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Srinivas G. Reddy

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Music of India

Introduction

South Asia is quickly emerging as an area of significant global importance. Although economics and geo-politics have been at the forefront of this newfound interest, art and music have often played a critical role in the cultural discourse between the world's diverse nations. From the pioneering collaborative work of sitar maestro Pandit Ravi Shankar to A.R. Rahman's recent groundbreaking Bombay Dreams, Indian music has always been a locus for fostering cross-cultural dialogue.

South Asia boasts one of the world's most diverse and rich musical heritages, covering several traditional folk music genres as well as two highly developed and refined classical music traditions. A strong foundation in this important area of world music now seems essential to any well rounded music program or South Asian studies program.

Course Overview

Music of India is a comprehensive college level survey course that covers the vast and varied musical traditions of South Asia with a strong emphasis on the classical music traditions of North and South India (Hindustani and Karnatak music). The course provides a socio-historical approach to understanding South Asian music, beginning with Vedic civilization and moving all the way to contemporary performance practices. Although originally designed as a six week intensive course, Music of India is equivalent to semester long four unit class (see attached 15 week semester syllabus). It can also be expanded into a two-semester class to allow for more in-depth treatment of the material.

Lectures are supplemented with weekly writing assignments as well as directed readings from an extensive body of primary as well as secondary literature. In-class singing and rhythmic exercises along with instructor-guided listening sessions round out the interactive nature of the class.
Music of India
Music 102 / South Asia 102

Instructor: Srinivas Reddy
Email: sitarsrini@gmail.com

Class Times: Lecture: Tues & Thurs 10:30-12:00
Section: Wed 10:00-12:00

Office Hours: Wed 12:00-2:00

Course Description

Music of India consists of three hours of lecture and two hours of section per week. The course aims to give a comprehensive picture of many important areas of the South Asian musical heritage, including a detailed exploration of the classical musical traditions of both North and South India (Hindustani and Karnatak music).

Required Texts

• Music of India Course Reader


• Supplemental readings to be distributed in class.

Grading

50% Five short paper responses [ 2-3 pages ]
25% One final project [ 12-15 pages ]
25% Attendance and class participation
Music of India
Weekly Syllabus

Week 1
Introduction
Course Introduction & Overview

Week 2
Pre and Post-Vedic Period
Sama Veda and Orality
Short Essay #1 Due

Week 3
Metrics and Recitation
Swara Theory & History

Week 4
Epic Period
Bharata’s Natya Shastra
Short Essay #2 Due

Week 5
Rasa Theory
Early Musicological Practices
Short Essay #3 Due

Week 6
Medieval Period
Defining Raga & Tala
Short Essay #4 Due

Week 7
Sarangadeva’s Sangitaratnakara
Matanga’s Brhaddeshi

Week 8
The Karnatak Tradition
History & Practitioners
Short Essay #5 Due

Week 9
Bhakti Movement and its Influence
Vocal, Veena, Violin, Mrdangam

Week 10
The Hindustani Tradition
History & Practitioners
Final Drafts Due

Week 11
Mughal Period and the Islamic Influence
Vocal, Sitar, Sarod, Tabla
Final Projects Due

Week 12
Devotional & Folk Traditions
Mirabai, Kabir and Guru Nanak

Week 13
Sufi Qawalls and the Bauls
Bhajans and Kirtans

Week 14
Film & Fusion Music
Lata Mangeshkar, Shakti

Week 15
Review
Class Presentations
Music of India
Reading List

Required Textbooks


Music of India Course Reader
(selections from the following books)


English Translations
(excerpts from the following primary texts)

*Naty Sastra* of Bharata
*Brhad-deshi* of Matanga
*Sangita-ratnakara* of Sarangadeva
*Sangita-makaranda* of Narada
*Gita Govinda* of Jayadeva
*Hindustani sangeet paddhati* of Bhatkhande
**Sample Exercise**

**Sargam**

**Raga:** Yaman Kalyan  
**Tala:** Teentaal

**Composer:** Ustad Baba Allauddin Khansaheb

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Srinivas G. Reddy

Srinivas Reddy is a brilliant young sitarist and composer dedicated to preserving and promoting the ancient musical traditions of South Asia through performance and education.

Srinivas began his musical training as a guitarist and composer. At an early age he performed and recorded with several jazz and rock bands throughout the New England area. In 1998 he graduated from Brown University with a BA in South Asian Studies and completed his senior project entitled NaadaSat, a multi-instrumental ensemble piece that reflected his growing interest in South Asian philosophy and music.

Upon moving to San Francisco in 1998 Srinivas had a life-changing experience when he met his guru and mentor Pandit Partha Chatterjee, a direct disciple of the late sitar maestro Pandit Nikhil Banerjee. Since then Srinivas has dedicated himself to Indian classical music and rigorously trained with his teacher in the traditional guru-shishya style. Under the strict guidance of his guru he continues to imbibe and practice the subtleties of the Hindustani musical tradition.

Srinivas is a professional concert sitarist and has given numerous recitals in the US and India. He has two self-published albums to his credit: GITA (1999) and Sitar & Tabla (2001). Srinivas is also an experienced teacher and educator. His continued interest in Indian literature and culture prompted him to complete an MA in South Asian Studies from UC Berkeley where taught several college level courses on both South Asian literature and music.

After nine years of study and performance in the San Francisco Bay Area, Srinivas has recently relocated to New England where he plans to establish a center for South Asian music, art and literature. He can be reached at sitarsrini@gmail.com.
Srini
vas G. Reddy
One Valley View Drive
North Smithfield, RI 02896
sitarsrini@gmail.com (401) 864-0923

EDUCATION

University of California, Berkeley Berkeley, CA 8/03 - 8/07
Department of South & Southeast Asian Studies
MA South & Southeast Asian Studies "A Survey of Buddhist Metrics" 12/05
American Institute of Indian Studies Visakhapatnam, AP, India 6/05 - 12/05
Advanced Language Program - Telugu
Brown University Providence, RI 9/94 - 5/98
‘98 Providence, RI
BA South Asian Studies
School for International Studies Tibet, Bhutan, Nepal, India 1/97 - 8/97
Tibetan Studies Program

TEACHING & APPOINTMENTS

Graduate Student Researcher UC Berkeley 10/03 - 8/07
Professor Padmanabha S. Jaini
Graduate Student Instructor UC Berkeley 7/07 - 8/07
SSEAS N113 – Music of India
Graduate Student Instructor UC Berkeley 1/07 - 5/07
SA 121 – Classical Indian Literature
Graduate Student Instructor UC Berkeley 8/06 - 12/06
SA R5A – Great Books of India
Graduate Student Instructor UC Berkeley 1/06 - 5/06
SA R5B – India in the Writers’ Eye
Graduate Student Instructor UC Berkeley 1/05 - 5/05
SA R5B – India in the Writers’ Eye
Graduate Student Reader UC Berkeley 8/03 - 12/03
SA C140 – Hindu Mythology

EMPLOYMENT

Paralegal San Francisco, CA 2/01 - 1/02
Foley & Lardner LLP
Paralegal San Francisco, CA 3/00 - 11/00
Preston, Gates & Ellis, LLP
Paralegal San Francisco, CA 8/98 - 7/99
O’Melveny & Myers LLP
Instructor & Private Tutor Providence, RI 6/96 - 6/98
Princeton Review

SKILLS

Languages Studied: Advanced Sanskrit, Advanced Telugu, Intermediate Pali, Intermediate Tamil, Beginning Hindi, Beginning Tibetan
Music: Concert Sitarist, Guitarist, Composer
Computer Training: Microsoft Office, HTML, Lexis-Nexis, Westlaw

www.srinivasreddy.org
Srinivas Reddy  
1 Valley View Drive  
North Smithfield, RI 02896

Dear Mr. Reddy,

It is with pleasure that I write in order to express my great appreciation and thankfulness for teaching the upper division undergraduate seminar Music of India (SSEAS-N113) together with Pandit Partha Chatterjee.

You were the lead person in designing this new course that counts for four units towards a B.A. and is thus a valuable addition to our curricular summer session offerings. Besides allowing regular students to gain credits in the six week summer period for a class normally taught over a semester of fifteen weeks, this class allowed aficionados of Indian music who do not pursue a UC Berkeley degree to learn about Indian music in a serious academic environment.

It was a great boon for our Department and UC Berkeley that you were able to bring in Pandit Partha Chatterjee as an instructor. He is a concert sitar player of international renown, and his virtuosity as a performing artist made for a fascinating introduction to Indian music. The course evaluations and the informal feedback that I received express the great appreciation of the class that you organized and helped teach. They ranked the class very highly and were of full praise. As a representative sample let me quote two students: “I
thoroughly enjoyed the course. Srini and Partha’s passion for Indian music inspired me to be attentive and excited to learn the material. I definitely would recommend this class to anyone interested in Indian Music. Learning from musical professionals was definitely a treat,” and “This class was unique in offering [an] academic understanding as well as offering a glimpse of what goes [into] creating and performing this complex music. It was invaluable to have performers demonstrating elements of ragas for us. [The] class was an excellent balance between lecture and performance. I think all of us felt [that] we had had a unique experience akin to hearing a never-to-be-forgotten concert.” Most students also commended you for having brought other artists to the classroom, thereby enriching their exposure to different kinds of Indian music. Let me cite again a representative student comment: “Great attention was paid to coordinating recitals by the instructors with the availability of tabla player-accompanists...visits were planned for a saxophonist, a violinist, a flutist, and a Karnatic singer, perhaps the most stunning of all.”

Let me use this opportunity to also express my gratitude for the enormous contribution you have made over the years that you studied at UC Berkeley with your enthusiasm for and expertise in Indian music. You organized innumerable recitals of Indian music, graced many events with your own performance of the sitar, and, in general, generated a lot of enthusiasm for all things to do with Indian music. This will not be forgotten, and we hope that you will return again and again as a friend, as an artist and as a teacher.

Yours sincerely,

Alexander von Rospatt, Professor of South Asian Buddhism
Chair of the Department of South and Southeast Asian Studies
To Whom It May Concern,

It is with great pleasure that I write this letter for my long time student Srinivas Reddy. Since 1998 Srinivas has studied sitar with me in the traditional guru-shishya parampara, the one on one teacher-student format that is essential to our Indian classical music tradition. He has spent countless hours with me in both the US and India learning the subtleties of our musical heritage, in particular the great style of Pandit Nikhil Banerjee of the Senia-Maihar gharana with whom I studied under for twelve years.

Our close and personal decade long mentorship has been balanced by Srinivas' own dedicated hours of study and practice. With my blessings he is also giving several successful performances throughout the US. He is now at the stage where he has also begun training his own sitar students.

During these years Srinivas also kept up his academic interests and completed an MA in South Asia Studies from UC Berkeley where he taught several of his own classes. In the summer of 2007 it was a pleasure to be offered a teaching position at UC Berkeley to teach a Music of India class that Srinivas had designed. Together we taught a wonderful introductory course on the vast and varied musical traditions of South Asia.

I am very happy that Srinivas has now relocated to his home on the east coast in order to establish a base for Indian classical music in that area. Srinivas is an excellent teacher and performer and he has my full support in his pursuit to promote Indian classical music in a performative as well as academic context. It is indeed my great pleasure to watch my dear student grow and mature into an able teacher and performer worthy of passing on this great musical tradition.

Very truly yours,

Partha Chatterjee

26th October 2007