



## **The City, the River, the Sacred**

### **CLTR 280: *Culture in Practice - Music and Dance***

#### **Course Description**

Varanasi has a strong legacy of classical Indian music and is home to celebrated lineages (*gharanas*) in the fields of dance (Kathak) and instrumental (*tabla*) and vocal (*thumri*) music. Globally renowned artists have emerged from the performing arts community of Varanasi, among whom *sitar* maestro Pandit Ravi Shankar and *sehnai* maestro Ustad Bismillah Khan deserve particular mention.

Students may choose one discipline from among dance (Kathak), vocal (Khyal classical singing) and instrumental (either *tabla* or *sitar*) music options and will learn in one-on-one (or small group) practical classes under the supervision of expert instructors. In-class lectures will provide the students a theoretical basis for their practice.

Three initial sessions, common for both music and dance students, will introduce the heritage of North Indian classical music and dance, exploring their historical development, mutual influences, shared basics and features. The remaining seven sessions will focus on the specific discipline chosen by the students, giving a more in-depth knowledge of their field of practice.

#### **Learning Objectives**

In this course, students will be expected to:

- Acquire familiarity with the technical terms of Indian classical music and dance
- Deepen understanding of the theoretical and aesthetic principles of music and dance
- Build awareness of the relationship between tradition and performance
- Develop performing skills in one of the disciplines of Indian *sangeeta*, the threefold art-form in which vocal music, instrumental music, and dance are inextricably interrelated.

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### **Course Schedule**

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Students will meet with their music or dance instructors three times a week. Practical sessions will be held for an hour and a half twice a week and theory classes will meet for an hour once a week.

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**Session 01-10      Introduction to Indian Music and Dance**

Readings:

Vatsyayan, Kapila (1977). *Classical Indian Dance in Literature and the Arts*. New Delhi: Sangeet Natak Akademi, pp. 5-11.

Ruckert, G. E. (2004) *Music in North India*. Oxford – New York NY: Oxford University Press, pp. 33-38.

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**Session 02-10            The Melodic Form in Indian Classical Music:** Exploring the Concept of Raaga and related Notions (swara, saptak, that etc.)

Readings:

Jauhari, Shruti. (2011), *Elements of Hindustani Classical Music*. New Delhi, India: D.K. Printworld. (pp. 20-30, 34-43, 50-52).

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**Session 03-10            Rhythm in Indian Classical Music:** Exploring the Concept of Tala and Related Notions (matra, sama, tali, khali, vibhag, avartan, tekha, laya)

Readings:

Jauhari, Shruti. (2011), *Elements of Hindustani Classical Music*. New Delhi, India: D.K. Printworld. (pp., 53-59).

Dadheech, Puru. (1997). *Kathak Dance Syllabi (Part One)*. Indore, India: Bindu Prakashan,. (pp. 63-65).

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**Session 04-10            Individual Theory Sessions**

**Kathak:** Performance structure, sections and definition of different compositions

Readings:

Pant, Manjula and Mathur, Meera (2003). *Kathak – A Comprehensive Study. Volume – 1*. Lucknow: Rajeshwari Publication, pp. 97-99, 106-110; Kothari Sunil (1982), *Kathak: Indian Classical Dance Art*, New Delhi: Marg Publications, pp. 83-106.

**Tabla:** Its structure and playing technique

Readings:

Shepherd, Frances Ann (1976), *Tabla and the Benares Gharana*, unpublished Dissertation, Wesleyan University, Middletown (Connecticut), pp. 255-262 and 279-291.

**Vocal Classical:** Alankars –ornamenting the notes (Meend, Kan, Sparsh, Krintan, Andolan, Gamak, Kampit, Gitkari, Zamzama and Murki)

Readings:

*Alankars in Indian Classical Music*. ITC Sangeet Research Academy retrieved from <http://www.itsra.org/alankar/alankar.html>

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**Session 05-10 Individual Theory Sessions**

**Kathak:** Abhinaya - the art of expression

Readings:

Kothari Sunil (1982), *Kathak: Indian Classical Dance Art*, New Delhi: Marg Publications, pp 107-136; ; Pant, Manjula and Mathur, Meera (2003). *Kathak – A Comprehensive Study. Volume – 1*. Lucknow: Rajeshwari Publication, pp. 178-180.

**Tabla:** Performance structures, sections and definition of different compositions

Readings:

Shepherd, Frances Ann (1976), *Tabla and the Benares Gharana*, unpublished Dissertation, Wesleyan University, Middletown (Connecticut), pp. 143-146, 163-166, 171-173, 184-187, 199-206, 224-226, 230, 232-234, 239-244

**Vocal Classical:** Performance structures, sections and definition of different compositions

Readings:

Jauhari, Shruti. (2011), *Elements of Hindustani Classical Music*. New Delhi, India: D.K. Printworld. (pp. 61-77).

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**Session 06 and 07-10 Concert**

During these two sessions, students will attend concerts of their respective forms.

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**Session 08-10 Notation**

In this special one and a half hour class, students will meet one on one with their professor to learn the system of notation for the musical or dance composition that they are learning. This theory can be applied not only to their own culminating performance, but also to understand and note the compositions performed by others.

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**Session 09-10 Individual Theory Sessions**

**Kathak:** Abhinaya - the art of expression

Readings:

Kothari Sunil (1982), *Kathak: Indian Classical Dance Art*, New Delhi: Marg Publications, pp 107-136; ; Pant, Manjula and Mathur, Meera (2003). *Kathak – A Comprehensive Study. Volume – 1*. Lucknow: Rajeshwari Publication, pp. 178-180.

**Tabla:** Performance structures, sections and definition of different compositions

Readings:

Shepherd, Frances Ann (1976), *Tabla and the Benares Gharana*, unpublished Dissertation, Wesleyan University, Middletown (Connecticut), pp. 143-146, 163-166, 171-173, 184-187, 199-206, 224-226, 230, 232-234, 239-244

**Vocal Classical:** Performance structures, sections and definition of different compositions

Readings:

Jauhari, Shruti. (2011), *Elements of Hindustani Classical Music*. New Delhi, India: D.K. Printworld. (pp. 61-77).

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**Session 10-10**                      **Final Exam**

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**Evaluation**

Active class participation	<b>40%</b>
Take home assignment	<b>20%</b>
Final Exam	<b>20%</b>
Final Performance and Presentation	<b>20%</b>

**Assessment Criteria**

**Class participation**

Students will be assessed on attendance record, punctuality, concentration, attitude/effort, progress, and skills acquisition in practical classes. To optimize the outcomes of the course, each student is expected to do a minimum of 3 times per week of self- practice outside the regular class schedule.

**Take home assignment**

Students will reply to a question set by the teacher (1000 words) and will be assessed on their ability to connect the theoretical framework got in the classes with their practical experience. Arguments supported with information from bibliographic resources will receive higher marks than those supported with observation or general supposition. Student are requested to use at least two outside sources, in addition to the course materials provided.

**Final Exam**

Will cover material from all 10 theory class sessions. Students will be graded on their answers to short answer and short-essay questions. Students should demonstrate familiarity with material covered in class meetings and assigned readings. Knowledge of original technical terms in Hindi is required. Arguments supported with information from readings and supplemental course materials will receive higher marks than those supported with observation or general supposition.

### **Final Performance and Presentation**

Students will stage a short performance to the accompaniment of music and will be assessed on their performing skills as well as their ability to perform on a set rhythmic pattern/metre (taal). Students are also requested to give a brief presentation to their performance shortly introducing the music discipline they are going to perform, the composition repertoire and the rhythmic pattern.

### **Grading**

Alliance programs utilize the follow standard grading policy well accepted by most US institutions.

Excellent	A	93-100%	Good	B+	87-89%	Acceptable	C+	77-79%
	A-	90-92%		B	83-86%		C	73-76%
				B-	80-82%		C-	70-72%
						Unsatisfactory	D+	67-69%
							D	63-66%
							D-	60-62%
						Failing	F	<60%

### **Course Policies**

#### **Exams and Assignments**

Students are required to take all regularly scheduled exams in courses for which they are registered, and to submit all assignments on time. Any compelling academic, personal, or medical reason that might justify a rescheduled exam or assignment must be brought up to the Resident Director, not program faculty. Failure to take scheduled exams or submit the requisite assignments for a course will adversely affect your grade as per the stated grading criteria for each course.

#### **Classroom Conduct**

Student punctuality is extremely important in China and India. Please do not be late for classes or other activities, as it is considered impolite to do so. It is improper to eat in class, to engage in other activities such as texting, or to slump or nap. Students are expected to be alert and engaged as a sign of respect for their professors.

#### **Attendance**

Class attendance is mandatory. It is essential that the students participate fully in the coursework and all required academic activities. Authorized absences may only be approved by the Resident Director, and students are expected to make up any missed work. Unauthorized absences will adversely affect a student's grades.