

## PEDAGOGICAL and CURRICULAR APPLICATIONS

### in MUSIC CENTRES

#### WEEKLY SCHEDULE and SCHEME of PRACTICE

As has been reiterated a number of times throughout the book, two goals of this research and subsequent explanation of the different karnatic rhythmical concepts and techniques, are

1) To use the architecture and skeleton of this musical culture to improve, modify, enhance, or even replace the current rhythmical solfege system imparted in music centres all over the West.

2) To increase the array of tools, awareness and accuracy among musicians to perform western complex composed or improvised music.

The only way this can happen, would be to implement the material exposed in the text within a western educational framework. My proposal involves replacing the current rhythmical teaching methodology in our conservatoires and music academies by the methodical, transparent, effective and far-reaching techniques and concepts seen in karnatic music.

The new methodology would apply to classical performers, improvisers and composers, although a different methodology, material and learning process would be needed for each to cater to their respective needs. The outline below addresses first classical performers and then presents proposals suitable and relevant for jazz musicians and composers.

The material is divided into 28 weeks of lessons a year of 2 hours (for performers). The amount of time needed per week to practice it should be around 5 hours a week, preferably divided into one hour per day. After this period, the student should prepare a piece of contemporary music, either already composed (classical performers) or a newly created piece with improvised sections (improvisers) that would match the material learnt in that year.

If the musician is not following lessons at any centre but is trying to learn and implement the material through the practice method provided by the book, he/she will probably need around 8-9 hours a week of work if he/she wants to follow the weekly schedule proposed here.

*Needless to say that a musician can utilise the weekly schedule as a guide for practice and work on the material at his/her own pace.* The amount of time dedicated to practice will inevitably have an impact on how long he/she will need to master the material.

Each topic will always need of time dedicated to listening to examples provided online. A teacher should always play the relevant track(s) when explaining the material. In case of musicians learning these techniques on their own, they should listen to the examples as a way to internalise and better understand the topic at hand.

A combination of solkattu and instrument would be required **in almost all lessons** to facilitate bridging the 'solkattu singing' of rhythms to an actual performance of melodies. The students are to write or improvise melodies they may consider most suitable for their instrument.

## **CLASSICAL PERFORMERS**

In order to implement the material the following approach is recommended:

1) A rhythmical solfege programme of two years' duration providing an essential rhythmical base for all classical musicians: the programme would address the necessary techniques to perform western music composed from the beginning of the 20<sup>th</sup> century up to the 1950s, as well as more recent music that essentially uses the same level of rhythmical intricacy (in general, music that most professionals are bound to encounter in an orchestral or ensemble situation).

2) A programme of three years' duration to impart techniques associated with music from the 1950s on. The programme would cover more rhythmically demanding pieces that could already be considered 'classics', by composers like E. Varese, E. Carter, O. Messiaen, P. Boulez, L. Berio, I. Xenakis, G. Ligeti, T. Murail, K. Stockhausen, M. Finnissy, B. Ferneyhough, to mention just a few well-known composers.

*However, many of these composers will possibly form part of the 'regular classical' repertoire in twenty years or less!*

### **1) Two-year solfege programme for classical musicians**

The material essential for any classical performer could be taught in the first two years of a regular conservatoire curriculum, in two semesters of 14 two-hour lessons each<sup>1</sup>.

The first year would be dedicated to master gatis, gati/jathi combinations (these form a fundamental building block for many other subsequent techniques) and phrasing with gatis.

The second year would be dedicated to gati and jathi bheda as a means to more accurately perform much of the phrasing explored by composers like (early) Messiaen, Ives, Stravinsky or Bela-Bartok, as well as to master the basic and initial principles of cross-rhythms, metre changes and rhythmical displacement. For the second semester, the subject of Anuloma-Pratiloma, as explained in chapter 7, would address much of the most standard irregular groupings explored by many of the afore-mentioned composers, found in much of the music of the first decades of the 20<sup>th</sup> century and which have become common rhythmical elements over the last seventy years. By way of example, simple irregular groupings that are abundantly used, and which can as a result be accurately performed, include 5:6♩ or 7:6♩

## **Rhythmical solfege 1st year**

### **Block A (14 weeks)**

**1, 2)** Theory of Gatis: Tisra (3), Chatusra (4), Khanda (5) and Misra (7). Solkattu (20-25m).

-Exercises on gatis: Endurance of same gati without rushing or slowing down (20-25 m).

-Ability to keep a given tempo while conducting. Rest of students change gatis (35m).

-Changing gatis in order (3, 4, 5, 7 and back) to start feeling the proportions (35 m).

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<sup>1</sup> This organisation is subject to modification according to the way in which an educational centre divides its yearly schedule: here the often standard division into two semesters of 14 lessons is proposed.

-Homework: Work on gatis as seen in the lesson.

**3)** Group exercises on Gatis directed at: Endurance of same gati without rushing or slowing down (20 m).

-Ability to keep a given tempo while conducting. Rest of students change gatis (30-35m).

-Changing gatis in order (3, 4, 5, 7 and back) to start feeling the proportions (30-35 m).

-Theory of Jathis. Hand out Gatis/Jathis. A little taste of the exercises (rest of lesson)

-Homework: Work on chatusra, tisra, khanda & misra jathis 3, 4, 5 & 7.

**4, 5)** Work on all gatis and jathis combinations in unison.

-Homework: Work on chatusra, tisra, khanda & misra jathis 3, 4, 5 & 7.

**6)** Work on all gatis and jathis combinations in unison (90 m).

-Explain the process of practicing going through the different jathis of the same gati and the different gatis of the same jathi (30 m).

-Homework: Work on going through the different jathis of the same gati without interruption in chatusra, tisra and khanda

**7)** Work on chatusra going through jathis 3, 5 & 7 (35 m), tisra 1st speed jathis 4, 5 & 7 (35 m) and khanda jathis 3, 4 & 7 (50 m).

-Homework: Work on going through the different jathis of the same gati without interruption in tisra 2<sup>nd</sup> speed and misra.

-Work on going through the different gatis of the same jathi (jathi 3).

**8)** Work on tisra 2<sup>nd</sup> speed jathis 4, 5 & 7 (40 m), misra jathis 3, 4 & 5 (40 m). Jathi 3 going through chatusra, khanda & misra (40 m).

-Homework: Work on going through the different gatis of the same jathi (jathis 4 & 5).

**9)** Work on jathi 4, going through tisra 1<sup>st</sup> speed, khanda, tisra 2<sup>nd</sup> speed & misra (60 m). Jathi 5 going through tisra 1<sup>st</sup> speed, chatusra, tisra 2<sup>nd</sup> speed & misra

-Homework: Work on going through the different gatis of the same jathi (jathi 7).

**10)** Work on jathi 7, going through tisra 1<sup>st</sup> speed, chatusra, khanda & tisra 2<sup>nd</sup> speed (80 m)

-Explain the 3 vertical possibilities. Start with the first technique (two layers sharing the same gati but different jathis)

-Homework: Work on the vertical possibilities: all gatis/jathis, same gati, diff jathi (polyrhythms).

**11)** Work in duos on the vertical possibility same gati, different jathis (whole lesson).

-Homework: Work on all gatis/jathis, same gati, diff jathi (polyrhythms).

**12)** Work in duos on the vertical possibility same gati, different jathis (whole lesson).

-Homework: Work on all gatis/jathis, same jathi, diff gati (polypulses).

**13)** Work in duos on the vertical possibility same jathi, different gatis (whole lesson).

-Homework: Work on all gatis/jathis, same jathi, diff gati (polypulses).

-Work on mixing all gatis and jathis vertical option (polyrhythms & polypulses). First 8 exercises.

**14)** Work in duos on the vertical possibility same jathi, different gatis (60 m).

-Work on the first 8 exercises of the hand-out diff gati/diff jathi (60 m)

.-Homework: Work on mixing all gatis and jathis vertical option (polyrhythms & polypulses). Next 12 exercises.

### **Block B (14 weeks)**

**1, 2)** Work on the rest of exercises of the hand-out diff gati/diff jathi (whole lesson)

-Homework: Work on rest of exercises of the hand-out diff gati/diff jathi.

**3)** Finish working on different gatis, different jathis. (whole lesson)

-Phrasing in gatis: Short explanation of the approach to and importance of the cells for accuracy and feeling. Check the set of syllables. Hand-out cells in gatis, lessons 19-28 phrases & solkattu syllables. (40 m.)

-Homework: Work on the individual cells in Khanda and Tisra, Construct 3 phrases on Tisra & Khanda (6 beats each).

Students should write a simple solkattu phrase underneath the western notation. No ties or rests in phrases.

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**4)** Work on cells and simple phrases: Khanda (60'), tisra (60').

-Homework: Keep working on khanda & tisra cells. Write melodies on the 3 phrases in Khanda & Tisra of the hand-out and own phrases (9 beats each) and 3 in 'groovy cells' of Misra (6 beats). No ties/rests.

**5)** Work on cells and simple phrases (with melodies): Khanda (60'), tisra (60').

-Homework: Construct 3 phrases in Khanda & Tisra (9 beats each) and 3 in 'groovy cells' of Misra (6 beats). No ties/rests.

**6)** Phrasing on tisra (30') & khanda (30') (no ties/rests). Misra (60').

-Homework: Write melodies on 3 phrases in Khanda & Tisra (9 beats each) and 3 in 'groovy cells' of Misra (6 beats). No ties/rests.

**7)** Phrasing on tisra (30') & khanda (30') (no ties/rests). Misra (60').

-Homework: 3 Phrases in Misra (8 b.) (no rests/ties but using longer notes) & 3 phrases in Tisra & Khanda adding simple ties and rests (9b).

**8)** Phrasing in Misra (40 m).

-More complex phrases in Tisra/Khanda (40 m. each)

-Homework: Write melodies on 3 phrases in Misra (8 b.) (no rests/ties but using longer notes) & 3 phrases in Tisra & Khanda adding simple ties and rests (9b.)

**9)** Phrasing in Misra (40 m.)

-More complex phrases in Tisra/Khanda (40 m. each)

-Homework: 2 Phrases Khanda & Tisra (12 b., more complex ties/rests). 2 phrases Misra (8 b., less complex ties/rests)

**10)** Exer. on homework, Divide time equally among 3 gatis.

-Homework: Write melodies on 2 Phrases Khanda & Tisra (12 b., more complex ties/rests). 2 phrases Misra (8 b., less complex ties/rests)

**11)** Exer. on homework, Divide time equally among 3 gatis.

-Homework: 2 Complex ties/rests in Khanda (16 b.) & Misra (14 b.)

**12, 13)** Exer. on homework, Divide time equally among 3 gatis.

-Homework: Write melodies on 2 Complex ties/rests in Khanda (16 b.) & Misra (14 b.) Review weak points

**14)** Exercises on homework. Divide time equally among 3 gatis. Review weak points from previous lessons

-Homework: Prepare a piece of contemporary music (preferably a duo-quartet of 6-8 minutes)

## **Rhythmical solfege 2nd year**

### **Block A (14 weeks)**

**1)** Gati Bhedam: Only as a technique for phrasing. NO developmental concepts. Focus on why to use this notation. Hand-out Phrases Gati bhedam (20-25 m.)

-Exer. on chatusra jathi 3 & 5, Tisra jathi 4 & 5 and (if there is time) Khanda jathis 3 & 4. Read the hand-out of phrases while the other student keeps the jathi (60').

-Homework: Chat, Tis, Khand, jathis 3, 4, 5. Misra jathis 3, 4, 5 (Explain how Misra jathi 3 works (6 6 6 3))

**2)** Work on homework. Still one student should keep the jathi underneath (whole les)

-Homework: Exerc on jathi 7 in all gatis. Review rest of exercises doing phrases in unison

**3)** Jathi 7 in Chatusra, Tisra & Khanda (80 m.)

-Review rest of exercises doing phrases in unison. (40 m.)

-Homework: Keep working on gati bhedam phrases.

**4)** 'Philosophy' around inner amalgamation, phrasing according to phrase and rhythmical displacement. Theory of Jathi bhedam. Work in duos!

-Work on sequences of jathi bheda in chatu within Tala 9 of hand-out and make & exercise phrases therein (rest of les).

-Homework: Work on sequences in Chatusra (12 b.) and Tisra (9 & 12 b.) and write one phrase in each one of them.  
Give hand-out of phrases

**5)** Work on constructed sequences/phrases (whole les.)

-Homework: Work on sequences in Khanda (9 & 12 b.) and Tisra (12 b.)

**6)** Work on written sequences in Khanda & Tisra (9 & 12 b.) (whole les.)

-Homework Using instrument, write melodies on the gati bheda phrases of hand-out on all gatis & jathis except for Misra and jathi 7.

**7)** Work on homework (whole les). Emphasis is on rhythmical accuracy and feeling for the phrasing and intonation should be secondary to these considerations (this is valid for all lessons w/ instrument).

-Homework: Using instrument, write melodies with the assigned ragas on the gati bheda phrases hand-out on all gatis, jathi 7 and misra w/ all jathis.

**8)** Work on homework (whole les)

-Homework: Using the instr. phrasing in unison w/ gati bheda changing, as fast as possible, the jathi within the same gati. (chatusra & kha).

-Melodies on jathi bheda sequences in chatusra

**9)** Work on jathi bheda (60 m).

-Phrasing in unison w/ gati bheda changing, as fast as possible, the jathi within the same gati Chat & kha (60')

-Homework: Using the instr. phrasing in unison w/ gati bheda changing, as fast as possible, the jathi within the same gati. (Tisra & misra).

-Write melodies on jathi bheda sequences in tisra

**10)** Work on jathi bheda (60 m).

-Work on Gati Bheda (60')

-Homework: Phrasing in unison w/ gati bheda changing, as fast as possible, gatis with the same jathi (jathis 3 & 5).

-Write melodies on jathi bheda sequences in khanda

**11)** Work on jathi bheda (60')

-Work on Gati Bheda (60')

-Homework: Phrasing in unison w/ gati bheda changing gatis with the same jathi (jathis 4 & 7).

-Review weak points of jathi bheda

**12) Work on Gati Bhedam (40-50')**

-Work on weak points of jathi bhedam (rest of les)

-Homework: Analyse pieces of contemporary music to which these techniques can be applied.

Examples: 3 places in N. England (Ives), Esprit Rude (Elliot Carter), Movimento (Donatoni), Woodwind 5tet (Ligeti), 4tet for the end of time (Messiaen), Ligeti's piano concerto, Stravinsky's vln concerto, Vesalii Icones (Maxwell Davies)

**13, 14) Apply karnatic techniques to the above-mentioned pieces and/or others the students may provide**

**Block B (14 weeks)**

**1) Explanation/overview of Anuloma-Pratiloma and its implications**

-Hand-out Anuloma-Pratiloma. "Correct" notation (ca. 30-35 m.)

-Exer. on 2nd sp. Anuloma Tisra/Chatusra/Khanda, 2nd, 3rd. Pratiloma in every gati and 8:3, 10:3 & 14:3 to show how to work on them (rest of les) .

-Homework: Get accuracy with every speed of every gati of the above.

**2) Exer. on homework, focusing on endurance/accuracy in every speed/gati (50 m.)**

-Exer. on changing speed within the same gati (70 m.)

-Homework: Changing gatis in the same speed. Give the hand-out of 6-beat phrases in all gatis and taking this phrase into different speeds: 2nd speed Anu (no Misra), 2nd & 3rd speeds Prat (no tisra) and 8:3, 10:3 & 14:3

**3) Exer. changing speed within the same gati and changing gatis within the same speed (50 m.)**

-Work on taking the same phrase into different speeds: 2nd speed Anu (no Misra), 2nd & 3rd speeds Prat (No Tisra) and 8:3, 10:3 & 14:3 (70 m.)

-Homework: Write 8-beat phrases and work on taking them into different speeds: 2nd speed Anu (no Misra), 2nd & 3rd speeds Prat (no tisra) and 8:3, 10:3 & 14:3

**4) Work on homework (whole les).**

-Homework: Hand-out of phrases in 2nd sp. Anuloma in Chat & Kha avoiding inner div 4+4 & 5+5. Practice chatusra and write 2 phrases on chatusra (solkattu).

-w/ instrument: taking the same phrases into different speeds of Anu-Prat in khanda. One phrase should be of the hand-out and the other one of their own. Students should write their own melodies.

**5) Work on Chat 2nd sp. Anul phrases (60 m)**

-Work on taking the same phrase into different speeds in khanda (60 m.)

-Homework: Work on khanda 2<sup>nd</sup> sp. Anuloma phrases avoiding 5+5 (solkattu). Write 2 phrases

-w/ instrument: taking the same phrases into different speeds of Anu-Prat in misra. One phrase should be of the hand-out and the other one of their own. Students should write their own melodies.

**6)** Work on khanda 2nd sp. Anul phrases (60 m)

-Work on taking the same phrase into different speeds in misra (60 m.)

-Homework: Work on 2<sup>nd</sup> develop tech Anu-Prat mixing speeds linearly on chatusra phrases of new hand-out and students should write one phrase. do it with solkattu.

**7)** Work on Anuloma-Pratiloma phrases in chatusra (whole les)

-Homework: Work on 2<sup>nd</sup> develop tech Anu-Prat mixing speeds linearly on chatusra phrases w/ melodies. do it with instrument.

**8)** Work on Anuloma-Pratiloma phrases in chatusra (whole les)

-Homework: Work on 2<sup>nd</sup> develop tech Anu-Prat mixing speeds linearly on khanda phrases of new hand-out and students should write one phrase. do it with solkattu.

**9)** Work on Anuloma-Pratiloma phrases in khanda (whole les)

-Homework: Work on 2<sup>nd</sup> develop tech Anu-Prat mixing speeds linearly on khanda phrases w/ melodies. do it with instrument.

**10)** Work on Anuloma-Pratiloma phrases in khanda (whole les)

-Homework: Work on 2<sup>nd</sup> develop tech Anu-Prat mixing speeds linearly on misra phrases of new hand-out and students should write one phrase. do it with solkattu.

**11)** Work on Anuloma-Pratiloma phrases in misra (whole les)

-Homework: Work on 2<sup>nd</sup> develop tech Anu-Prat mixing speeds linearly on misra phrases w/ melodies. do it with instrument.

**12)** Work on Anuloma-Pratiloma phrases in misra (whole les)

-Homework: Review weak points of lessons 21-25 with instrument.

-Analyse pieces of contemporary music to which these techniques can be applied.

Examples: [Quod Libet \(Castiglione\)](#), [A solemn music II](#), [Maxwell Davies' 1<sup>st</sup> symphony](#)

**13)** Work on weak points of lessons 21-25 (60 m)

-Work on contemporary pieces applying karnatic techniques

-Homework: Analyse pieces of contemporary music to which these techniques can be applied.

Examples: [Quod Libet \(Castiglione\)](#), [A solemn music II](#), [Maxwell Davies' 1<sup>st</sup> symphony](#)

**14)** Apply karnatic techniques to the above-mentioned pieces and/or other the students may provide

-Homework: Prepare a piece of contemporary music (preferably a duo-quartet of 6-8 minutes)

## **2) Three-year programme for contemporary music**

In order to be able to master all the techniques of these three years, two semesters of 14 weeks per academic year seem most adequate, followed by a period of 6 to 8 weeks to prepare a piece of contemporary music: the latter could be a piece by a composition student of the programme or an existing piece of contemporary repertoire.

## **Contemporary music through karnatic rhythmical techniques, 1<sup>st</sup> year**

### **Block A (14 weeks)**

**1)** Theory of Nadai Bhedam (simple). Emphasis on notation. Analysis of hand-out. (40-50 m.)

-Exercises on chatusra jathis 3 & 5: Chatusra, Khanda & tisra nadais and Tisra jathis 4 & 5: Chat, khan, Tisr nadais. Just do all the matras.

-Homework: Exercises on chatusra jathis 3 & 5: All nadais. Do phrases of hand-out.

-Tisra: 3:4 & 6:5; No misra.

**2)** Exercises on chatusra jathis 3&5: no misra. Work in duos, one keeping the internal accent and the other one phrasing. At the end, try to do the exercises in unison (60 m.).

-Tisra: 3:4 & 6:5; All nadais. (50 m.)

-Homework: All Nadais within Khanda jathis 3 & 4 . Misra nad on 5:6, 4:6, 4:5, 3:4, 3:5

**3)** Work on homework. Review weakest points of other exer.

-Homework: All nadais within Chatusra & Khanda jathi 7. Keep making sure that the notation is correct and a translation to a more 'new complexity' notation is easily done mentally (not on paper).

**4)** Work on homework (whole les). Keep the procedure of duos with and without support.

-Homework: Exercises on Tisra jathi 7, all nadais. Review weak points.

**5)** Exer. on Tisra jathi 7. Nail all the weaker elements. Try to do the phrases without support (whole les).

-Homework: Change the nadai, keeping frame. First all changes only w/ matras and then try the phrases changes. Leave 2 beats in between. Emphasis on matras changes w/ accuracy. Phrase less important (for all lessons)

**6)** Work on homework (whole les).

-Homework: Change the no of beats, keep no accents & nadai

**7)** Work on homework (whole les).

-Homework: Change the no of accents, keep no beats & nadai

**8)** Work on homework (whole les).

-Homework: Using instrument. Hand-out melodies on NB: Change the nadai, keeping frame. First all changes only w/ matras and then try the phrases.

-Analysis contemp fragment.

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**9)** Work on homework (100 m)

-Analysis contemp fragment (20 m). [Xas]

-Homework: Using instr.: Change the no of beats, keep no accents & nadai

-Analysis contemp fragment.

**10)** Work on homework (100 m)

-Analysis contemp fragment (20 m). [Black Page]

-Homework: Using instr.: Change the no of beats, keep no accents & nadai

-Analysis contemp fragment.

**11)** Work on homework (100 m)

-Analysis contemp fragment (20 m). [Baldwine manuscript]

-Homework: Change the no of accents, keep no beats & nadai

-Analysis contemp fragment.

**12)** Work on homework (100 m)

-Analysis contemp fragment (20 m). [Baldwine manuscript]

-Homework: Change the no of accents, keep no beats & nadai

-Analysis contemp fragment.

**13, 14)** Work on homework (100 m)

-Analysis contemp fragment (20 m). [Persephassa]

-Homework: Review all the NB techniques of changing one parameter

-Analysis contemp fragment.

### **Block B (14 weeks)**

**1)** Review the weakest or finish the ‘changing parameters’ techniques or analysis contem fragment (90 m)

-Theory of gatis 9, 11 & 13. (rest of les)

-Homework: Simple phrases in every gati, keeping inner division.

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**2)** Use 9:1, 9:2, 9:4/ 11:2, 11:3, 11:4/ 13:2, 13:3, 13:4

Simple 6-bracket phrases in every gati, keeping a systematic inner division

-Homework: Simple phrases in every gati, changing inner division.

**3)** Work on homework, divide every gati evenly (whole les)

-Homework: Complexer phrases in 11 & 13, changing inner division and adding other divisions

-Complex sankirna phrase in 9:2

-[Analysis contemp fragment](#).

**4)** Work on homework, divide every gati evenly (100 m)

-[Analysis contemp fragment \(20 m\)](#). [[Gesti & beginning Roaring Flame](#)]

-Homework: Complex 11 & 13 hand-out. Make own phrases using 32nd notes also.

-[Analysis contemp fragment](#).

**5)** Work on homework, divide every gati evenly (100 m)

-[Analysis contemp fragment \(20 m\)](#). [[Roaring Flame](#)]

-Homework: Review all written phrases. [Look for pieces with Metrical Modulation](#)

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**6)** Metrical Modulation theory. Hand out E. Carter's trio piece and calculations

-Homework: [Practice MM of E. Carter's piece](#). Look for pieces where the tempo or equivalence are missing.

**7, 8)** Work on homework.

-Homework: [Work on Nakatani](#) and other pieces. Make calculations of either tempo or equivalences

**9)** Work on homework, (80 m)

-Mixed Jathi. Systematic gati on mixed Jathi in chatusra. (40 m).

-Homework: Hand-out phrases w/ melody. Use instrument with MJNB in all lessons.

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**10)** Exer. on 4+6 w/ all nadais. 3+5 w/ all nadais

**11)** 3+4 w/ all nadais. 4+5 w/all nadais

**12)** 5+7

**13)** 4+7

**14)** 5+6 (If previous frames went well, review the weakest)

### **Block C (8 weeks)**

**1-8)** Preparation of the piece for the concert.

## **Contemporary music through karnatic rhythmical techniques, 2nd year**

### **Block A (14 weeks)**

**1)** Theory of Combinations Anuloma-Pratiloma against 2, 3, 4, 5 & 7 beats.

-Give hand-out of chart of CAP, Exercises A & B. Transcription Manju's recording (techniques 2, 3, 4, 5 & 6).

Homework: Practice chatusra and khanda of exercises A

**2)** Exer A in chatusra (60 m) & Khanda (60 m)

Homework: Practice tisra and misra of exercises A

**3)** Exer A in tisra (60 m) & misra (60 m)

Homework: Practice chatusra and khanda of exercises B

**4)** Exer B in chatusra (60 m) & Khanda (60 m)

Homework: Practice tisra and misra of exercises B

**5)** Exer B in tisra (50 m) & misra (70 m)

-Combinations Anuloma-Pratiloma as developmental technique. Hand-out exercises develop tech 4 & 6

Homework: Practice 4<sup>th</sup> technique chatusra

**6)** 4<sup>th</sup> technique in chatusra (whole les)

Homework: Practice 4<sup>th</sup> technique in khanda

**7)** 4<sup>th</sup> technique in khanda (whole les)

Homework: Practice 4<sup>th</sup> technique misra

**8)** 4<sup>th</sup> technique in misra (whole les)

Homework: Practice 4<sup>th</sup> technique tisra and review weak points of 4<sup>th</sup> technique

**9)** 4<sup>th</sup> technique in tisra and review weak points of 4<sup>th</sup> technique

Homework: Practice 6<sup>th</sup> technique against 3 & 4 beats

**10)** 6<sup>th</sup> technique against 3 (60 m) & 4 beats (60 m)

Homework: Practice 6<sup>th</sup> technique against 5 & 6 beats

**11)** 6<sup>th</sup> technique against 5 (60 m) & 6 beats (60 m)

Homework: Practice 6<sup>th</sup> technique against 7 beats. Review weak points

**12)** 6<sup>th</sup> technique against 7 beats and review weak points (100 m).

-Explain irregular grouping within gatis (20 m)

Homework: Give hand-outs of irregular groupings within gatis (khanda, tisra & misra). Work on warm-up exercises tisra

**13)** Work on homework (whole les) (if finished before time start working on sequences)

Homework: Work on sequence of changing frames in tisra

**14)** Work on homework (whole les)

Homework: Work on warm-up exercises khanda. Analysis of contemp fragment.

### **Block B (14 lessons)**

**1)** Work on warm-up exercises khanda (90 m) (if finished before time start working on sequences)

-Analysis of contemp fragment (30 m). [Toy Piano or pieces brought by students using material seen so far in 2<sup>nd</sup> year]

Homework: Work on sequence of changing frames in khanda. Analysis of contemp fragment.

**2)** Work on changing frames in tisra (90 m)

-Analysis of contemp fragment (30 m). [Toy Piano or pieces brought by students using material seen so far in 2<sup>nd</sup> year]

Homework: Work on warm-up exercises misra. Analysis of contemp fragment

**3)** Work on warm-up exercises misra (90 m). (if finished before time start working on sequences)

-Analysis of contemp fragment (30 m). [Toy Piano or pieces brought by students using material seen so far in 2<sup>nd</sup> year]

Homework: Work on sequence of changing frames in misra. Analysis of contemp fragment

**4)** Work on sequence of changing frames in misra (90 m)

-Analysis of contemp fragment (30 m). [Toy Piano or pieces brought by students using material seen so far in 2<sup>nd</sup> year]

Homework: Review anuloma-pratiloma exercise B

**5)** Theory Shadanga/Tala Combination possibilities-Mukhy system. Video. NO PHRASING!

-Exercise 19/8: **322 32 322** (Chat). **34 32 34** (tis). **32 52 34**. (tis & chat). 1st & 2nd speeds in two tempi improvising w/ instruments (until the last lesson).

Homework: 19/8: 322 32 322. 34 32 34. 32 52 34. Khanda & Misra. 1 cycle per frame. 1st & 2nd sp

**6)** 19/8: 322 32 322. 34 32 34. 32 52 34. Khanda & Misra. 1st & 2nd sp (whole les).

Homework: 19/8: 5 5 5 4. Chatusra & Tisra. 1st & 2nd sp

-Finish 32 52 34. Khanda & Misra

**7)** 19/8: 5 5 5 4. Chatusra & Tisra. 1st & 2nd sp (50 m)

-Finish 32 52 34. Khanda & Misra (70 m)

Homework: 19/8: 5 5 5 4. Khanda & Misra. 1st & 2nd sp

-6+3/4: First 2 frames. All gatis. 2nd sp. except x:3

**8)** 19/8: 5 5 5 4. Khanda & Misra. 1st & 2nd sp (50 m)

6+3/4: First 2 frames All gatis 2nd sp. except x:3 (70 m)

Homework: 19/8: 3 7 5 4 (all gatis).

-6+3/4 (3<sup>rd</sup> frame)

**9)** 19/8: 3 7 5 4. All gatis. 1st & 2nd sp (80 m)

-6+3/4 (3<sup>rd</sup> frame) (40 m)

Homework: 7 5 7 All gatis (no misra)

-6+3/4: Last 2 frames. All gatis. 2nd sp. except x:3

**10)** 7 5 7 All gatis (no misra) (60 m)

-6+3/4: Last 2 frames. All gatis. 2nd sp. except x:3 (60 m)

Homework: MJNB in 19/8: 4 double accents. 3+4, 3+5 w/ all nadais. NO Rhythmical phrases.

-37/8: Exer A w/ all gatis. 1 cycle per frame. 2 sp. for all exercises. [Analysis contemp fragment](#).

**11)** MJNB in 19/8: 4 double accents. 3+4, 3+5 w/ all nadais. No Rhythmical phrases. (40 m)

-37/8: Exer A w/ all gatis. 1 cycle per frame. 2 sp. for all exercises (60 m)

-[Analysis contemp fragment \(20 m\)](#). [[Alchemist's Wisdom](#)]

Homework: MJNB in 19/8: 4 double accents in 4+5. 3 double accents in 5+7. All Nadais.

37/8: Exer B w/ all gatis. 2 sp. for all exercises. [Analysis contemp fragment](#).

**12)** MJNB in 19/8: 4 double accents in 4+5. 3 double accents in 5+7. All Nadais. (40 m)

37/8: Exer B w/ all gatis. 2 sp. for all exercises (60 m)

-[Analysis contemp fragment \(20 m\)](#). [[Alchemist's Wisdom](#)]

Homework: MJNB in 19/8: 3 double accents in 4+6. 3 double accents in 5+6. All Nadais.

-37/8: Exer C w/ all gatis. 2 sp. for all exercises. [Analysis contemp fragment](#)

**13)** MJNB in 19/8: 3 double accents in 4+6. 3 double accents in 5+6. All Nadais. (40 m)

-37/8: Exer C w/ all gatis. 2 sp. for all exercises (60 m)

-[Analysis contemp fragment \(20 m\)](#). [[Alchemist's Wisdom](#)]

Homework: Review weakest parts. [Analysis contemp fragment](#)

**14)** Review whatever necessary or finish exercises if not completed.

-[Analysis of contemp fragment \(20 m\)](#). [[Alchemist's Wisdom](#)]

Homework: Prepare final piece

## **Block C (8 weeks)**

**1-8)** Preparation of the piece for the concert.

## **Contemporary music through karnatic rhythmical techniques, 3rd year**

### **Block A (14 weeks)**

**1)** Warm-up in odd frames for exercises C (70 m). Chatusra Exer C (50 m)

Homework: Practice rest of exercises C

**2)** Rest Exer C (divide time evenly) (100 m)

-Explain the mixing of frames in 2<sup>nd</sup> develop. Tech. (20 m)

Homework: Hand out 2<sup>nd</sup> & 3<sup>rd</sup> dev. tech mixing frames. Practice chatus.

**3)** 2<sup>nd</sup> technique mixing frames; Chatusra against 3, 5 7 (eventually 6 beats)

Homework: Practice 2<sup>nd</sup> technique mixing frames in khanda against 3, 4 7 (event 6 b.)

**4)** 2<sup>nd</sup> technique mixing frames; Khanda

Homework: Practice 2<sup>nd</sup> technique mixing frames tisra against 4, 5 & 7 b. (event 2 b)

**5)** 2<sup>nd</sup> technique mixing frames; Tisra

Homework: Practice 2<sup>nd</sup> technique mixing frames in misra against 3, 4, 5 (event 6 b)

**6)** 2<sup>nd</sup> technique mixing frames Misra (105 m)

-Explain process for tech 3. Listening (15 m)

Homework: Practice 3<sup>rd</sup> technique mixing frames in chatusra in 2 speeds and 1<sup>st</sup> speed tisra

**7)** 3<sup>rd</sup> technique mixing frames in chatusra in 2 speeds and 1<sup>st</sup> speed tisra (whole les)

Homework: Practice 3<sup>rd</sup> technique mixing frames in tisra 2<sup>nd</sup> speed and khanda 1<sup>st</sup> & 2<sup>nd</sup> speeds

**8)** 3<sup>rd</sup> technique mixing frames in tisra 2<sup>nd</sup> speed and khanda 1<sup>st</sup> & 2<sup>nd</sup> speeds (whole les)

Homework: Practice 3<sup>rd</sup> technique mixing frames in khanda in 3<sup>rd</sup> & 4<sup>th</sup> speeds and misra 1<sup>st</sup> speed

**9)** 3<sup>rd</sup> technique mixing frames in khanda in 3<sup>rd</sup> & 4<sup>th</sup> speeds and misra 1<sup>st</sup> speed (whole les)

Homework: Practice 3<sup>rd</sup> technique mixing frames in misra in 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> speeds

**10)** 3<sup>rd</sup> technique mixing frames in misra 2<sup>nd</sup>, 3<sup>rd</sup> & 4<sup>th</sup> sp (110 m)

Explanation of Combination Anuloma-Pratiloma on jathi bheda sequences. Listening (10 m)

Homework: 2 exercises, 1 in 17 b. + 1 in 14 b. mixing frames of quarter, eighth and sixteenth notes in chatusra combining speeds at will using some simple phrase and melodies w/ instruments.

**11)** 2 exercises, 1 in 17 b. + 1 in 14 b. mixing frames of quarter, eighth and sixteenth notes in chatusra (using some simple phrase and melodies. w/ instruments).

Homework: 2 exercises, 1 in 17 b. + 1 in 14 b. mixing frames of quarter, eighth and sixteenth notes in tisra (using some simple phrase and melodies. w/ instruments).

**12)** Work on tisra (whole les)

Homework: 2 exercises, 1 in 17 b. + 1 in 14 b. mixing frames of quarter, eighth and sixteenth notes in khanda using some simple phrase and melodies. w/ instruments.

**13)** Work on khanda (whole les).

Homework: 2 exercises, 1 in 17 b. + 1 in 14 b. mixing frames of quarter, eighth and sixteenth notes in misra using some simple phrase and melodies. w/ instruments.

**14)** Work on misra (whole les)

Homework: Exercise jathi bheda sequence w/ 27 b. Shadanga tala w/ sixteenth notes frames of hand-out and every student writes his own in chatusra, using some simple phrase and melodies. W/ instruments.

-[Analysis of contemp fragment](#).

### **Block B (14 weeks)**

**1)** Exercise jathi bheda sequence w/ 27 b. Shadanga tala w/ sixteenth notes frames of hand-out and every student writes his own in chatusra, using some simple phrase and melodies. W/ instruments. (90 m)

-[Analysis of contemp fragment \(20 m\)](#). [[Dmaathen and similar fragments brought by students](#)]

Homework: Exercise jathi bheda sequence w/ 27 b. Shadanga tala w/ sixteenth notes frames of hand-out and every student writes his own in khanda, using some simple phrase and melodies. W/ instruments.

-[Analysis of contemp fragment](#).

**2)** Work on jathi bheda sequence in khanda (90 m)

-[Analysis of contemp fragment \(20 m\)](#). [[Dmaathen and similar fragments brought by students](#)]

Homework: Exercise jathi bheda sequence w/ 27 b. Shadanga tala w/ sixteenth notes frames of hand-out and every student writes his own in tisra, using some simple phrase and melodies. W/ instruments

**3)** Work on jathi bheda sequence in tisra (90 m)

-[Analysis of contemp fragment \(20 m\)](#). [[Dmaathen and similar fragments brought by students](#)]

Homework: Exercise jathi bheda sequence w/ 27 b. Shadanga tala w/ sixteenth notes frames of hand-out and every student writes his own in misra, using some simple phrase and melodies. W/ instruments

**4)** Work on jathi bheda sequence in misra (90 m)

-Theory Incomplete irregular groupings turned into meters (30 m)

Homework: Hand-out part 'Persistence of memory' with all meter changes

**5, 6)** Exercises Incomplete irregular groupings turned into meters (90 m)

-Analysis of contemp fragment (30 m). [Fermeyhough's rhythmical grid]

Homework: Keep practicing incomplete irregular groupings turned into meters.

**7)** Exercises Incomplete irregular groupings turned into meters (80 m)

-Explanation of phrasing through gati changes. Listening (40 m)

Homework: Exercise phrases of hand out. Write phrases 12 b mixing chat & tisra. [Analysis of contemp fragment](#)

**8)** Work on phrases chat-tis (100 m)

-Analysis of contemp fragment (20 m)

Homework: Write phrases 12 b mixing chat & khanda. [Analysis of contemp fragment](#)

**9)** Work on phrases chat-khan (100 m)

-Analysis of contemp fragment (20 m)

Homework: Write phrases 12 b mixing chat & misra. [Analysis of contemp fragment](#)

**10)** Work on phrases chat & misra (100 m)

-Listening to Manju's solo in 37/8. Explain working process (20 m)

Homework: Hand out Manju's solo in 37/8

**11, 12, 13)** Preparation Manjunath solo in 37/8

Homework: Preparation Manju's solo in 37/8

**14)** Preparation Manjunath solo in 37/8

Homework: Start preparing final piece

### **Block C (8 weeks)**

**1-8)** Preparation of the piece for the concert.

## **JAZZ MUSICIANS (IMPROVISERS in GENERAL)**

Improvisers tend to be performers and creators simultaneously, much more frequently than classical performers or score-based musicians. Therefore, the emphasis should lie on a combination of rhythmical techniques to improve their control over elements seen in the first few chapters, along with creative techniques that can be used to compose pieces or improvise solos.

The following division is proposed:

-A 'solfege' course, similar to the first year of the classical department offered in the 1st year of a Bachelors. This year could be followed by

-Four years of karnatic rhythmical techniques given in an ensemble situation with the aim of creating a final piece at the end of each year.

### **Rhythmical solfege 1st year**

As for classical students, the material of lessons 18-28 for jazz students, besides using the chart of 'Cells with gatis' of the second chapter as the very important starting point, could follow a step-by-step process like the one proposed previously, progressively increasing the level of complexity in the improvisations by increasing the complexity of phrases through rests and tie-overs.

**1-17)** Same material as for the classical students. Melodies should be **improvised** in all lessons.

**18)** Finish working on homework w/ different gatis, different jathis.

Phrasing in gatis: Short explanation of the approach to and importance in accuracy and feeling. Check the set of syllables (30 m.) Hand-out cells in gatis, lessons 18-28 phrases & solkattu syllables.

-Homework: Work on the individual cells on khanda and Tisra. Improvise w/ instrument and a mode (Phrygian or similar) using 2, 3 or 4 cells at a time on same gatis.

**19)** Practice w/ solkattu all cells on Khanda & Tisra (60')

-Improvise w/ instruments in duos as indicated in hand-out (50')

-Homework: Work on the individual cells on khanda and Tisra. Improvise w/ instrument and a mode using 2, 3 or 4 cells at a time on same gatis.

**20)** Practice all cells on Khanda & Tisra (60')

-Improvise in duos as indicated in hand-out (50')

-Homework: Construct 2 phrases on Tisra & Khanda (6 beats each) . Students should write a solkattu phrase underneath the western notation. No ties or rests in phrases. Improvise on some cells/phrases on Tisra & khanda w/more freedom but always attacking the beat!

**21)** Phrasing on tisra & khanda (no ties/rests) (60 m.)

-Improv w/ instrument on tisra & khanda (50 m.)

-Homework: Construct 2 phrases on Tisra & Khanda (6 beats each) . Students should write a solkattu phrase underneath the western notation. No ties or rests in phrases. Improvise on some cells/phrases on Tisra & khanda w/more freedom but always attacking the beat!

**22) Phrasing on tisra & khanda (no ties/rests) (60 m.)**

-Improv w/ instrument on tisra & khanda (50 m.)

-Homework: Practice all cells in Misra & construct 2 phrases in Tisra/Khanda no ties/rests (9 b.) Improvise w/ cells in Misra and free improv in khanda.

**23) Cells in Misra (30 m.)**

-Complexer phrases in Tisra/Khanda (20 m. each)

-Improv w/ instrument on misra & khanda (45 m.) follow instructions of hand-out.

-Homework: Practice all cells in Misra & construct 2 phrases in Tisra/Khanda no ties/rests (9 b.) Improvise w/ cells in Misra and free improv in khanda.

**24) Cells in Misra (30 m.)**

-Complexer phrases in Tisra/Khanda (20 m. each)

-Improv w/ instrument on misra & khanda (45 m.) follow instructions of hand-out.

-Homework: 2 Phrases with ties/rests in kha/tis (6 b.). 2 phrases Misra no ties/rests (6 beats). Free improv on khanda & Misra

**25) Phrasing on all gatis (60 m.)**

-Improv w/ instrument on misra & khanda (50 m.)

-Homework: 2 Phrases with ties/rests in kha/tis (6 b.). 2 phrases Misra no ties/rests (6 beats). Free improv on khanda & Misra

**26) Phrasing on all gatis (60 m.)**

-Improv w/ instrument on misra & khanda (50 m.)

-Homework: 2 phrases in all gatis w/ ties/rests (9 b.). Free improv on all gatis (focus on khanda and misra)

**27) Phrasing on all gatis (60 m.)**

-Improv w/ instrument on misra & khanda (50 m.) If time left, improv on tisra

-Homework: 2 phrases in all gatis w/ ties/rests (9 b.). Free improv on all gatis (focus on khanda and misra) on 2 Complex ties/rests in Khanda (16 b.) & misra (14 b.)

-Review weak points

**28) Phrasing on all gatis (60 m.)**

-Improv w/ instrument on misra & khanda (50 m.)

Review weak points from previous lessons

-Homework: Prepare oral exam

## **Four years karnatic rhythmical techniques**

The following four years could be divided into two phases of two years each.

### **1. Phase I**

The first phase of two years' duration would contain the main 'building blocks' of karnatic techniques: the concept of cycle, gati & jathi bheda (and related creative techniques), main mukthays, yati phrases, and nadai bheda (main polytempi concept in karnatic music). A weekly schedule could resemble something along the lines proposed below. As mentioned before, the learnt techniques should be crystallised into a final piece to be performed at the end of the year. For this purpose, no less than 7-8 weeks should be allocated.

At risk of being repetitive, it should be reiterated that this piece would **never** be an attempt to imitate karnatic music: on the contrary, musicians should be encouraged to blend the techniques with their aesthetics, background, taste, style etc. in order to create their own pieces of contemporary jazz, or simply, contemporary improvisation.

## **Contemporary improvisation through karnatic rhythmical techniques, 1<sup>st</sup> year**

### **Block A (14 weeks)**

#### **1) Brief explanation of philosophy of program.**

Tala system: Angas, construction of cycles, kiryas. 35 Suladi talas system and brief analysis

-Video Tala 11 focusing on Tala & Gatis. Video ragatalamalika 6 ragas/talas (15 m.) Showing theme construction and 'regular phrasing development' based on internal division of Tala. Listen to CD 11 tr. 1, CD 3, theme, Cd Pallavis.

-Jazz samples Dhruva Tisra (Yellow Jackets – Free day, Toto – Falling in between [*score*])

-Hand-out Rhythmical devices: These create tension in the tala. No changing gatis in middle of tala unless specific techniques.

-Homework: Write rhythmical phrases connected to the tala. Create grooves and improvise around the tala. Use Tala 5 (L3 D) & tala 7 (L4 A D)

#### **2) Exercises on tala-connected phrases**

-Homework: Write rhythmical phrases connected to the tala. Create grooves and improvise around the tala 9 (L5 D D) & tala 10 (L4 D L4).

#### **3) Exercises on homework**

-Homework: Write rhythmic phrases connected to the tala. Create grooves and improvise around the tala 11 (L3 D L3 L3) & tala 12 (L5 D L5)

#### **4) Exercises on homework**

-Homework: Review gati/jathi combinations with instruments.

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#### **5) Gati Bheda: Only as a technique for phrasing/polyrhythms. Use instruments!**

Listening to CD 4, tracks 4-8 & tr 28. CD A, tr 17-20, Watch video Tillana.

-Jazz samples Hancock, Dance of Maya [*score*] Oops [*score*] and Boom petit [*score & possible alternative notations*] (50 m.)

-Exer. on chatusra jathi 3, Tisra (2nd sp. Always from now on!), jathi 4 in duos. Improvise rhythmical phrases w/ the hand-out of phrasing w/ Gatis of AR, while the other student keeps the jathi (70 m.)

-Homework: Chat j 5, Tis j 5, Khand j 3

**6)** Work on homework (impro phrases). Still one student should keep the jathi underneath (whole les)

-Homework: Explain Misra jathi 3 and exercises on Khanda & Misra jathi 4

**7)** Misra jathi 3 & 4. Khanda j 4 (100 m.)

-Listen to Yellow Jackets' 'Wildlife'

-Homework: Chatusra Jathi 7. Misra jathi 5. Review the weakest gati/jathi combinations

**8)** Chatusra Jathi 7. Misra jathi 5. Review the weakest gati/jathi combination, still with accent support.

Homework: Review gati bhedam phrasing in all gatis/jathis (except Tis & Khanda j 7).

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**9)** Explain the concept of polypulses resulting of using two-layered structures. One goes along the laya, improvising with phrasing with gatis & giving a good feeling for the pulse, and the other improvises with gati bhedam, attacking all accents and without support. Emphasize the meeting between layers every 3, 4, 5 or 7 beats (both layers working with clear directionality!). Watch DVD 3 title 1, tr 8 (Manju w/ solkattu only, Jahnvi w/ melody). Listen to CD 8 tr 2 (percussion playing gati bhedam against melody on the pulse). (40-45 m)

-Improvisations on chatusra jathi 3 vs chatusra (30 m) & chatusra jathi 5 vs chatusra (45 m). Use always solkattu (as warm up) and instruments for the improvisations in all classes of these polypulses. Emphasize variety of cells in both layers!

-Homework: Review chatusra jathi 5 vs chatusra . Practice tisra j 4 vs tisra & tisra j5 vs tisra. Khanda j 3 vs khanda

**10)** Work on chatusra jathi 5 vs chatusra (15 m). tisra j 4 vs tisra (25 m) & tisra j5 vs tisra (45 m). Khanda j 3 vs khanda (35 m)

Homework: tisra j5 vs tisra. Chat j 7 vs chat. Khanda j 3 vs khanda, khanda j4 vs khanda

**11)** Work on tisra j5 vs tisra (20 m), Khanda j 3 vs khanda (20 m), Chat j 7 vs chat (45 m), khanda j4 vs khanda (35 m)

-Homework. khanda j4 vs khanda, misra j3 vs misra, misra j4 vs misra,

**12)** Work on khanda j4 vs khanda (20 m), misra j3 vs misra (50 m) misra j4 vs misra (50 m),

-Homework. misra j5 vs misra.

-Deepen and work more musically on chatusra jathi 3 vs chatusra & chatusra jathi 5 vs chatusra, tisra j 4 vs tisra

**13)** Work on misra j5 vs misra (50 m). chatusra jathi 3 vs chatusra (20 m) & chatusra jathi 5 vs chatusra (30 m), tisra j 4 vs tisra (20 m)

-Homework: Review tisra j5 vs tisra. khanda j4 vs khanda & Khanda j 3 vs khanda. misra j3 vs misra

**14)** Work on & tisra j5 vs tisra. khanda j4 vs khanda & Khanda j 3 vs khanda and misra j3 vs misra. Divide time depending on complexity of the two-layered structures.

-Homework: Review misra j4 vs misra, misra j5 vs misra

## **Block B (14 weeks)**

**1)** Fast recap on remaining polypulses structures. (60 m)

-Theory of Jathi Bhedam: Phrasing with inner amalgamation concept. Construction of sequences. Emphasis on the 'down beat' feeling. Listening to CD 4 tr 20 and CD 13 tr 28-30 (40-50 m.).

-Jazz examples: Steve Coleman (and others who may use JB)

In the next 7 lessons work w/ solkattu AND instrument. Use solkattu as a warm-up and try to improvise as much as possible w/instruments (melody should always be improvised and rhythmical phrasing as much as possible).

-Homework: Construct sequences of 7 & 10 b in chatusra.

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**2)** Improvisation on 7 & 10 beats sequences in Chatusra and phrases therein (whole les.). Work in duos, 1 student keeping the inner structure of the sequence.

-Homework: Construct sequences/phrases of 7 & 10 b. in Tisra.

**3)** Work on constructed sequences/phrases, still 1 student keeping the inner structure (whole les.)

-Homework: Construct sequences/phrases of 7 & 10 b. in Khanda.

**4)** Work on constructed sequences, still 1 student keeping the inner structure in Khanda (whole les.)

-Homework: Write phrases in 12 beats in Tisra & Khanda

**5)** Phrases in Tisra & Khanda (50 m. each gati)

-Explain concept of developing through same number of notes per 'cell' of sequence (15 m). Manju's CD 4 example.

-Homework: Work on jathi bhedam phrases with systematic approach of 1, 2, 3 notes per frame and on Free improvisation on frames. Emphasis on chatusra and tisra.

**6, 7, 8)** Work on improvising on 'numbers' of the sequence in a systematic way w/1, 2, 3 notes (80 m.)

-Free improv on the same numbers. One person should always keep the accents for a while, then without support (40 m).

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**9)** Theory of Sama (structural) Mukthays: Division of the no of cycles in 3, different possibilities to choose from.

-Internal Jathi bhedam and subsequent phrase. Development in same gati. Compression w/ mini-mukthay in diff gati.

-Construct mukthays and development in les. Hand-out Short mukthahys. Explain Short Mukthays as ending option for rhythmical sangati in Jathi Bhedam

Homework: Write 1 mukthay and its development in 9 beats (Improvise melody). Compress it into Tisra and khanda. 2 diff accent on same phrase, 2 diff phrases w/ same accent. Short mukthays in chatusra.

**10)** Exer. on structural mukthays w/instrument. Improv diff melodies for same rhythms (80 m .)

-Short mukthahys (40 m.)

Homework: Write 1 mukthay and its development in 11 beats (Improvise melody). Compress it into Tisra and khanda. 2 diff accent on same phrase, 2 diff phrases w/ same accent. Short mukthays in khanda.

**11)** Exer. on structural mukthays w/instrument. Improv diff melodies for same rhythms (80 m. )

-Short Mukthays (40 m.)

Homework: Write 1 mukthay and its development in 14 beats (Improvise melody). Compress it into Tisra and khanda. 2 diff accent on same phrase, 2 diff phrases w/ same accent. Short mukthays in Tisra

**12)** Exer. on structural mukthays w/instrument. Improv diff melodies for same rhythms (80 m.)

-Explanation of Graphic Densities. (40 m)

Homework: Construct 1 graphic density chart using the Tala 7/ tempo (46-56). Construct different rhythmical devices for the impro's.

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**13)** Impro's and comments on the charts constructed within the tala. Add polyrhythms and other devices

Homework: Construct 1 graphic density chart using the Tala 9/ tempo (46-56). Construct different rhythmical devices for the impro's.

**14)** Impro's and comments on the charts constructed within the tala. Add polyrhythms and other devices.

Homework: Students bring as much material for the piece.

### **Block C (8 weeks)**

**1)** Exposition of Graphic Densities Chart. Structural considerations.

**2-8)** Preparation of improvised piece.

## **Contemporary improvisation through karnatic rhythmical techniques, 2<sup>nd</sup> year**

### **Block A (14 weeks)**

**1)** Theory of 3 types of 3-fold mukthays. Practice 1 or 2 examples worked-out in class of 3-fold mukthays.

-Homework: Write phrases 3-fold mukthays w/ 2 types and improvise melodies after working on solkattu w/ 20 & 24 matras phrases.

**2)** Work on 3-fold mukthays

-Homework: Write phrases 3-fold mukthays w/ 2 types 28 & 30 matras

**3)** Work on 3-fold mukthays

-Jazz example: 3 Oceans (Aka Moon) [score]

-Homework: Write phrases 3-fold mukthays w/ 35 & 42 matras

**4)** Work on 3-fold mukthays w/ 35 & 42 matras (70-80 m.)

-Theory Yati phrases. Listening (40-45 m.)

-Homework: Work on the instrument, Improvise phrases on frames in chatusra & tisra tala 7

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**5)** Exer. w/ instruments always. Improvise phrases on frames in chatusra tala 7 (rest of les). Improvise always increasing and decreasing and adding (no dropping) from beginning and from end (this order is always the easiest)

-Homework: Work on the instrument, Improvise phrases on frames in tisra & khanda tala 7

**6)** Work on homework.

-Homework: Improvise phrases on frames in chatusra & tisra tala 10

**7)** Work on homework.

-Explanation of short mukthays at the end of yati phrases (15 m)

-Homework: Improvise phrases on frames in khanda tala 10 & chatusra tala 12 (w/ short mukthays)

**8)** Work on homework.

-Jazz example: Spiral (M. Okazaki) [score & deeper analysis] (20-25 m)

-Homework: Improvise phrases on frames in tisra & khanda tala 12 w/ short mukthays

**9)** Work on homework.

-Homework: Review yati phrases in tala 12

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**10)** Theory of Tirmana-Mukthays. Listening and analysis of hand-outs. Make exercises with 5 & 6-note phrases in tala 7 and practice them in the class w/instrument.

-Homework: Practice the 9-beat hand-out. Make exercises of 5 & 6-note phrases in tala 9.

**11)** Exer. on Homework w/ instr. (work in duos)

-Homework: Practice the 11-beat hand-out. Make exercises of 4 & 7-note phrases in tala 11.

**12)** Exer. on Homework w/ instr. (work in duos)

-Homework: Make exercises of 5-note phrases in tala 14.

**13)** Exer. on Homework w/ instr. (work in duos) (60 m)

-Theory of yati mukthays type A (ONLY). Emphasis on increasing or decreasing by keeping same number of notes and increasing or decreasing note values. Listening. Practice Jahnvi's yati mukthay in tala 7, but in  $\frac{1}{2}$  tempo (tala 14 and 16<sup>th</sup> notes instead of 32<sup>nd</sup> notes).

-Homework: Finish Jahnvi's yati mukthay. Prepare YM in chatusra in talas 13 & 14

**14)** Exer. on Homework w/ instr. (work in duos). Try to be creative with melodic content

-Homework: Prepare YM in khanda in talas 11 & 13

## **Block B (14 weeks)**

**1)** Exer. on Homework w/ instr. Emphasis on different impro's within the same frames (work in duos)

-Homework: Prepare YM in tisra of hand-out tala 12. Write YM in tisra in tala 14

**2)** Exer. on Homework w/ instr. Emphasis on different impro's within the same frames (work in duos) (60 m)

-Theory of Nadai Bhedam. Concept of **real** polypulse. Preparation w/ gati/jathi combination. Development through phrasing (using rhythmical cells!) and possibility of changing nadai (never in the middle of a 'bracket'). Resolution through gati bhedam. . Listening to CD 5 tr 18. First step with one person keeping accents of frame.

Practice 4:3 w/ chat & kha nadai

Homework: Work on 4:5 (chat & tis nadais) and 3:2 (kha & tisa nadais) w/ all nadais. Review 4:3 (chat & kha nadai)

**3)** Work on homework (whole les). 4:3 (20 m), 4:5 (60 m), 3:2 (40 m). Resolve w/ gati bhedam

Homework: Review same exercises. Add misra nadai in all of the above.

**4)** Misra nadai in all of the above. Review weakest points of previous lesson if there is time.

Homework: 4:7 and 6:5 with all nadais

**5)** Work on 4:7 (90 m) & 6:5 (30 m)

Homework: 6:5 & 5:3 with all nadais

**6)** Work on 6:5 (60 m) & 5:3 (60 m)

Homework: 5:3 & 5:4 with all nadais

**7)** Work on 5:3 (40 m) & 5:4 (80 m)

Homework: Review weakest frames

**8)** Review 10-15 minutes each frame that was weak in the previous weeks (80-90 m)

-Theory of polypulses (30-40 m). A glimpse of exercises should be practiced

Homework: Review nadai bheda in 4:3 & 4:5, improvising without support of accents or matras.

**9)** Polypulses on 4:3 (45 m) & 4:5 (75 m). Work in duos: One person improvises along the pulse/tala and the other with Nadai Bheda. If trio, third person does accents at the beginning to give pulse to NB improviser, then shuts up.

Homework: Review Nadai Bheda on 3:2 & 6:5

**10)** Polypulses on 3:2 (40 m) & 6:5 (80 m). Same procedure as previous lesson.

Homework: Review Nadai Bheda on 4:7 & 5:4

**11)** Polypulses on 4:7 (90 m) & 5:4 (30 m).

Homework: Review Nadai Bheda on 5:4 and practice 5:3

**12)** Polypulses on 5:4 (30 m) and 5:3 (70 m).

-Jazz example: Pieces using polypulse idea

Homework: Review 4:3, 4:5, 3:2 & 6:5. Improve feeling and accuracy for the nadai frame and use more phrasing in both layers

**13)** Polypuses on homework

Homework: Review 4:7, 5:3 & 5:4

**14)** Work on homework (whole les)

### **Block C (8 weeks)**

**1-8)** Preparation of the piece for the concert.

## 2. Phase II

The second phase, also of two years of duration, would mix a variety of advanced rhythmical techniques with creative tools that are the result of interweaving and combining the 'building blocks' studied in the first two years.

For jazz students, a variety of angles and directions could be explored, deviating from what I propose here. To cover all the material that, for instance, I envision for composers, would possibly require no less than one or even two additional years. Therefore a selection of subjects is necessary to keep the programme within the boundaries of a bachelors/masters framework. I would favour a construction of 'solfege-oriented' topics combined with creative techniques.

## **Contemporary improvisation through karnatic rhythmical techniques, 3<sup>rd</sup> year**

### **Block A (14 weeks)**

**1)** Theory of Mixed Jathi Nadai Bhedam. Listening. Exer. on 4+6.

-Homework: Practice 3+5 w/ all nadais. Improvise simple phrases that repeat in both accents on 3+5 w/ all nadais w/ instr

**2)** Exer. on 3+5 w/ all nadais

-Homework: Improvise simple phrases that repeat in both accents on 3+4 w/ all nadais w/ instr

**3)** 3+4 w/ all nadais

-Homework: Improvise simple phrases that repeat in both accents on 4+5 w/ all nadais w/ instr

**4)** 4+5, review weakest things until now.

-Homework: Improvise simple phrases that repeat in both accents on 5+7 w/ all nadais w/ instr

**5)** 5+7 w/ all nadais

-Homework: Keep practicing MJNB

**6)** Explain Shadanga/Tala Combination possibilities. Mukhy system (1<sup>st</sup> part).

Listening CD 8 tr 4 & 8/ CD 12 tr 1 (pallavi)/ CD 9 tr 1 (beginning)/CD B tr 64 (soram kattu).

Homework: Improvisations on 19/8

**7)** Improvisations on 19/8

Homework: Improvisations on 19/8 using gati/jathi bheda, yati phrases, mukthays

**8)** Improvisations on 19/8 using gati/jathi bheda, yati phrases, mukthays

Homework: Improvisations on 27/8

**9)** Improvisations on 27/8

Homework: Improvisations on 27/8 using gati/jathi bheda, yati phrases, mukthays

**10)** Improvisations on 27/8 using gati/jathi bheda, yati phrases, mukthays

Homework: Improvisations on 6+  $\frac{3}{4}$

**11)** Improvisations on 6+  $\frac{3}{4}$

Homework: Improvisations on 6+  $\frac{3}{4}$  using gati/jathi bheda, yati phrases, mukthays

**12)** Improvisations on 6+  $\frac{3}{4}$  using gati/jathi bheda, yati phrases, mukthays (80 m)

Homework: Review Nadai Bheda frames of 4:3, 4:5, 4:7, 3:4 & 3:5

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**13)** Theory of Combinations Anuloma-Pratiloma against 2, 3, 4, 5 & 7 beats.

-Give hand-out of chart of CAP, Exercises A, B. Transcription Manju's recording and Ravi's solo.

-Homework: Practice chatusra and khanda of exercises A w/ solkattu

**14)** Exer A in chatusra (60 m) & Khanda (60 m)

-Homework: Practice tisra and misra of exercises A

### **Block B (14 weeks)**

**1)** Exer A in tisra (60 m) & misra (60 m)

-Homework: Practice chatusra and khanda of exercises B

**2)** Exer B in chatusra (60 m) & Khanda (60 m)

-Homework: Practice tisra and misra of exercises B

**3)** Exer B in tisra (50 m) & misra (50 m)

-Combinations Anuloma-Pratiloma as developmental technique. Explain working or process for 2<sup>nd</sup> technique (20 m)

-Homework: Write phrases using 2<sup>nd</sup> technique on sequences of 8-10 'brackets' mixing all speeds in chatusra against 3, 5, & 7 b. and Tis against 4 b. **Use instruments**

**4)** Work on homework, divide time evenly

-Homework: Write phrases using 2<sup>nd</sup> technique on sequences of 8-10 'brackets' mixing all speeds in Tisra against 5 & 7 b. and khan against 3 & 4 b.

**5)** Work on homework, divide time evenly

-Homework: Write phrases using 2<sup>nd</sup> technique on sequences of 8-10 'brackets' mixing all speeds in khanda against 7 b. and misra against 3, 4 & 5 b.

**6)** Work on homework, divide time evenly.

-Explain working or process for 3<sup>rd</sup> technique (15 m).

-Homework: Phrases w/ 3<sup>rd</sup> technique on sequences of 10-12 'brackets' mixing all frames & speeds in chatu and tisra

**7)** Work on homework: chat (80 m) tis (40 m).

-Homework: Phrases w/ 3<sup>rd</sup> technique on sequences of 10-12 'brackets' mixing all frames & speeds in tisra and khanda

**8)** Work on homework: tis (40 m), kha (80 m).

-Homework: Write phrases using 3<sup>rd</sup> technique on sequences of 10-12 'brackets' mixing all frames & speeds in khanda and misra

**9)** Work on homework: kha (20 m), mis (80)

-Regrouping theory (mukhy system 2<sup>nd</sup> part). Listening to CD B tr 65-80 for regroupings (20 m)

-Homework: Anu-Prat in 19/8: 322 32 322. 34 32 34. All gatis. Improvise melodies, doing all matras

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**10)** Anu-Prat in 19/8: 322 32 322. 34 32 34. All gatis. Improvise melodies, doing all matras (whole les)

-Homework: 19/8: 32 52 34. All gatis. Improvise melodies

-6+3/4= First 3 frames. All gatis

**11)** 19/8: 32 52 34. All gatis. Improvise melodies (50 m)

-6+3/4= First 3 frames. All gatis (70 m)

-Homework: 19/8: 3 7 5 4. All gatis

-6+3/4= Last 2 frames All gatis.

**12)** 19/8: 3 7 5 4. All gatis. (60 m)

-6+3/4= Last 2 frames All gatis. (60 m)

Homework: 19/8: 5 5 5 4. All gatis. 1st & 2nd sp

-MJNB in 19/8: 4 double accents. 3+4, 3+5 w/ all nadais. NO Rhythmical phrases.

**13)** 19/8: 5 5 5 4. All gatis. 1st & 2nd sp (60 m)

-MJNB in 19/8: 4 double accents. 3+4, 3+5 w/ all nadais. NO Rhythmical phrases. (60 m)

Homework: 19/8: 7 5 7. All gatis. 1st & 2nd sp

-MJNB in 19/8: 4 double accents in 4+5. 3 double accents in 5+7. All Nadais.

**14)** 19/8: 7 5 7. All gatis. 1st & 2nd sp (60 m)

-MJNB in 19/8: 4 double accents in 4+5. 3 double accents in 5+7. All Nadais. (60 m)

### **Block C (8 weeks)**

**1-8)** Preparation of improvised piece for concert.

## Contemporary improvisation through karnatic rhythmical techniques, 4<sup>th</sup> year

### Block A (14 weeks)

1) Theory of construction of Tirmanas w/ 4, 5, 6 & 7 note cells in 2 or 4 cycles.

-Theory of Krama-Viloma-Krama & Krama-Viloma-Vakra (65-70 m)

-Exercises on constructing a few tirmanas w/ all the note cells possibilities and in a couple of talas to choose from Tala 7-12 (10-15 m.)

-Do all the tirmanas in unison (30-35 m.)

-Homework: Construct 4 & 5 note tirmana phrases in tala 10. Develop it w/krama-viloma-vakra. Use instrument.

2) Work on Krama-Viloma-Vakra (whole les)

-Jazz example: Matter of Time (Stormvogel) *[score]*

-Homework: Construct tirmanas w/ 2 cycles of Tala 10 w/ 6 & 7 note cells.

3, 4) Work on all the tirmanas Krama-Viloma-Vakra constructed, in duos w/ instrument

-Homework: Keep working on tirmanas

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5) Theory of gatis 9, 11 & 13. Practice inner division and simple phrases (rest of les)

-Homework: Simple 6-bracket phrases in every gati, keeping a systematic inner division

6) Work on homework . Use 9:1/ 11:2/ 13:2

-Homework: Simple phrases in every gati, keeping a systematic inner division on 11 & 13:3, mixing divisions in 9:1

7) Work on homework, 9:1, 11:3 & 13:3. divide every gati evenly (whole les)

-Homework: Complexer phrases in every gati, mixing inner division. Use 9:1/ 11:2/ 13:2

8) Work on homework, 9:1, 11:2 & 13:2.

-Homework: Complexer phrases in every gati, mixing inner division. 11:3/ 13:3

9) Work on homework

-Homework: Complexer phrases in every gati, mixing inner division. 11:2 & 3/ 13:2 & 3

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10) Theory of Moharas. Construct a Mohara in tala 10 chatusra & Tala 8 khanda.

-Homework: Practice constructed Moharas using only number as starting point. Improvise phrases.

11) Practice homework.

-Homework: Regular Mohara in tala 14 (chat)

12) Practice homework.

-Homework: Regular mohara in tisra 2<sup>nd</sup> sp in tala 12

**13)** Practice homework (60 m).

-Theory of mixed gati mohara (60 m)

-Homework: Construct Mixed gati Mohara in tala 8. Practice Manju's mohara in tala 8

**14)** Practice homework.

-Homework: Construct Mixed gati Mohara in tala 10. Practice Manju's mohara in tala 10

### **Block B (14 weeks)**

**1)** Practice homework.

-Homework: Construct Mixed gati Mohara in tala 12 in 4 cycles w/ chat-tisra

**2)** Work on homework. (whole les)

-Homework: Keep practicing Mixed gati Mohara.

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**3)** Theory of Metrical Modulation

-Homework: Work out 3 simple modulations and improvise with them

**4)** Work on Homework

-Homework: Work out 3 slightly more complex modulations and improvise with them

**5)** Work on Homework

-Homework: Work out 3 slightly more complex modulations and improvise with them

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**6)** Theory of Poruttam B. Listening. Analysis. Write exercises in tala 7

-Homework: Write exercises in tala 9

**7)** Poruttam B in Tala 9

-Homework: Write exercises in tala 11

**8)** Poruttam B in Tala 11

-Homework: Write exercises in tala 13

**9)** Poruttam B in Tala 13

-Homework: Review Combinations Anuloma-Pratiloma

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**10)** Theory of Moharas and Poruttam B in shadanga talas

-Homework: Mohara on 5 5 5 4 in Chatusra & Khanda

**11)** Mohara on 5 5 5 4 in Chatusra (60 m) & Khanda (60 m)

-Homework: Moharas on tala 27 (7 6 7 7) Chatusra (hand-out) and own in other gati

**12)** Moharas on tala 27 (7 6 7 7) Chatusra & student's own (khanda's complex)

-Homework: Poruttam B: 19/8 (own) & 27/8 (hand-out)

**13)** 19/8: Poruttam B (50 m)

-27/8: Poruttam B (70 m)

-Homework: Moharas on Shadanga tala of your choice (19/8 or 27/8). Tisra or Khanda. Poruttam B on tala of student's choice

**14)** Moharas & Poruttam B on Shadanga tala of your choice. Tisra or Khanda (whole les)

### **Block C (8 weeks)**

**1-8)** Preparation of the piece for the concert.

## **COMPOSERS**

The programme proposed for composers takes a different approach to the way in which the programmes for classical performers and improvisers have been structured. It is necessary that composers also take the two years of rhythmical solfège proposed for performers. However, as opposed to any of the performers' programmes, the way the material could be imparted to composers would not require weeks of practice. Therefore, more developmental techniques and subjects can be imparted.

Much has been said at various points of the book regarding the goal of creators while using this rhythmical material (be it improvisers or composers): never to imitate karnatic music or aesthetics but rather to use the material in order to create one's own music. This point, of extreme importance, needs to be fully understood by any teacher or student.

A general division of each year of the 4-year programme proposed below could be as follows:

**-21 weeks of theory** (including analysis of examples and listening to the original sources) and homework based on the theory. As part of the homework, an étude for two instruments of around 4 minutes in length should be composed upon completion of the block of first 14 lessons (generally, starting one week before the Christmas vacation period). Three of these twenty-one theory weeks should be allocated to lessons of written exercises where the student would review the material in order to understand the connection between the different subjects and to clarify any questions.

**-10-13 weeks to compose a piece:** every student should prepare a piece of contemporary music ranging from a duo to a quintet. Solos would only be possible if they use some form of electronics or in very special cases. Students could write for:

- 1) Students taking part in the three-year programme of **Contemporary music through karnatic rhythmical techniques** or students who have completed the second year of rhythmical solfege. This piece should be rehearsed for 6-8 weeks and performed in a concert towards the end of the academic year.
- 2) An ensemble that has commissioned the student to write a piece in which the student feels he can incorporate some material from the programme.
- 3) Student's own input or idea (i.e., only electronics, mixed with improvisation, for a theatre/dance project or other project proposed by the student).
- 4) Students from the jazz department are responsible for organising their own ensemble and for bringing at least 50% written material and clear indications for solos.

The role of the teacher from March on becomes more that of a coach, having individual lessons with the student and applying the techniques learnt during the year to analyse the piece, and to resolve rhythmical/structural/creative problems. The teacher should not impose his own aesthetic tastes, but rather should try to assist the student within the 'style' or approach he decides to adopt. (While this is obviously nothing new within the framework of teaching individual composition lessons, due to the nature of the material, it is important to emphasise the role of the teacher in this case).

**-6-8 weeks to rehearse final piece (except for option 2):** some of these weeks would probably overlap the final stages of writing the piece. In this period, composers and performers should learn from each other and try to rehearse on a weekly basis to let the piece grow, allow the composer to make final changes etc.

### **Four-year programme for composers.**

A weekly outline could be as follows.

#### **1st YEAR                      Block A                      (14 weeks)**

**1, 2, 3, 4) Tala system:** Possible translation/Angas, construction of cycles/35 Suladi/change inner division/Influence talas on music/concept of cycle/ kiryas/concept of laya-tempo.

**-Gatis:** Subdivision of beat/ Solkattu/Phrasing in gatis/relation to tala

**-Jathis:** Crossing rhythms and/or pulses/gati to diff jathis and viceversa/3 vertical possib/relation to tala/individual structures

**5, 6) Gati Bhedam:** Phrasing within jathi concept/example in khanda j 3/Notation/problems in chat-split notes in diff beats w/ tie/creative rules

**-Tree of Gati Bhedam:** Common denominator/start on gati w/jathi or gati only/construction tree, no tala/relation to tala/3 possible structural uses

**7) Exercises on everything.**

**8, 9, 10, 11, 12) Rhythmical sangatis:** 3 adapting ways/2 ways for option C)/starting points for develop/link to gati bhedam/incomplete gati-jathi relation/ 'incomplete beats'/ analysis of tree.

-**Viloma, Palindrome:** 5 types each

-**Jathi Bhedam:** Amalgamation concept-downbeat feel/construction-rules/phrasing options/develop tech/Short mukthays

-**Sama Mukthays:** Construction/develop/alternatives for mini-mukthays/concept of gap

13) Finish sama mukthays. Guidelines for etude duo. Procedure for final piece.

14) Exercises on everything.

### **Block B (7 weeks)**

1) Review etude

**2, 3, 4, 5, 6) First approach to Anuloma-Pratiloma:** Concept-definition/3 speeds-glimpse CAP/notation/practice method/2<sup>nd</sup> anul/develop concepts/speed concept/use on previous techniques

-**6 types of yati phrases:** Construction of sequences/3 places to add-omit (exercise on the adding on middle)/Proper notation-dotted slur/4 changes in 2<sup>nd</sup> part mridangam-damaru/Viloma-palindrome-mukthay-like options

-**3-fold Mukthays:** 3 types and rules for beginning pala and gaps

7) Exercises on everything.

### **Block C (12 weeks)**

1-12) Individual review and correction of the composition.

## **2<sup>nd</sup> YEAR (composition) Block A (14 weeks)**

**1, 2, 3, 4, 5, 6) 3 types of Yati Mukthays:** 3 types/Development in type A/phrase construction/type B formula increase-decrease & construction 6 palas/Ornamentation/Addition & omission in B & C phrases/different contexts/Type C-3 options

-**Nadai Bhedam:** How to arrive at it/Concept as polypulse/Chart analysis/ different western notations/phrasing/Figure out different tempi-use in Xenakis/Sequence (preparation-development-resolution/relation to talas/vertical relation (real polypulses)/Nadai Bhedam on 3-fold Mukthays.

-**Tirmanas:** Concept/purvanga-uttarangas/kr-vil-vak/duration notes/tisra jathi 5/Tirmana-Mukthays

7) Exercises on everything seen so far.

### **8, 9, 10, 11, 12) 2 types Compound Mukthays**

-**Tirmana-Compound mukthays:** Seed-phrase played and change gati last pala/use in other gatis/Mukthay 1, 2, 3 times per pala, multiplied by 3, 2 & 1 matra (seed phrase played or change gati last pala)

-**Palindromic Mukthays. Sub-Mukthays**

-**Yatis prastara:** Concept/superimposition gatis on sama/Development kr-vil-kr/develop using only numbers/Think as whole (divide no cycles by 3)/How to think of performance of superimposition/Listening

-**Double Mukthays:** Concept/Possible techniques/Analysis examples

-**Triple mukthays:** Add Yatis Prastara/Overlapping palas/analysis examples

-**Mukthay Combinations:** General idea/Deep analysis 6 examples/whole class working out how to start and develop a MC.

-**Sankirna gati. Gatis 11 & 13:** Inner division. Changes in 11 & 13. Complex phrases

**13)** Finish Gatis 9, 11 & 13. Guidelines for etude. Procedure for final piece.

**14)** Exercises on everything seen so far.

### **Block B (7 weeks)**

**1)** Correction of the etude

**2) Mixed jathi Nadai Bhedam:** Concept/bridge between NB & CAP/no beats to resolve/only on chatusra frame/Phrasing concept/displacements of nadai/possible notation/short passages.

**3, 4) Poruttam A:** Definition/Theme fragments-filling space/Distribution in 4 cycles/duration between cells/potential techniques/influence and development of techniques/Analysis examples/last theme fragment short of TS/gati changes-theme as TS/diff. ways of using the blocks/Play original theme & soram prastara-poruttam in tala 11

**5, 6) Moharas. Mixed gati moharas:** Concept of 4 or 8/ no cycles/no phrases/inner construction phrase/Structure sequence/Difference between A & D/1/2 meaning-displacement of A & C/Analysis examples/Structure MGM/Rhythmical sangati/phrase through gati changes/speed of gatis-different structures/double inner division phrase-3,4,5/4 cycles in MGM/Long talas-phrasing/odd no beats in MGM

**7)** Exercises on everything.

### **Block C (12 weeks)**

**1-12)** Individual review and correction of the composition.

### **3<sup>rd</sup> year Composition Block A (14 weeks)**

**1, 2, 3, 4, 5, 6) Anuloma-Pratiloma Combinations.** Concept. Methodology of Exercises A, B, C. Notation (emphasis in 3<sup>rd</sup> and 4<sup>th</sup> speeds)

HW: Write a sequence w/ 1<sup>st</sup> & 2<sup>nd</sup> sp in each gati

-Use w/ quarter notes frames.

-**Developmental techniques. Common denominator concept:** Review of all techniques where gati changes take place. Exercises. Analysis of Manju's recordings techniques 2-6

Homework: Write a phrase w/ every technique.

-Review exercises. Listening and analysis of N.G. Ravi solo. Write a solo in the same line in suladi tala.

-Review homework. More exercises on develop. techniques.

-Chapu talas. Tala Combinations. Shadanga talas. Historical perspective and basics.

7) Exercises

**8, 9, 10, 11, 12, 13) Shadanga talas.** Jathi laghu & Shoshadanga in Shadanga talas.

-**Mukhy system.** Janaka talas. Listening of and analysis of recordings and transcriptions. Use of previous techniques within shadanga talas. Sama mukthay within kala system

-**Further developments of the mukhy system.** Work out in class diff options w/ self-constructed set of rules for angas

-How to implement Anu-Prat in this tala system.

-**Regrouping inner division**

-MJNB, Moharas and other techniques in Shadanga. Exercises on Anu-Prat w/ Mukhy system.

14) Exercises

### **Block B (7 weeks)**

1) Review Etude

**2, 3, 4) Poruttam B.** Exercises on mixing frames.

-**Systematic gati on Tirmanas.** Do exercises on both techniques.

**5) Formudaisi mukthays:** 4 types-3 with yati concept

**6) Korvais** in 8 and 4 cycles

7) Exercises

### **Block C (12 weeks)**

**1-12)** Individual review and correction of the composition.

## **4<sup>th</sup> year Composition Block A (14 weeks)**

**1, 2, 3)** Phrasing and use of quarter, eighth & sixteen note frames with Anuloma-Pratiloma combinations. Exercises on mixing frames. Jathi bhedam as frame for Anuloma-Pratiloma combinations. in suladi & shadanga talas.

**4, 5, 6)** Rhythmical sangatis as polyrhythms with Anuloma-Pratiloma combinations.

7) Exercises

**8)** Niraval

**9, 10)** Metrical Modulation

**11)** Magic Number mukthay

**12, 13)** Phrasing through gati changes.

-Begin with enhanced use of the cycle concept with Manju & Shivu duo in 44 b. (karnatic approach)

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14) Exercises

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**Block B (7 weeks)**

1) Review etude

2, 3) Enhanced use of the cycle concept. Analysis of Hans' piece, HesseIndia (western approach)

-Incomplete irregular groupings turned into meters

4, 5, 6) Jathis Kalpana

-Sapta tala gita.

7) Exercises

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**Block C (12 weeks)**

1-12) Composition of final piece