

**Lecture Handout  
and Examination Study Guide  
Indian Music**

**To Consider:**

Different musical cultures in the world can be seen as “the result of the working out within particular cultural contexts of subtly different responses to certain universal constraints on music making--such as those on perception, cognition, and memory--slight differences whose results are nonetheless compounded over historical time to produce significantly different sonic results.” Martin Clayton, Time in Indian Music (2000), p. 5.

**Instruments:**

tambura (Sa; Pa; Ni)

sitar

sarod

tabla (dahina or dayan, and bayan)

*bols*

Mridangam (often Mrigangdam)

Bansuri (Krishna)

**Other Terms:**

Natyasastra

Rasa

Kathak dance

Karnatak (Carnatic) Music

Tyagaraja

Hindustani Music

Tansen

lay

raga(m)

tala(m)

avart

vibhag

matra

sam

tali

khali

alapanam (or ragam)-tanam-kriti

alap-jor-jhala

bhajan

### **Study Questions:**

1. Based on the textbook readings and the lecture materials, discuss the possible relationships both historical and spiritual among Hindu religion(s), Vedic traditions, and Indian classical music.
2. Compare and contrast Hindu and Muslim attitudes toward music in India, Pakistan, and other regions of Asia whose musical traditions are derived from Indian classical music. How have these different religious traditions influenced the different evolutions of Karnatak and Hindustani music?
3. Where else can Indian classical music be heard besides in "India?" What are some examples of fusions between Western and Indian musics discussed in class and in the textbook?
4. Martin Clayton does not believe that musical structures simply reflect complex socio-cultural ideas or "deep cultural patterns" as he calls them. This is because musical meaning is not fixed, it is always strongly shaped by individual creativity and individual perception. Furthermore, cultural patterns are never homogenous. Is this true? If it is, then how can any musical utterance be shared across a society? More to the point of this chapter, how can Indian musicians themselves claim that the Vedic traditions give meaning to their activities?  
Pelkey (MUS3520; 2006)