INTRODUCTION

The system by which any music is taught is the key to what is preserved, and how, in a musical tradition. I chose to research the basics of instruction in South India, both as an entry point for some practical knowledge on the South Indian flute, and as a way of examining basic tenets of karnatic music. Using advanced knowledge of a foreign music without having prior knowledge of its basic pedagogy is a bit like attempting to build a chair without a seat for one's backside. Only by studying the basic assumptions of the music, may we identify what techniques are useful to us, or not, because only then we carefully consider for what they were originally intended.

What is useful for a composer, when studying a foreign music? Is it techniques? Is it scales? Fingerings? Microtones? How about new Instruments? Actually, it is only a point of view. Point of view, and imagination in its designation, is the most crucial element in composition. No theory or formulae can help with this. The only benefit of approaching another culture's art (aside from superficial curiosity or adventure) is to gain a more objective understanding of what we are, and what they are. We thereby lose our prejudices (about cultures and music.) By finding out how their musical understanding differs from ours, we must continually investigate the fundamentals. We must always be a beginner, asking questions[i]. Due to some superb luck and really generous guidance I was able to gleam some answers with which to continue asking.

BACKGROUND

In South Indian, karnatic, music, the basic training structures, which everyone undergoes, are traced to Purandura Dasa in the 15th century. The current raga classification system, which remains intact to the present day, was developed in the 17th century. The ragas themselves, however, have been gradually changing over the generations since the time of these additions to theory, so much so that many of the recorded raga formulations (*raga lakshana*) in ancient texts are now completely antiquated and irrelevant to contemporary practice[ii]. The system of education keeps a certain core of training while including a flexibility supporting a plurality of approaches and schools. Karnatic music therefore has an exceptional adaptability, and incredible diversity, while continually keeping its aesthetic principles intact.

The vision of Venkatamakhin, who devised the 72 *melakarta* ragas in the *Caturdandi Prakasika* (1620) and the ingenuity of the unknown author (or many contributors) of the *Sangraha Cudamani* (19th century?[1]) would provide us here in the West with ample food for thought regarding how it might be better possible to institute a new corpus of theory into an already existing tradition[2]. I am referring here to the failed attempt at permanently integrating a serialist approach to music – including dodecaphony – in academic institutions in the West in the 20th century. The 72 melas were raised as a theoretical idea by Venkatamakhin to give a future global perspective to karnatic music, such that it could encompass music from the entire world (since at that time the outside

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[1] See Powers, Ann Arbor, 1962

[2] Without entering into any adequate description or critique of our system of early training in Western classical music, I will take for granted some common knowledge in an educated reader so that I may point out from time to time, strengths in one system that may be lacking in the other.

world was encroaching very strongly in the form of the British, French, Muslim and other influences.[3]) Muddu Unkada Makhin, the nephew of Venkatamakhin, firstly gave *names* to all the melakartas, and then, a specific *character* for each was defined. He claimed all the ragas currently in practice to be "born under" one of the melas and composed music for each of them. In fact, there are *Gitas* (basic songs which are the first pieces to be learned by any beginner) with words describing the rules of each melakarta raga. In any case, the 'holy trinity' of karnatic composers also subscribed to the scheme's logic, adding many great pieces to the repertoire under the various melas, thus giving it an indisputable standing ever since.[iii]

A raga changes when at one time in the course of successive performances, a well-known musician uses a note or phrase outside of the accepted gamut either by accident or unconsciously. If it is pleasing in effect and is therefore accepted by senior musicians and/or *rasikas* (educated listeners) then it is incorporated into the canon of ragas; the musician who introduced the change teaches it to his students, and it filters into the tradition. It may even be that from this process a raga's theoretical classification (*mela*) changes[iv]. Here we see the democratic principle of karnatic music at work: the success of a school of playing will also inevitably lie in the hands of the aesthetes in the audience at large. The raga system has therefore been tempered not only by a group of specialized experts handed down in their circles from ancient times, but on some level, by the whole of humanity in India.

SOURCES

At first, I was greatly baffled by what sources I should attend the most in order to get an authentic perspective, and so, a good foundation, in my early training on karnatic flute. Originally I thought that there were only 2 schools of flute performance passed down from the 2 seminal flute virtuosi with very different approaches in the world of Karnatic music: Mali, regarded at first by some as a renegade, but eventually overwhelmingly accepted and revered, as a great genius, and Viswanathan (teacher for about 30 years at Wesleyan University,) the perpetuator of Swaminathan Pillai's school, a man who was a direct inheritor of the tuition of Tyagaraja. I would find out that the situation is actually much more complicated and has to do with trends in karnatic music that took hold in the 60's and onward.

The most famous student of Mali is a virtuoso by the name of Ramani, who has perfected a very smooth style of playing, and who has had a huge number of students, so leaving a large mark on the current state of karnatic flute performance. This combined lineage of Mali and Ramani has been so influential as to be the most representative of modern flute performance in South India today, while other styles are considered more or less old fashioned among many listeners. This is partly to do with the fact that their styles are more suited to amplification, which has been widely accepted since the 60s.[v] It must be remembered in this discussion that 'performance practice,' which became a popular movement in Western classical music in the 70s, doesn't exist in India. The most current

[3] To be precise, the whole world has had trade dealings with India from time immemorial, including the Greeks, Romans, Persians, Egyptians etc.

style of playing is in effect the authentic one as a function of the democratic principle of raga development outlined above.

Bhanu Jayaprakash learned from a renowned flutist in Bangalore who studied with Mali, K Bhaskaran learned from a singer and flutist who would have learned from the same direct link to Tyagaraja as Swaminathan Pillai, while Ludwig Pesch studied with Ramachandran Shastry, a famous flutist who studied with the great Sangiva Rao. The great musicologist, P. Sambamoorthy also studied with Sangiva Rao. Sangiva Rao studied with the famous blind flutist Subhara Sastri who also had a direct link to Tyagaraja, but he developed a very different and unique virtuosic approach. It is relatively accurate to say then, that Bhanu's tuition represents the most actual performance practice, while K. Bhaskaran and Ludwig Pesch come from 2 different schools. It may be possible that an approach informed by an "older style" may be coming back in to vogue once again, as evidenced by K. Bhaskaran's recent climb into the limelight of highly discerning circles in Chennai.

There is a proverb in India, that all there is of music in the world is like an ocean, and in comparison, all one can learn over the course of their lifetime is just water in the palm of the hand.[vi] I therefore was very eager that my handful would be the correct one. Silly me!

Aside from my primary teachers on the flute, Ludwig Pesch, Banu Jayaprakash, and K. Bhaskaran, I also took tutorials in Rhythm from BC Manjunath. I made interviews and/or extensive conversations with Mr. Pesch, Banu Jayaprakash, Manjunath, AP Krishna Prasad, Prof. Satyanarayana, S. Rajam and observed private lessons in progress with Manjunath, Nandakumar (singer, son of Prof. Satyanarayana) and K. Bhaskaran. I am deeply indebted to all of the above.

MELODIC (SINGING AND INSTRUMENTAL) EXERCISES

The frequency of lessons in India is usually greater than in the West. Beginners may only have a group lesson once a week. But typically, a student will see a teacher twice a week for about 45 minutes each time. For teachers to visit students 3 times a week is not entirely uncommon. In the case of young beginners, they will often have lessons early in the mornings, or after school, in a few groups of say, 4 kids each, each of whom will have a 15 minute lesson, while the others wait, listen and watch. This greater frequency of lessons is an old traditional feature of karnatic music. In the past lessons would generally be longer, up to 3 hours each or more, and in some cases teacher and student would meet every day, but perhaps as karnatic music has become part of the national curriculum and therefore more popular, lengthy lessons are not so common now, as a matter of professional feasibility. The standardization of Karnatic music in South India wide school curriculum was a great help to Karnatic music, but also a controversial move - it made the music accessible to people of castes below the level of Brahmin. Some musicians believe that this has harmed the music.[vii]

The beginning of any lesson includes a tuning process where first the teacher plays SA PA SA' with the tambura drone, and then the student matches it. The lesson can also end with this process. In singing lessons the student may also be asked to sing these tones for a relatively long duration or even to sing them as long as possible as a strengthening exercise.[viii] Then in the Varisas, typically the teacher first sings the given pattern followed by the student, or group of students. Generally students are taught with notation in front of them first, but they are expected to quickly memorize the material. Outside of lessons, practice of the exercises are expected to occur daily, with the preparation of the tuning on the SA PA SA'.

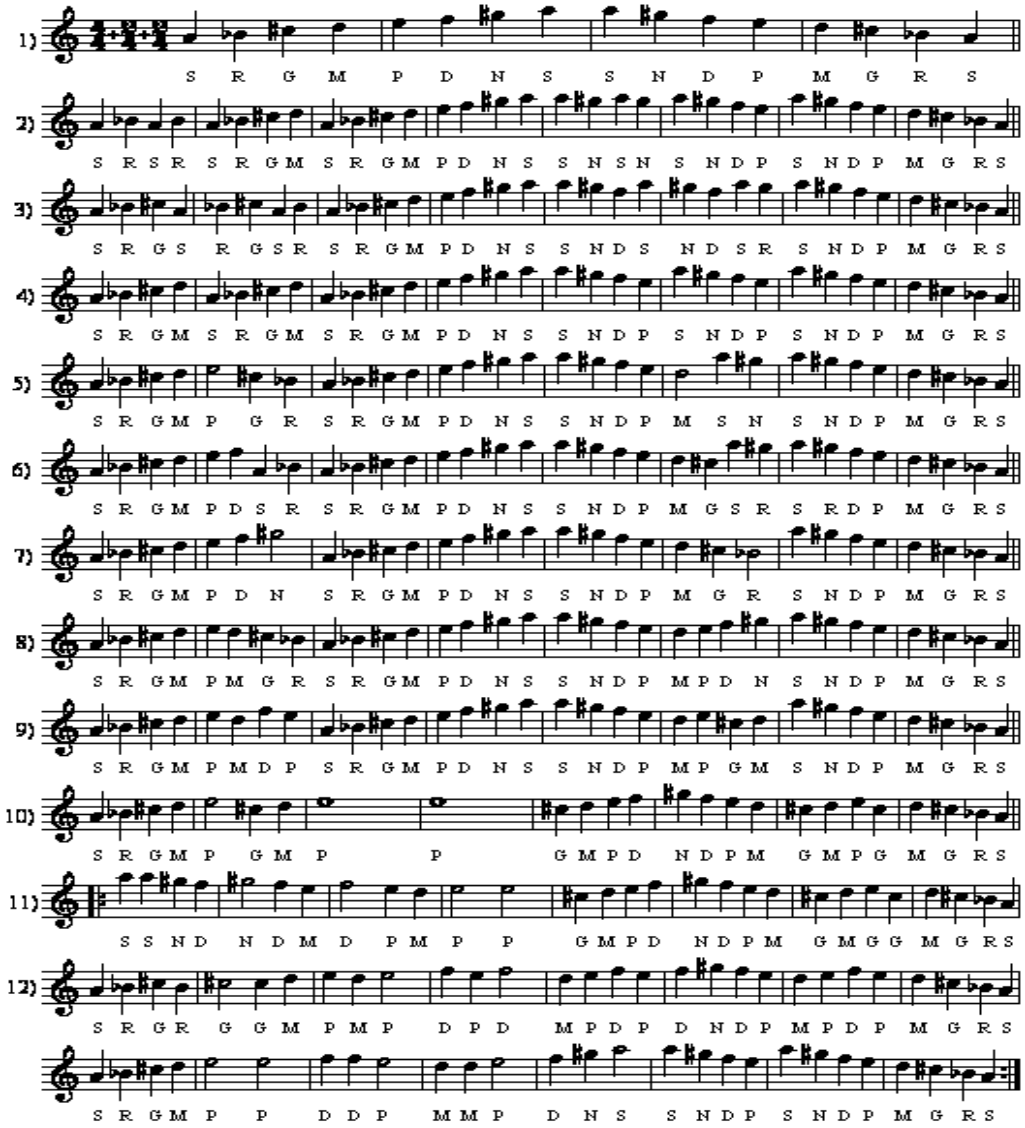
The basic beginner's exercises are the *Svaravali Varisas*, the *Janta Varisas* [see fig. 1.1, 1.2] the *Hechchu Sthayi Varisas* (the *Mandra Sthayi Varisas* and the *Kalapramana Varisas*[4].) There are also other finger exercises that are extended exercises based on the Janta Varisas. These exercises are followed by the *Alankaras* [see fig. 1.3] The first raga used for these exercises has been *Mayamalava Gowla*, since the 15th century. The justification given for this is that in Mayamalava Gowla, the notes in the inner notes of both tetrachords are at their extreme discreet distances from one another, which is a point of clarity.[ix] Thereafter other ragas may be put through the same sequences. It is worth mentioning that the scale of the beginning raga does not correspond with any mode found in the West. The exercises are performed within Adi Tala, a cycle of 8 beats, in the three different speeds: one, two and four svaras per beat. Karnatic training's advantage over the Western system is that permuted melodic formulae are an initial step in beginner's practice, as opposed to just the scale alone. Another advantage is that rhythmic implications of various melodic curves are ingrained, since physical counting, in the form of the hand gestures used in tala keeping, is an inseparable part of melodic learning from the beginning.

Unfortunately, the initial learning process is not less methodical or rigorous for the beginner than in the West, and is potentially just as off-putting and mind numbing, if not more so. Finding some imaginative ways of approaching this task is crucial, particularly for younger students. Indian music theory connects the 7 steps with significant symbols to help the imagination of students, including planets, animals etc.

The definitive feature of the first 7 Svaravali exercises is that their melodic shapes stop sequentially on ascending degrees of the scale and then reiterate the whole scale. This creates interesting shifting patterns of rhythm, particularly within the context of the three speeds. The 8th, 9th and 10th – 12th introduce a parabola, a changing figure, escapee, and a few other alternating melodic patterns in a sequential form that gives some typical phrases in the raga Mayamalava Gowla, respectively.[x]

[4] In my various sources, these exercises are less commonly found, only appearing in the Sambamurthy, 'South Indian Music, vol. 1'

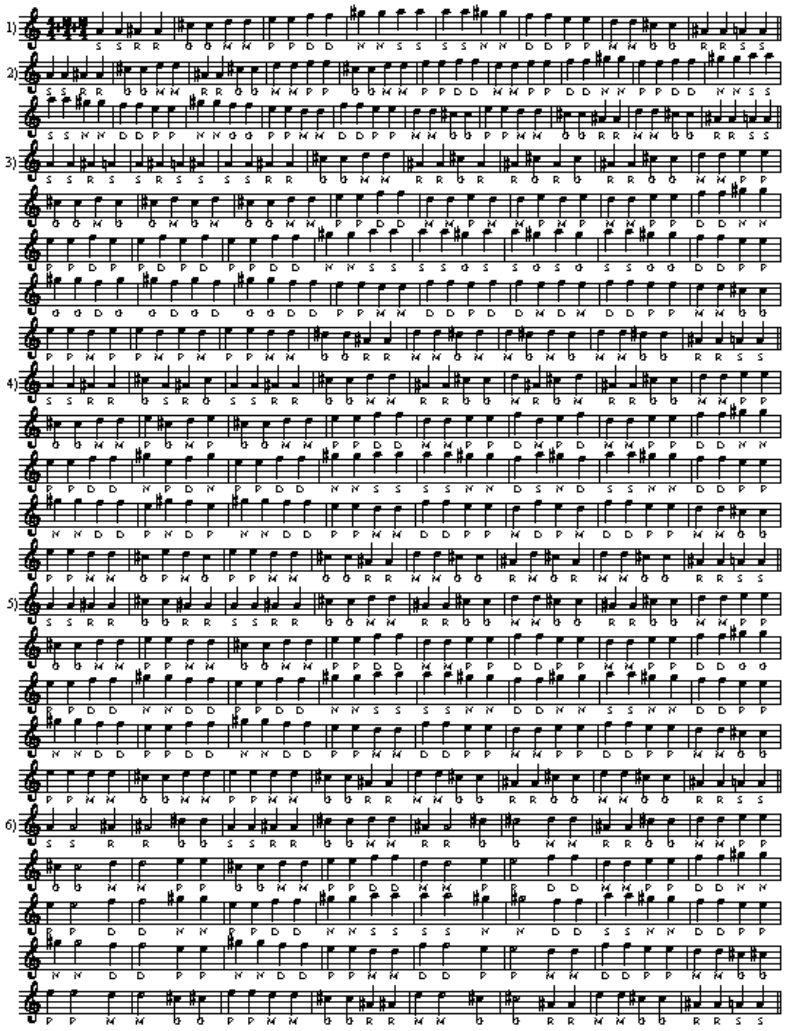
FIGURE 1.1 SVARAVALI VARISAS

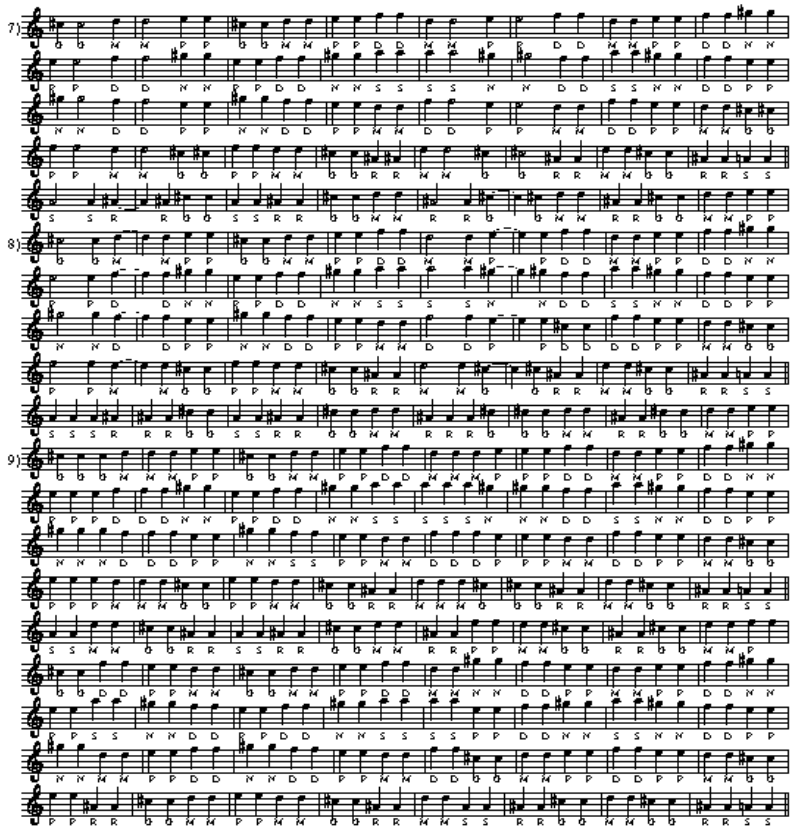


The Janta Varisas are studies on repeated notes. Aside from becoming facile with the patterns in these exercises, the goal is to properly apply the first *gamaka* that is learned, the Odukkal. This is a very subtle reiteration of the svara below the reiterated pair, so that the first Janta Varisa would actually be rendered so: SNS RSR GRG MGM and so on. With vocalists the Odukkal sounds as a slight scoop before the second note. With instrumentalists the gamaka is slightly more noticeable, generally used in the place of a tongue stroke, although depending on the teacher it may also be used in combination with a re-attack of the breath.[xi] The lower auxiliary note should by no means be emphasized, and the effect should just be of pairs of notes with a slight emphasis on the second one. There are different fingerings used for the auxiliary notes than for regular degrees of the raga, and so this exercise is indispensable from this standpoint. The other finger exercises, which are related to the Janta Varisas, introduce an upper auxiliary note, and an exercise with both the lower and upper in combination.

The gamakas in Karnatic music serve the interesting function of having both an interrupting and a connecting function in melody. The Janta Varisas and related finger exercises are an introduction to this difficult to perform concept (an illusion, a slight of hand) and it is one which is absent in the basic pedagogy of Western classical music; trillers, appoggiaturas and other ornaments belong purely to the realm of advanced study in the West. By learning the fingering patterns used in the Janta Varisas and the related fingering exercises, complicated combinations of them which occur in the classic repertoire can be absorbed more quickly from a guru when the time comes[xii]. The Janta Varisas appear to be the most important first step, and all of the flute teachers I worked with spent lessons on it with me. Each of the teachers I studied with had a different sort of intangible touch on leading them. At a more advanced stage it is possible to add more raga qualities (i.e. appropriate gamakas) to all of the basic exercises, as one would do in a composition[xiii]. I found it was not uncommon for the teachers in India to slip into doing more gamakas even though the exercises are supposed to be practiced "clean" first.

FIGURE 1.2 JANTA VARISAS



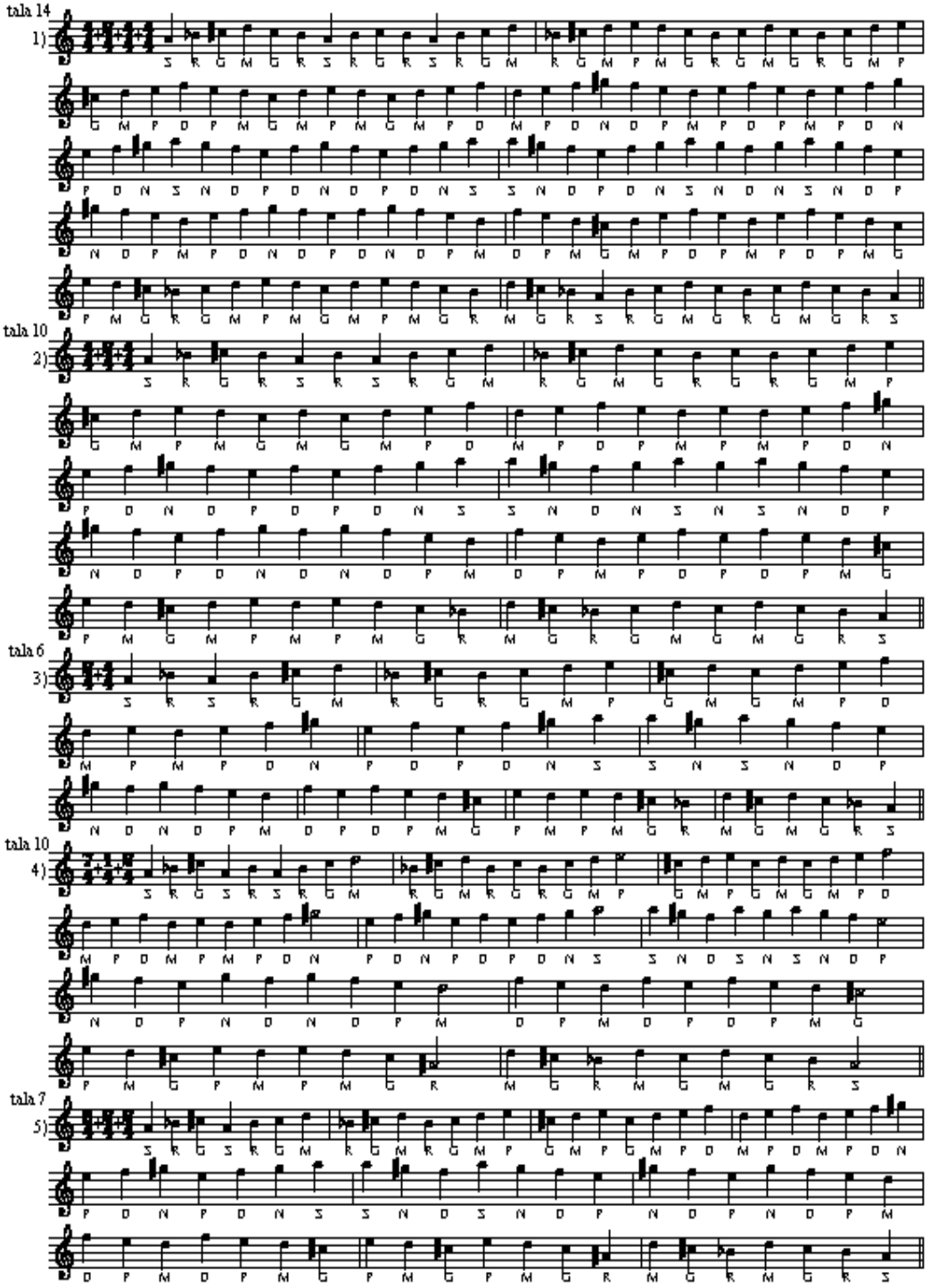


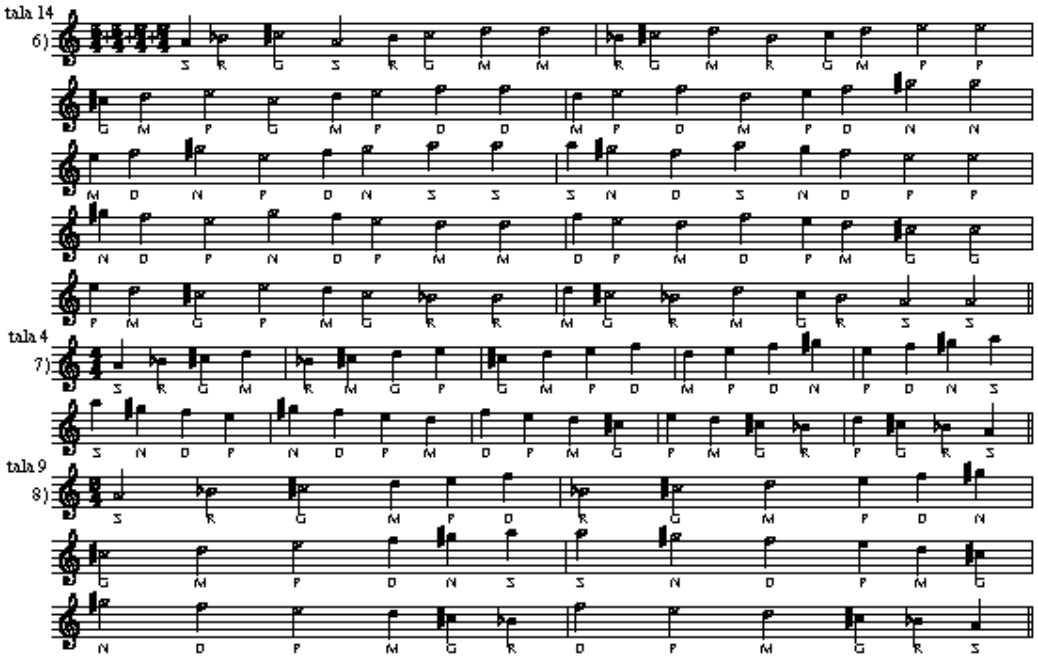
The Hechchu Sthayi Varisas, Mandra Sthayi Varisas, Kalapramana Varisas, and Thattu Varisas (not shown; see appendix I) are the high register, low register, rhythmic smoothness, and leaping exercises, respectively. Clearly leaping exercises are helpful in executing leaps, and when singing, help with the diction work of the changing syllables. The rhythmic smoothness exercises deal with different distributions of half notes and dotted halves in the context of Adi tala. High note exercises are always helpful, but especially so with the more primitive wind instruments. Unfortunately, Indian vocal training after the widespread use of amplification is sometimes oblivious to the dangers of vocal damage, and here is a realm in which the karnatic musicians could take some lessons from the Western ones[xiv].

The Alankaras are melodic exercises in mixed talas. Karnatic music is so rich in unusual and complex rhythmic structures because of this very Indian preoccupation with numerology and the serial treatment of odd length phrases, used both as the larger organizational principle (tala) and as a rhythmic result of melodic shapes in Adi Tala (e.g. as seen in the svarali varisas.) One main pedagogical lesson of the alankaras is that both slow and fast odd rhythmic lengths are played in a more natural and musical way only after practicing the odd lengths slowly, and fitting even values inside of them. There are

also Alankaras for the 35 talas practiced in elementary percussion training, but they are less commonly used in basic melodic training[xv] (not shown, see appendix II.)

FIGURE 1.3 ALANKARAS





The basic melodic exercises of karnatic music develop the capacity in a musician to simultaneously hold in the mind a larger structure, appreciate the beauty of a simple line, and to decorate that line on a local level. This is the basis of *rasa* (enjoyment.)

GITA 'SRI GANANATHA'

All melodic instrumental training in karnatic music is focused on reproducing subtleties of vocal performance. As imitating singers was the main way that instrumentalists from the time of 'the Trinity' updated, preserved and greatly enriched what is now known as karnatic music, it is natural that it is considered the greatest means to accomplishment in instrumental training. Where schools mainly disagree is on how (and how far) these vocal subtleties should be imitated. It may be akin to differences in painting styles: the illusionist vs. naturalistic approaches, which have a different way of not just imitating reality, but of imitating the way the eye perceives reality. All styles hold the portrayal of the words in melodic nuance as a high art, but one is quite literal and the other more glossed. I was taught very different gamakas by each of the 3 flute teachers I studied with.

Gitas are the first pieces to be learned after the rigorous basic exercises outlined above. The Gita, '*Sri Gananatha*' is the first of these Gitas to be learned by any student. Maybe it is the 'Für Elise,' or 'Minuet in G' by Bach of karnatic music. It is therefore ha special case, but it can still serve well as a concrete demonstration of how gamakas of a single raga, on a single song can differ radically from teacher to teacher. The gita is given in fig 2.1 in Indian notation. Fig 2.2 is a transliteration and translation of the words.

Gita Sri Gananatha is in Raga Malahari which, belonging to the 15th mela, has the Arohana S R1 M1 P D1 S and the Avarohana S D1 P M1 G2 R1 S. It is in Rupaka tala, cycle of 6 beats, 2 + 4

The notation of the different versions below [see fig. 2.3-5] hardly does justice to what is actually being played in each instance, but these transcriptions demonstrate the most obvious differences to allow the following analysis.

FIGURE 2.1 SRI GANANATHA IN NOTATION

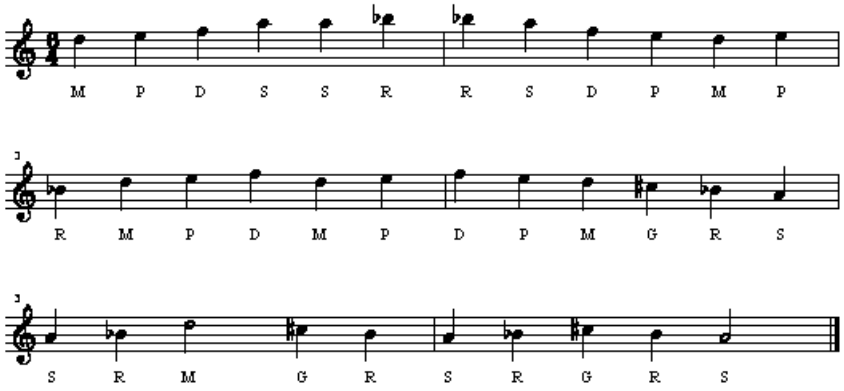


FIGURE 2.2 LYRICS IN SRI GANANATHA

a) Sri Gananatha –sindhura varna – karunasagara – kari vadhana lambodhara lakumikara – ambasutha amaravinutha

b) Siddha Charana ganasevitha siddhi vinayaka the namo namo

c) Sakala vidyadi pujitha sarvothama the namo namo

Translation:

a) Oh! Lord of all things, Red in color, who is ocean in mercy, having a big stomach, Oh! Son of Parvathi, you are worshipped by all.

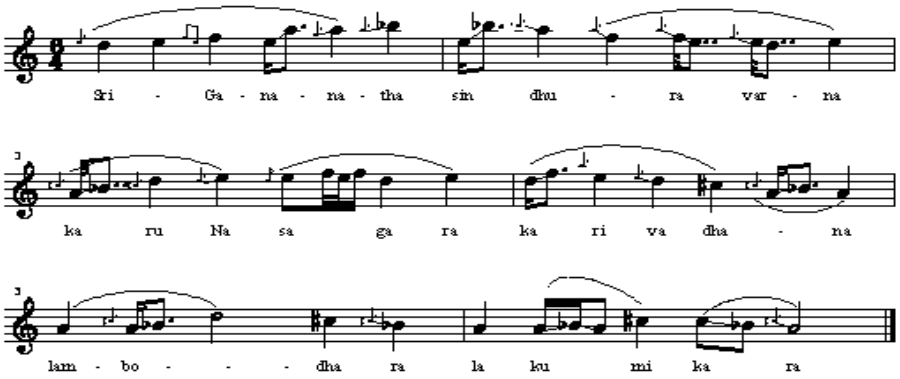
b) Siddhas and Charanas offer worship to you. My pranams to you without whom ashta sidhis are impossible.

c) You are worshipped at the beginning of all arts. My pranams to you who is superior to all Gods.

The Bhanu Jayaprakash version relies heavily on anusorams (portamento.) The jiva sorams are the RI and the DA. The DA gamaka appears somewhat subtly in the 1st measure and the 3rd, while the RI gamaka is also a rather understated, being a

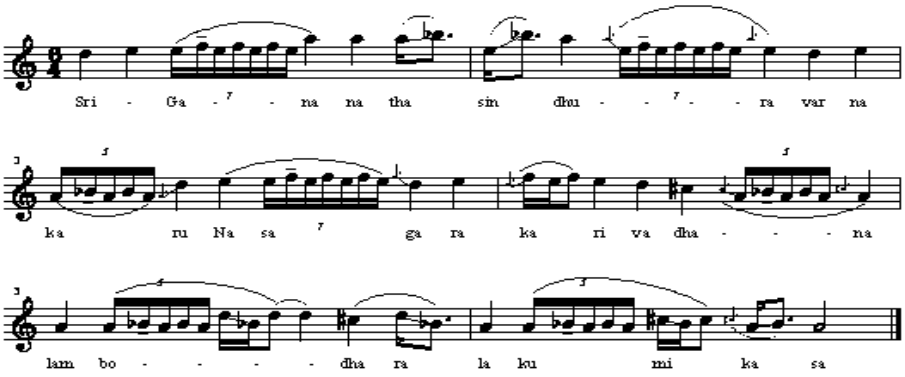
combination of a GA and an anusoram from SA. It is easy to imagine how this version imitates the voice, by lithely connecting one note to the next, with the barest hint of extra glottal stops, like beats 3, 4 and 5 in measure 2. Bhanu was keen to emphasize the point that the gamakas here are supposed to be present but not really. His version emphasizes the pure melody itself with a semi-illusionary vestige of vocal mannerisms, subtly done, but none the less tricky, than gamakas found in the other versions.

FIGURE 2.3 BHANU JAYAPRAKASH'S SRI GANANATHA



The K. Bhaskaran version has the same jiva sorams, RI and DA. They are expressed however, more explicitly. Bhaskaran, unlike Jayaprakash, provided a formulae for the jiva sorams which were notated as: "RI: played as: S R S R S and DA: played as (PD PD) PD PD P." The important point that he made to accompany this notation was that although the gamaka starts and ends on the soram below, the actual soram of the gamaka must be stressed, so that there is an illusion created, on the 3rd beat of measure 1 for example, that there is actually more of DA than PA in that beat.

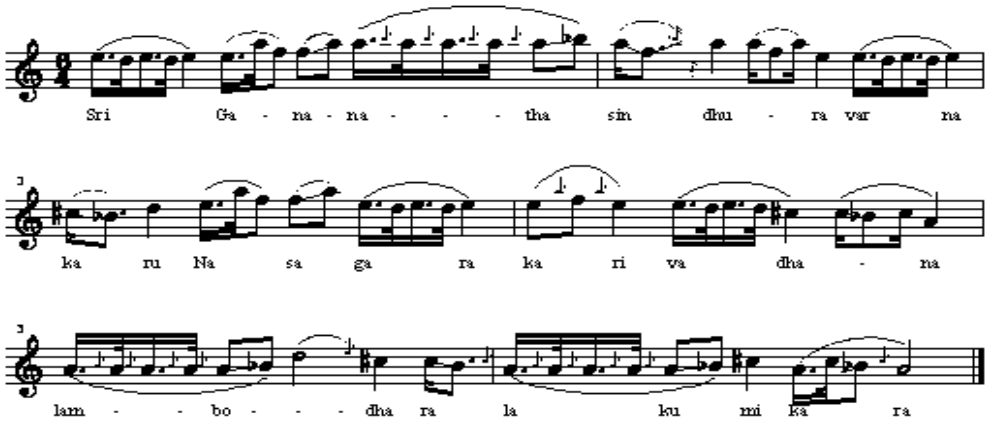
FIGURE 2.4 K.BHASKARAN'S SRI GANANATHA[5]



[5] The version of Sri Gananatha on S.Rajeswari's 'Basic Lessons in Carnatic Music' is like K.Bhaskaran's except that when singing DA, she does not always begin and end on PA.

The Ramachandran Shastry version, via Ludwig Pesch, is the most ornate of the three. One major difference is that MA and RI are the jiva sorams instead of DA and RI. This version replicates the voice's ornamental tendencies in high relief; the underlying melody (and therefore the proper sense of the gamamkas) is only heard when this song is played at a reasonable speed. It is also worth noting that the way that the gamakas are writ large in this example would function well while playing un-amplified to a large audience.

FIGURE 2.5 LUDWIG PESCH'S SRI GANANATHA



Although DA is not the jiva soram of the Pesch version, one can see a strong PA presence in the occurances of DA nonetheless, as in the other versions. In any case all versions make an issue of 'attaining' the DA, stressing it contextually with some finger work. Also In all three versions, there is always a strong sense of SA intertwined with RI, particularly in the Arohana. There is a sense of the RI pulling itself away from the SA that the versions share in common; this RI is then certainly the most definitive quality of the raga.

The place that gamakas take in relation to their primary notes in these different approaches, whether subtly evoked, or in the foreground are all at the heart the performance style. They are taught at the same time as the composition, and entail an amazing degree of rhythmical complexity on the microcosmic level. The gitams continue to reinforce the priority found in the basic exercises: the joy of a line, ornamented.

CLASSICAL PIECES: VARNAM, KRITI

As in the varisas, and in the gitas, students are taught with notation in front of them first but are then expected to memorize the material. The length of these compositions however, makes it impossible (except for advanced students) to memorize in one sitting with a teacher. Teachers therefore use a number of different methods. Firstly, the fact that lessons happen with greater frequency is helpful to memorization. In fact, it is probably crucial. Generally the teacher will give 2 or more tala cycles, depending on the student's level, per lesson for them to memorize for each lesson.

Sometimes the teacher will give examples of typical phrases in the piece's raga, before starting to teach the actual piece in sequence.

As a greater part of a piece is learnt, more attention can be spared for working on gamakas. By what I witnessed, because they are so complicated, it is normal for every player to have a different way of doing gamakas. Often, even when a student thought they were doing them exactly like the teacher, there were major differences. With advanced students I could hear that they already had a way of doing certain gamakas when they came into the lesson that the teacher would work with refining, demonstrating their approach to the student. Often what resulted from the student changing their patterns was a new gamaka altogether, even though they might have heard it themselves as playing exactly what the teacher had played.[xvi] Dr. Satyanarayana claimed that a great teacher never plays the same piece exactly the same twice for the student, by way of communicating a range of possibilities. This teacher – student communication is exactly what keeps the raga system vibrant.

AUTHENTICITY AND IDEALS OF MUSIC EDUCATION IN SOUTH INDIA

Tyagaraja's output during his lifetime was a self-conscious attempt at reaching enlightenment.[xvii] The 1000 or so songs that he composed are enough material for a path of unending learning (and teaching) to occur over the course of one generation. Karnatic music is a great symbol for South India and it's people. When I asked prominent experts what the meaning of Karnatic education is in India, I got the double-sided answer that it is religion, and a preservation of a purely Hindu music from an illustrious past.[xviii] It is crucial to remember that so much is implicated with this music that it is impossible to just take bits of it's constructions without simultaneously invoking these significances. This is all the more reason to start from a reassessment of the basics when attempting to graft Indian techniques on to Western music.

The guru system is the strength of the raga system. The intensity of this teacher-student relationship has historically held a special fascination in the West, but it is still largely misunderstood. The strength of the raga system lies in its multiplicity, and it is least well understood, and potentially damaged by the (largely Western) necessity for one dominating lineage, methodology of explication, i.e. one rule. For a karnatic musician, the density of information, and particularities of phrasing in one song is what (usually) necessitates learning from one teacher. After studying with a guru, the musician may deliver authentic music.[xix] More and more, musicians have started to learn from recordings, but for knowledgeable listeners, the feeling in the playing that is obtained by the musician from the guru relationship is an audible badge of quality[xx]. That is because the tradition is alive. It is not located, as such, on recordings or in theoretical treatises or in techniques. As we have seen, different teachers may give contradictory instructions in how to render the same raga. Yet educated audiences would instantly recognize these differently played ragas as the very same raga. For a non-karnatic musician studying the music, I would daresay that these differences are by far the most interesting point of the music, and that up to the present day have been completely ignored by Western and Indian scholarship alike, because of the practical necessity of and cultural emphasis on studying from one guru thoroughly.

The great composers of karnatic music were all masters in other art forms as well. For Tyagaraja it was poetry, for Diksitar it was poetry and dance. I could see this same principle functioning with the remarkable musicians that I was lucky enough to encounter in India. Prof. Satyanarayana was a chemistry student in a former life, and his scientific approach has transformed current music scholarship in India. S. Rajam, having studied arts early in his career, is now a painter of great renown. They both told me the same thing: music radiates from a repository of inner resources. This is because all cultures come down to certain root concepts and emotions[6]. If you can see how all these notions are manifested in other arts besides music and identify how they operate, you will soon see that they are found in all aspects of a Hindu's life, and this is actually the final gauge to distinguish authenticity (and quality) in karnatic music[xxi].

CONCLUSIONS

For teachers of music in the West, karnatic music contains valuable ideas to how our beginning training could be improved to, for example, place an emphasis on better rhythmic development, among other things. Karnatic music is more interested in melodic permutations in the beginning, and this could be a way to also open the musical beginners mind to modal and other more abstract structures aside from the major and minor scales. Other aspects of beginner's training in the West could be rethought, including the frequency with which lessons take place. 45 minutes twice a week is better, since it is more intense overall and much easier to focus for that amount of time than for an entire hour. These suggestions are just a starting point for the encouragement of the extension of creative early pedagogy.

By looking at the basic karnatic exercises it is clear that the priority of learning certain set melodic phrases is **not** detachable from their formal/rhythmic presentation. Doing so destroys the meaning of the exercise. It is ill - advised to create exercises using Indian rhythmic frames devoid of the original melodic (and gamaka laden) content and vice-versa. What is needed is re-evaluation of instrumental studies based on contemporary repertoire that already exists in the West, not based on a potential body of work. To do otherwise is 'reverse analysis' (composing from theory, not basing theory on composition) of the most naïve order.

Moreover, **basic** karnatic techniques (as partly explicated here) already include advanced techniques for a Western performer. As such they should not be ignored by any curriculum that refers to karnatic music. They encapsulate many important differing fundamental ideas and substructures from our own classical music that should be considered when venturing to create a "fusion" of Eastern and Western music, or designing exercises that help in the performance of Western contemporary music. The empirical experience of learning the traditional way is essential to a real understanding of the karnatic music point of view, and the basis of any benefit derived from it.

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[6] The learning of *slokas* in music, for example, is akin to learning to draw eyes in Indian painting; if you want to draw eyes, you must not draw them just as you see them, but as they are described in Indian poetry.

Gamakas are paramount in raga structure. Without the appropriate gamakas, ragas are meaningless except as a categorical classification. The introduction of gamakas into even the most rudimentary melodies is also an advanced technique for the Western musician. This is the most interesting and challenging feature of karnatic music that has relevance in all parts and sections of the music. They should be organically worked into every stage of any curriculum that deals with karnatic music.

Although the topic of elementary percussion is outside the scope of this paper, there is plenty of evidence to suggest that the above assertions have parallel truths in the realm of rhythm, and that a similar study could be undertaken, to underline the importance of **elementary** karnatic rhythmic exercises.

The instruction of not what notes and rhythms are performed but *how*, is a feature which is better evolved in the guru-student relationship as fostered in India. Western teachers have no traditional technology to draw from developed for this purpose. Notation (despite many attempts which have been made in the 20th century) and even recordings cannot entirely convey this empirical information. Some type of process akin (but more primitive) to the way an Indian guru teaches *how* something must be played may have existed in Western classical music training up until about 75 years ago, but has subsequently been lost. One can hear in Western contemporary music concerts how the music suffers because of the reluctance of performers to add a human touch, because of this lack. A process somehow modelled on the transmission of ragas (both from classical times and the present) but designed for contemporary Western composers could be beneficial.

The diversity of playing styles in Indian music is a strong point, and is by no means an unfortunate deviation from '*the* tradition.' We have a lot to learn about music from the comparison of different karnatic musicians playing the same pieces. In an age where homogenisation is the unfortunate result of globalisation, maintaining this diversity and not catering to the fetishizing of one parameter over the others in karnatic music, and so marketing it (or something/someone else) thereby, is the greatest challenge for karnatic music.

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[i] Interview with Prof. Satyanarayana, Jayanagar, Mysore, January, 2004
[ii] Powers, Ph.D. dissertation, 1962
[iii] Ibid. i.
[iv] Ibid. i.
[v] Meetings with Ludwig Pesch, West, Amsterdam, October, 2003 – May 2004
[vi] Interview with S.Rajam, Mylapore, Chennai, February 2004
[vii] Ibid.
[viii] Observation of lessons with Nandakumar, Jayanagar, Mysore, January, 2004 and S.Rajeswari, recordings, 1995
[ix] Prof.P.Sambamurthy, 17th ed. 2003
[x] Ibid.
[xi] Lessons with K.Bhaskaran, Mylapore, Chennai, February 2004
[xii] Ibid. v.
[xiii] Lessons with Bhanu Jayaprakash, Rajeswari Nagar, Bangalore, January – March, 2004

[xiv] Ibid. v.
[xv] Ibid. ix.
[xvi] Observation of lessons with K. Bhaskaran and Nandakumar, January – February 2004
[xvii] Jackson, William, Oxord Univ. Press, 1993
[xviii] Interviews with Prof. Satyanarayana and S.Rajam, January – February 2004
[xix] Ibid. i.
[xx] Ibid. v.
[xxi] Ibid. xviii.

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Vita

Jeremy Woodruff studied composition with Michael Finnissy at the Royal Academy of Music in London from 1999 – 2001 and thereafter studied South Indian music and Ethnomusicology at the Conservatorium van Amsterdam 2002 - 2004, including field research in Chennai, Bangalore and Mysore, India. In 2004 he moved to Berlin, Germany where he is currently Director of the Neue Musikschule Berlin, and teaches flute, saxophone and composition. He has lectured on South Indian music and New Music at the UdK and HfM "Hanns Eisler" in Berlin. Currently he is a PhD candidate at the University of Pittsburgh.
In the last few years several pieces were commissioned and premiered by Percusemble Berlin, and by the Deutsches Kammerorchester Berlin, among others. He collaborates on film, dance, visual art and broadcast/podcast projects in Berlin and in the U.S.A. Jeremy is also an active performer of experimental/electronic music.

Jeremy Woodruff lebte 1999-2002 in London, wo er bei Michael Finnissy Komposition studierte. 2002-2004 machte er ein Aufbaustudium im Bereich Weltmusik mit Schwerpunkt auf südindischer Musik (mit Forschungsreise durch Chennai, Bangalore und Mysore, Indien) am Konservatorium Amsterdam. 2004 zieht er nach Berlin um wo er Direktor und zugleich Lehrer im Fach Komposition, Musiktheorie, Saxophon und Querflöte an der Neue Musikschule Berlin ist. Er war Gastlektor für südindische Musik an der UdK und HfM "Hanns Eisler" in Berlin. Zurzeit promoviert er an der University of Pittsburgh.

In der letzten Zeit sind mehrere Stücke von ihm vom Percusemble Berlin und vom Deutschen Kammerorchester Berlin, … in Auftrag gegeben worden. Er kooperiert an Tanz-, Film-, Kunst- und Sendungsprojekten in Berlin und in den U.S.A. Er tritt regelmäßig mit Laptop und Flöten / Saxophon in Konzerten experimenteller- und Neuer Musik auf.