
| 1X | 2 | 3X | 4 | 5 | 6O | 7 | 8X | 9 | 10 |
| Dhi | na | Dhi | dhi | na | Tin | na | Dhi | dhi | na |
| clap | | clap | | | wave | | clap | | |

These can be best described with a circle analogy.





Comparison Chart – Rhythm Syllables

| | Traditional | Kodaly | Gordon MLT | Western TaKaDiMi* | Carnatic/ Konnakol |
|---|-------------|----------------------------|---------------|----------------------|---|
|  | 1 2 | Ta-a Too | Du-u | Ta | Thom |
|  | 1 | Ta | Du | Ta | 1 beat- thom, tha, dha, dhin |
|  | 1& | Ti-ti | Dude | Ta-di | 2 beats – Ta Ka |
|  | 1e&a | Ti-ri-ti-ri Ti-ka-ti-ka | Dutadeta | Ta-ka-di-mi | 4 beats Ta ka dhi mi |
|  | 1&a | Tre-o-la | Du-da-di | Ta-ki-da | 3 beats ta ki ta 5 beats- Ta dhi gee na thom |

* **Takadimi** is a system devised by Richard Hoffman, William Peltó, and John W. White in 1996 in order to teach rhythm skills.

Speech Piece using Bol

The concept of meter is precisely defined in Indian music. Each Tala or the ‘meter system’ of a piece may be compared but is not identical to a rhythmic ostinato. It is a beat cycle that consists of a specific number of measures with a specific number of beats. The part that may confuse western music practitioners is that all measures in the cycle may not necessarily contain an equal number of beats.

Indian percussionists use an extensive vocabulary. Every stroke, and every combination of strokes played on their instruments, has a specific name. Each of these is assigned a specific syllable. These are called ‘bol’. However, since dancers and singers also use bol extensively, there may be a nebulous consensus on the terminology.

Dha dha dhin dha, ta-ki-ta ta-ka dhin ((wave)
Ta-ka ta dhin dha, (wave) ta-ka dhin (wave)





Takadhim Rondo in Teental

Manju Durairaj

4/4

ta ka dhin ta ka dhi mi ta ka ta ka dhin dhin dha

3

ta ka tin ta ka dhi mi ta ka ta ka dhi mi ta ka thom

Help Key:

Dha/dhin/ta = 1
 thom = 2
 dhom = 3

= ta - ka
 = ta-ka-dhi-mi
 = tadhim
 = takadhim

2 Beat Flash Cards:

| | | | |
|--------------------|-------------|--------------------|------------------|
| Thom | dha | dha | dha dha |
| ta ka dhi mi dha | ta ka ta ka | ta ka dha | dha ta ka |
| ta ka dhi mi ta ka | ta kee ta | ta ka ta ka dhi mi | dha ta ka dhi mi |

- Perform A section with body percussion using Keith Terry's Mapping Meters on the Body
- Small groups create 16 beat section using the flash cards provided



Diwali

For Hindus, Diwali is one of the most important festivals of the year and is celebrated in families by performing traditional activities together in their homes. *Diwali* or *Divali* is a contraction of the Sanskrit word *Deepavalli*, that means "row of lamps". Small clay lamps filled with oil are lighted to signify the triumph of good over evil. These lamps remain lit through the night and houses are cleaned to welcome the goddess Lakshmi. Firecrackers are burst to drive away evil spirits. During Diwali, all the celebrants wear new clothes, and share sweets and snacks with family members and friends.

Diwali, in some regions, is considered to be the celebration of the marriage of Lakshmi with Lord Vishnu. In the eastern state of Bengal the festival is dedicated to the worship of Mother Kali, the dark goddess of strength. Lord Ganesha, the elephant-headed God, the symbol of auspiciousness and wisdom, is worshiped in most Hindu homes on this day. For Jains, Deepavalli has an added significance to the event of Lord Mahavira attaining *nirvana*. Diwali also commemorates the return of Lord Rama along with Sita, his wife and Lakshman, his loyal brother, after his fourteen-year exile and his victory over the demon-king Ravana. In joyous celebration of the return of their king, the people lit up the kingdom with earthen *diyas* (oil lamps) and burst crackers.

Diwali Dandiya

Manju Durairaj

Refrain

Di wa li Di wa li Di wa li Di wali Di wa li Di-wali Hey O Hey

1. Na - cho ga - o di - ya ja - la - o Na - cho ga - o
 2. Da-nce and sing and li - ght the lamps da-nce and sing and

maw - j ma - na - o Hey O Hey
 let's have fun Hey O Hey

rangoli: introducing indian music and dance



Dandiya is a folk dance, from the state of Gujarat, India. It is now a popular social dance in Indian communities all over the world. The name originates from the word 'dandi' or 'stick'. Each dancer has a pair of dandiya sticks. However, pulli, lummi, or longer rhythm sticks that are more widely available may be substituted.

5 Step Dandiya

Lean left, strike own left stick

Lean right, double stick with partner

Lean left, double stick with partner

Lean left, strike own left stick

Strike partner's right stick with right stick and twirl or spin left to new partner



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5 Step Dandiya

Manju Durairaj

ta-ka-di-mi tha tha ta-ka-di-mi ta - ka ta-ka-di-mi tha tha ta-ka-di-mi thom

3
Ce - le - brate the vic - to - ry de - co - rate your homes my friends,
Shu - ba - kama - na sa - thi - yan na - cho aur ga - o

5
light di - yas and make pu - jas Di - wa - li's here.
aa - j di - wa - li hain di - wa - li hain

7
ta-ka-di-mi tha tha ta-ka-di-mi ta-ka ta-ka-di-mi tha tha ta-ka-di-mi thom

11
Improv. on bar instr. Use D E F G A B C D'

15
ta-ka-di-mi tha tha ta-ka-di-mi ta - ka ta-ka-di-mi tha tha ta-ka-di-mi thom

17
Ce - le - brate the vic to - ry de - co - rate your homes my friends, light di yas and make pu - jas
Shu - ba - kama na sa - thi - yan na - cho aur ga - o aa - j di - wa - li hain

20
Di - wa - li's here.
di - wa - li hain ta - ka - di - mi tha tha ta - ka - di - mi ta - ka

22
ta - ka - di - mi tha tha ta - ka - di - mi thom



Ramadan and Eids

Ramzan or *Ramadan*, as it is commonly called in the West, is the ninth month of the Islamic lunar calendar. *Ramzan*, literally can mean 'scorched', or 'scarcity' or 'having a paucity or dearth of'. During the month of *Ramzan*, Moslems awake before dawn to pray and breakfast. They fast and do good deeds throughout the day, and break their fast after sunset. This is a month during which fasting is done to empathize with those who are in need. Children, the sick and elderly are exempt from fasting. The feast of *Eid-ul-Fitr* signals the end of *Ramadan*. *Eid-al-Adha* is celebrated in the twelfth month called *Dhu-ul-Hijaa*.

Eid

Manju Durairaj

Refrain

Voice

1. Sa laam Ai-le-ku - um Ram zan Mu-ba-rak! (Sa-)

2. Sa laam Ai-le-ku - um Eid Mu-ba-rak!

S. Glock

AX

FC

Tubano

BM

Verse 1.

The ninth month of the Islamic year
The month called Ramadan
Moslem children far and near
Celebrate Ramadan
Refrain 1

Verse 2.

From dawn to dusk each day
Of the month of Ramadan
Moslem children fast and pray
to celebrate Ramadan
Refrain 1

Verse 3.

It's a wonderful happy day
The day of Eid-al-Fitr
Moslem children smile and say
Happy Eid-al-Fitr!
Refrain 2

Verse 1.

The twelfth month of the Islamic year
The month called Dhu-al-Hijjah
Moslem children far and near
Celebrate Eid-al Adha
Refrain 2

Verse 2.

It's a wonderful happy day
The tenth of Dhu-al-Hijjah
Moslem children smile and say
Happy Eid-al Adha!
Refrain 2

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Shanti Canon

-Kafi Raga

Manju Durairaj

Soprano Recorder optional
 Voice
 Glockenspiel (on 4th time)
 Soprano Metallophone on 3rd time
 Alto Metallophone on 2nd time
 Hand Drum
 Bass Metallophone

8

S. Rec.
 Voice
 Glock.
 Sop. Met.
 Alto Met.
 H. D.
 Bass Met.

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2

15 Last time to Coda Coda

S. Rec.

Voice

Glock.

Sop. Met.

Alto Met.

H. D.

Bass Met.

land

Last time to Coda

Coda

Verse

Dil main shanti hay
Mann main shanti hay
Shanti shanti shant hay duniya
Jugg main shanti hay

Verse

La paix est dans mon coeur
La paix est dans mon ame
La paix dans tous les pays
La paix pour tout le monde

Verse

Paz en mi corazon
Paz en mi alma
En todos países hay paz
En todo el mundo hay paz

Possible combination: English, Hindi, French/Spanish, English
Unison, 2 part, 3 part, 4 part canon



A Brief History of Indian Music

The Indian subcontinent includes the countries of India, Pakistan, Nepal, Sri Lanka, Bhutan, Burma, and the Maldives. The music of this region is known as Indian music. The first written record of the Indian musical tradition occurs in the Vedas, which are Sanskrit texts composed and compiled by sages around 1500 B.C.E. The Vedas greatly influenced the founders of religions of Buddhism, Jainism, and Sikhism.

A discussion about seven pitches or *swaras*, namely *sa, ri, ga, ma, pa, dha, ni* first appear in the Upanishads which are post Vedic texts compiled between 800-300 B.C.E. The usage of these syllables, known as *sargam*, is an acronym of the consonants of the first 4 pitches, and is similar to the western system of solfege that was developed in the tenth century C.E.

In the third century B.C.E. a scholar named Bharata (most scholars of that time and region were identified by a single name) wrote a treatise titled *Natyashastra*. It was the most authoritative work on the classical science of stagecraft. In 6 B.C.E., yet another scholar named Matanga wrote the *Brihadesi* in which the classification of scales is discussed. Narada, another scholar of this time defines the term raga, and formally names 22 microtones or *srutis* within the octave. If we recall a period in Western music history where each pitch within the octave could be identified individually (C, C#, Db, D, D#, Eb, E, E#, Fb and so on) we can understand the similar but not same concept of the *srutis*.

In the thirteenth century C.E., Sarangadeva, in his *Sangita Ratnakara* defined and classified ragas according to seasons and times of day. He also identified the main pitches in a raga as *vadi* (tonic) and *samvadi* (usually the second most important note



perhaps the dominant or subdominant). Every raga is a particular melodic progression of some or all the *swaras* within the octave. There is a clearly defined ascending and descending progression. A raga may have certain pitch set for its ascending pattern and the same or a modified pitch set for its descending pattern. Hence various permutations and combinations of the *swaras* may give rise to hundreds of ragas. In the seventeenth century, Venkatamaki formally defined 72 *melakarta* or parent ragas from which other ragas were derived.

In the twelfth and thirteenth centuries, there were a series of invasions by Moslem rulers from Asia Minor looking to propagate the Islamic religion. The religious, cultural, social, and political forces of the invaders heavily influenced the northern part of the subcontinent. This gave rise to what is known today as the *Hindustani* style. The four southern states of peninsular India were protected by a mountain range. Music continued to develop without external influences and is known today as *Karnatic* (translated from Tamil as old or traditional) music.



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