

Chapter 3 Teaching, Learning, and Performing Music

(1) AA

**Pages 33-38, and throughout
Teacher to Student**

In a class/group, compare with students the traditional and modern teacher-student relationship in India, and then discuss their fit to personal experiences students have had in their musical studies.

* Traditional: The student lives with a guru (teacher).

Modern: The student lives at home, but comes to lessons.

* Traditional: The student provides household assistance in cleaning, cooking, shopping.

Modern: The student provides no assistance to the teacher, but pays for lessons.

* Traditional: A ceremony near the beginning of a student's musical studies culminates in the tying of thread around the student's wrist to symbolize his loyalty to his teacher.

Modern: There is no ceremony of loyalty, and in fact the student may not feel committed to his teacher and may even withdraw from lessons at any time.

* Traditional: The teacher is viewed as the source of knowledge, and as such "gives" the music to the student by ear, directing repetition and practice; there is no need for notation when the teacher is the source.

Modern: The teacher's information may be supplemented by other materials which the student may seek out, from books and printed scores to recordings of his assigned rāgs.

* Traditional: The teacher's musical repertoire is guarded, and given only to students who qualify through musicianship and a respectful, patient, and humble attitude.

Modern: Based upon the financial arrangement, the student may feel less inclined to follow the ultimate attitude of reverence to the teacher, and may even come to expect more from the teacher with regard to the sharing of repertoire.

(2) C/U

Pages 35-38

Music Imprints

The Indian gharana system turns out musicians who perform within the limits of the teacher's musical style which they have inherited through training. In a class/group, discuss the influence of teachers upon students, and musical imprints which they may well carry with them into their professional performance. Cite, for example, the musical (and ideological) imprint of Haydn upon Mozart, Schoenberg upon Webern, Charles Seeger upon Ruth Crawford Seeger, Nadia Boulanger upon Aaron Copland, Muddy Waters on the Rolling Stones, Hank Williams on George Jones.

(3) C/U

Pages 38-39

Music Now and Then

Compare the views of Ali Akbar Khan and Zakir Hussain relative to traditional and modern approaches to making music. Launch discussion with these statements:

“At the time of the courts, the musicians didn't have to think about travel and money matters....” (Ali Akbar Khan)

"The younger generation doesn't think about the purity of the rāgas...and it's not good for your health." (Ali Akbar Khan)

"...it (classical music) has emerged as an entertainment idiom...." (Zakir Hussain)

"Now you hear many more tals in concert. I consider it a challenge to make eleven-beat cycles approachable to the audience!" (Zakir Hussain)