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SINGING FROM THE HEART OF THE VILLAGE

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CHAPTER 1

INTRODUCTION

The Dalits are the lowest of the low in India's caste system. They are treated as non-citizens and often valued less than dirt. They are viewed as out-castes or untouchables who perform tasks that other Indians would consider unclean such as "working with dead animal skins for making shoes and leather goods, [or] cleaning toilets ..." (Sarrazin 2009, 20). Usually, they work as *rag pickers*, *carpet makers*, *field workers*, and *common laborers* (Weiner 1991, 20). Disdain for this unclean work and the people who do it causes Dalits to be discriminated against, daily. This discrimination comes from the underlying belief that people should be divided and labeled by their hereditary profession, which defines their socio-economic status and self-worth.

Just because higher and more privileged society believes that the Dalits are worthless, does that make them so? It absolutely does not. This study, conducted for six weeks, shows the creativity and needs of the Dalit or low-caste children at a village school near Hyderabad, Andhra Pradesh, India. The children were mostly sweet and caring and wanted to learn about their world. They face many challenges, and they need the guidance of teachers, trained in solid pedagogy practices, who can teach them to think, reason, and develop their imagination so that these children can succeed and rise above the discrimination in their lives.

Despite being "untouchable" to higher Indian society, Dalits have developed their own unique culture, specifically in the village in Andhra Pradesh where this study was conducted. They have their own songs, dances, stories, hopes, dreams, and life-style. It is

not unlike that of poorer people in other countries. The conditions can be shocking at first, but the people live how they live. They have not had the opportunities for education, sanitation, and spiritual guidance that others in higher classes may have had. In fact their culture, specifically song, art, and dance, could be the key to helping them see that their own culture is valuable, despite their circumstances.

Children in this village are influenced by a variety of musical styles. They dance to cinema music, re-enact political dramas, sing western Christian hymns and choruses, listen to professional village singers, sing Christian songs in Telegu, their state language, and hear their parents sing in the village. However, the folk music of the village women and professional folk musicians seem to be the very core of their musical influence and melodic vocabulary. These musical styles, while not diminishing the importance of other styles like cinema music, are very important because they are songs most often sung at home or during community singing and they are the songs that mothers think are most important for their children to learn. The songs of the village women may be the specific musical key to helping the Dalit people rise above prejudice. These songs are original, simple, responsive, and endeared to their hearts. These songs show the creativity of the people, and with this creativity they may be able to use their own thoughts and ideas to find ways to present their culture in a positive light to society.

In fact, one could say that these village women's songs are at the heart of their musical language meaning that this music relates directly to the center of a people's worldview and emotions and encompasses their creativity. The children, mothers, fathers, and village elders sing together at night, developing their culture and passing it on to the next generation. With these village women's songs at the center of their musical

influence, the children need more of these kinds of songs which teach academics, creativity, a new social perspective, and spiritual development. It is the hope that the findings of this study will be clues to further research into the best sequence in which to teach these children the musical patterns of melody and rhythm in their own village songs. According to Levitin all children, by the age of five, already understand the schema of their own music (Levitin 2006, 117). The schema or expectations that all people learn about their own cultural music include the musical ideas that are expected and the ones that could be flexible. Musical schemas begin forming in the womb as Levitin's study suggests (ibid, 116), and these village children already value their own music because it has been with them since before birth. Using their own style of music in the classroom, may promote creativity in learning process for these children because their brains already understand the unwritten expectations of their mother's village songs. Then they and their teachers can create their own songs to help them learn to read Telegu, Hindi, and English, to compute equations, remember and do appropriate hygiene, and to understand the world around them.

Statement of the Problem

The general problem for this study concerns the availability of formal, appropriate, and practical academic and music education for children in India, a problem, whose solution is often covered up by the complexities of the economy, government rules, parental beliefs, religious views, and social custom as Weiner has concluded (1991). High caste Hindus and rich Muslims control factories, and Dalit children are often used as cheap labor for these employers (Weiner 1991, 53–54). Another factor is that some

parents would rather their children go to work instead of to school because they do not view the schools as teaching practical life skills (ibid, 58). The hegemonic society also wants to keep its social hierarchy intact, so if they educate poorer, lower classes, then they would jeopardize their society's roles and Hindu beliefs (ibid, 53 – 54). The final factor, government, is caught in between the education system, the society, the religion, the parents, the employers, and the economic system, so it can only try to make working conditions better for children; it cannot repair the underlying problems. Therefore, the government lacks the ability to provide education because of the traditional, religious, and social values that the people have held on to for centuries. In essence, as Weiner points out, it is the underlying beliefs and attitudes of the people and the unwillingness to change that causes the continuance of the status quo.

The more specific problem relating to the children in this village in Andhra Pradesh is not only the problem of providing formal education, but also its capacity for change. When education is provided, will it be what the Dalit children need in order to view themselves as important, so that they can change the view of their society on social order? Having spent six weeks at a village school, I see the following problems with education and the musical experiences of the children at this village school. First, the teachers are very poorly trained. They have a short time of training, and then they are in the classroom. Second, when the teachers teach, they simply ask the children to repeat the answers, or tell the students the answer instead of using teaching strategies that stimulate the students' minds to figure out the answer for themselves. This lack of critical thinking, creativity, and problem solving skills is what keeps the Dalit people in bondage, from an educational perspective. Third, each class has too many students. For example, there are

sixty children in one class of three, four, and five year olds. There are not enough financial resources, teachers, and buildings to have smaller classrooms that would facilitate the kind of attention each student needs to succeed.

Traditionally, children are taught in a smaller class with a guru or mentor as their guide. Dr. Joseph Palackal, a leading ethnomusicologist and the President of the Christian Musicological Society of India was taught in a smaller school in the Indian village in which he grew up. He was mostly taught by rote, but he was also taught to think of answers for himself. However, he does feel that more interactive teaching could have been used.¹ Though traditional education had smaller classes, the basis for society is Hinduism and the caste system is ingrained in people's beliefs and cultures. Even the lower castes have stories that explain how and why they became a lower caste society (more on these subjects in chapter two). The caste system actually does influence teachers' views of their job status and students' abilities in independent thinking. Weiner notes that

With few praiseworthy exceptions, the teachers I met in rural and in municipal schools were unconcerned about dropouts, regarded teaching as an unrewarding job, had little concern with whether the material they taught was understood by their pupils, regarded science as a set of materials to be taught and memorized rather than a way of thinking, and cared little for the individual children in their classes. Teachers in private schools were often quite different and it is these schools, with their financially better-off and higher-caste students, that have few dropouts and whose students go on for higher studies. (Weiner 1991, 199)

What Weiner is trying to convey here is that teachers of lower-caste students do not see value in teaching those lower-caste students. They do not seem to care if students drop out or if students do not think independently. Science is an excellent subject for learning how to think because a student must have a hypothesis, go through the scientific method

¹ Joseph J. Palackal, email message to Dr. Palackal, December 14, 2010.

steps, and come out with a theory or conclusion that either supports or refutes his or her hypothesis and why. Yet, Indian teachers especially in lower caste schools are not taking advantage of the time they have to help these children become more than they are, according to Weiner. He also notes a study where sixty-six percent of the headmasters in schools surveyed in the state of West Bengal said that “the students are incapable of independent thinking” and sixty-three percent of the school leaders “also believed that there was a relationship between caste and educational performance” (ibid, 199). While most of the teachers at the school I visited were excited about helping children learn, many were not and had a hard time keeping up with their classes. They were also not trained very well and the overuse of rote learning, at least from my experience as an educator, is keeping the students from thinking independently. They did have a science lab, a computer lab, and encouraged the children to speak in English. However, the school is not immune to the influences of the caste system, no school in India would be. Because of the caste system’s influence on education and research in India, inquisitive minds that think independently are not necessarily being developed in the Dalit Elementary Schools, either

Despite such hard circumstances and even through repetition, though the need for creativity and reasoning is great, the Dalit children can and are learning in the Dalit Elementary Schools. Whether Dalit, low-caste, or high caste, children need to be trained in a traditional Indian way with smaller classes, but with more teaching strategies that encourage creativity and imagination. For this kind of education to occur, they need more funding for buildings and teacher training.

The fourth problem that was observed at this village school was that the curriculum includes western ideas, symbols, songs, and stories. For example, one of the grades is required to memorize “Twinkle, Twinkle Little Star.” This poem seems to be valued perhaps because Indian nursery rhymes are less common than the western rhymes, which the British must have shared with India. The people of India do not have a great tradition of rhymes that help children learn like our western nursery rhymes do. In fact, in a recent interview with Dr. Joseph J. Palackal, he stated that he could not think of any nursery rhymes native to India.² In fact, the question of Indian nursery rhymes was asked to many people encountered during the course of this study in India. All of these people asked said that they did not have any nursery rhymes. Most of what children learn about their culture comes from the epic stories about the gods and goddesses of Hinduism, some of which contain moral lessons. However, Kiester, in her study of children’s music in India did find rhymes about a bangleman, a lotus, birds, and babies (See Chapter 2 for a discussion of these rhymes in the Literature Review). Therefore it is also a possibility that there may be more rhymes and sayings that more time and study would discover. When the British were in control, they simply brought their culture, rhymes, and songs with them for the Indian children to learn. Today, many government schools require that they know these western ideas as well as English. While it may be essential to learn English in today’s global economy, learning English also means learning songs, rhymes, games, idioms, and other western influences which tend to promote western culture as better than Indian culture, however intended or unintended.

A prime example of western culture being promoted over Indian culture is in the musical influences of the children at this school. They hear their village songs, the

² Joseph J. Palackal, interviewed by author, June 28, 2010.

cinema music, western music, western contemporary music, Christian songs in Telegu, and sometimes trained village musicians. In fact, visitors from foreign countries are usually treated to the children loosely singing “waves of mercy, waves of grace, everywhere I look, I see Your face...,” from a popular Western Contemporary Christian Chorus entitled *Every Move I Make* (Lyrics Mania) (See Appendix I) . There are several problems with this song’s influence. First, it is unlikely that these children have seen the waves of the ocean; do they then understand how the grace of God flows like the waves of the ocean? (They may understand waves in a lake, but how well would those waves relate the concept of God’s grace to them? Perhaps the waves of the lake in a storm or the rains of the monsoon would help them relate to the wideness in the mercy and grace of God.) Second, they cannot sing the pitches correctly. Thirdly the children are being told through the promotion of these kinds of songs that western music is king, and their music is the pauper.

In addition, the children at the village school, while they love music, do not have a specific music class for all the children. In fact, most children in Indian schools do not usually have a music class, per se, in their Indian schools. Dr. Palackal was quick to point out in the interview that most government schools do not have a class specifically dedicated to music. The schools do not have the money to pay for a music teacher. Some teachers might teach a basic song to illustrate a concept, but music is not widely used to teach anything in a non-music classroom. They will teach the patriotic songs of India, such as the national anthem, however. Without a music class that is contextualized for promoting indigenous musics, such schools may not be promoting western music overtly, but they may also not be promoting indigenous musical languages whole-heartedly.

Private schools, conversely, have some access to music education, depending on financial ability. The teacher there would teach the basics of Carnatic music (in Kerala, a South Indian state), and would also emphasize, folk or regional songs and film songs. The music teacher would also be in charge of the music and arts competition, at which students can participate on a local, regional, and state level. The music teacher might also teach them some of India's traditional dance, Bharatanatyam. Teachers in a non-music classroom would not generally use songs to teach the concepts of their subjects. They may also teach piano, guitar, and some basics of western music³, possibly promoting western music over indigenous music.

Another important example of how western music principles are promoted over indigenous musical language is in the music education already happening at the school. At the village school, during this study, there was another teacher who taught music to a few of the older students, but he did not know much about western music. Nevertheless he was teaching the students western music notation and scales. He was not teaching folk music, regional music, cinema music, patriotic music of India, or Carnatic music. At one time he did try to teach a Hindi village song. The children only wanted to dance to the song and they could not play the traditional beats.⁴ However, it is not known if the song he taught was indigenous to the specific village where this school is located. He says that the children want a different type of music⁵. Therefore, he substituted the Hindi song for western songs and music since he is familiar with western choruses of the church. If the children did not understand the message of the song or the beats of the song, then the

³ Dr. Joseph J. Palackal, interviewed by author, June 28, 2010.

⁴ Information gained from interview with teacher 2 on December 6, 2009.

⁵ Ibid.

children may not see this particular Hindi song as part of their musical language in this village.

The fifth problem, and focus of this study, is the problem of singing. When the children sing western songs, they often yell them, add lots of improvisation or ornamentation, or simply do not sing the correct pitches. As this research was conducted, it became more evident that the real research question to answer first is: why do the children have difficulty in matching pitches? Was it the lack of music education that led to their pitch issues, or if there was a deeper reason? Singing with many vocal exercises, learning about high and low, singing pentatonic songs, using so-mi as a base for singing, and other western music education strategies, did improve their singing, but their singing did not improve to the point of singing the song on the correct pitches. As will be shown, the children continued to sing the songs as they heard them, not as they had been taught. The reason for this result may lie in the fact that the children's ears are not familiar with the pattern of pitches in western music. Instead, their ears are more attuned to the music of their village. There may also be certain intervals that are more familiar than others. Thus, this study will discuss some basic indications on how parents and children, who live near this village school view music, and what kinds of music they enjoy and keep close to their hearts. This study will also be a theoretical analysis of the melodic structure of their songs and how that may show that their ears hear western intervals and the melodies of their village, differently. It is hoped that further study will prove the basic indications gathered from the original research and recordings for this thesis, so that new indigenous songs can be composed. With new indigenous songs, the children can sing them with pitches and intervals that reflect the ones they have heard since the womb. If

such an endeavor can be carried out, the children would be able to compose, sing, and share their indigenous songs which will help them learn to read, create, think independently, and change the social status quo of their society.

Contributions

Many studies have been done relating to education in India (Weiner 1991), why the Indian caste system precludes social and educational advances (D'Souza 2004), how the brain interprets music (Levitin 2006), how music education is founded in the native folk songs of a culture (Campbell 1999), how folk songs in music education help children learn about their culture and music theory (Feierabend 1997), how students learn music in India (Stevens 1975, Sarrazin 2009), and how music and related arts can be an essential tool for learning to read (Mora 2000) . However, no study has put all of these together in a way that demonstrates how music education can improve academic education in India, with the fundamental goal of raising the value of a people's culture in their own minds. This study begins to open up areas of research to fill in that gap and will show how music education based on traditional village songs of various styles can help the Dalit children learn to be creative problem solvers of their society's ills.

Interest in Study

Teachers, ethnomusicologists, and those concerned with the physical, social, and academic well-being of children in India will be interested in this study. This study will help teachers learn the value of using folk music in their classroom for learning academic lessons. Ethnomusicologists will find the analysis of children's song as an asset to their

studies on music and culture in India. Perhaps the findings of this study could be a catalyst for composing new songs in the indigenous music of these people to be used in school, festivals, and community.

Significance of Study

Ultimately and with much more extensive research, culturally appropriate music education will help improve the critical thinking skills of the students and give them the ability to be even more creative. By surveying the melodies of the songs of this village in Andhra Pradesh and discovering some of the clues to their singing, this study will show why the musical language of the indigenous music of this village should be an important academic tool. Such indigenous music could help increase the value of the people's culture in their own minds and hearts.

Purpose Statement

The purpose of this case study is two-fold. The first purpose is to describe the musical influences of the children at a selected education center, and then discover a few clues to the musical theory for the songs of the village women. The second purpose is to use those musical theory clues to suggest a direction for further study in the indigenous musics of these students. Further study and future compositions will hopefully lead to ways to teach the children to sing and compose that will encourage them to value their own culture, think critically, and be creative. So that in the future, as indigenous music is used in the school, the children could have determination and cultural savvy to help

change the thinking of their culture from the status quo to respecting others no matter to what class they belong.

Definitions

The following study recognizes that India has a huge population with many different sub-cultures. This study refers to the caste system, Dalit people, Brahmins, and music vocabulary. For purposes of this study, these terms need to be defined. The caste system is a social system based on what class of people you are born into and the job that they do. However, “many Indians will tell you that caste is illegal in India. Unfortunately, this is like saying ‘race is illegal.’ What is illegal in India is ‘discrimination’” (Zelliot 2004, 266). The Indian constitution under the “Fundamental Rights” Section and article fifteen says that “the State shall not discriminate against any citizen on grounds only of religion, race, caste, sex, place of birth or any of them.”⁶ It does not specifically abolish castes, but just from discriminating against different groups on these bases. However, caste is still practiced because it is directly tied to Hindu beliefs and because “it is so deeply ingrained in the Indian cultural worldview through thousands of years of reinforcement that ... attempts at granting equality have been largely ineffective” (D’Souza 2004, 31) . Therefore, when the topic of caste arises in this study, it will be discussed as a social norm, still totally engrained in Indian society. This study will not be considering the legality of the caste system.

The primary participants in this research study are the Dalit parents and children at a village school near Hyderabad, India (See Appendices A through E for the research

⁶ Indian Constitution, art.15, sec. 3. This information is downloaded from the website of Ministry of Law and Justice (Legislative Department) <http://indiacode.nic.in/coiweb/welcome.html>

questions and indigenous music questionnaire.) Except for the first introductory paragraphs to this study and some general statements about Dalits in chapter two, when this study refers to the Dalit people in general, this thesis is speaking of those who participated in this study. It is also important to note that the people in this village are not necessarily known as Dalits, but just low-caste people. I am applying the term Dalit to these people because the lack of value society places on them is quite evident.

A final and important term to define is Brahmin. Brahmin is the term for the people of the highest caste in India and it will be spelled as “Brahmins” in this thesis⁷.

Central Questions

The following research question forms the central topic to be studied in this work. The central question is: What is the culturally appropriate way to teach students at this village school to sing? This study will also explain why singing in a culturally appropriate way is important to the overall educational, social, and spiritual goals for the children at this village school. In order to answer these questions central to the topic of singing from the village, the musical influences of the children at the school will be

⁷ In English the spellings are often used interchangeably, i.e., Brahmins and Brahmans (Brahman, *Encyclopedia of Religion*, ed. Lindsey Jones in the Gale Virtual Reference Library, <http://go.galegroup.com.ezproxy.liberty.edu:2048/ps/i.do?&id=GALE%7CCX3424500399&v=2.1&u=vic-liberty&it=r&p=GVRL&sw=w> [accessed 11 March 2011].) Brahmins should not be confused with Brahman which means “the eternal, imperishable force underlying all reality”. Brahma is also the god who Hindus believe is the creator of the universe (Rinehart ed., 2004, 419). Brahmanism is a form of Hinduism that closely follows the rituals, ideas, and myths that are told in the *Vedas*, also known as Vedism. Brahmanism specifically also includes religious practices and ideas from South India that are not necessarily part of Vedic tradition (Vedism and Brahmanism. *Encyclopedia of Religion*, ed. Lindsey Jones in the Gale Virtual Reference Library, <http://go.galegroup.com.ezproxy.liberty.edu:2048/ps/i.do?&id=GALE%7CCX3424503260&v=2.1&u=vic-liberty&it=r&p=GVRL&sw=w>). Brahmanism gives importance to the ultimate power in Brahman, and from the writings of the Brahmin class of people, and distinguishes itself from classical Hinduism. Classical Hinduism tends to focus on Shiva and Vishnu, while Brahmanism does not. Brahmanism is also different than *bhakti* or devotional worship (Brahmanism, *Encyclopedia Britannica Online*, Encyclopedia Britannica. <http://www.britannica.com/EBchecked/topic/77141/Brahmanism> [11 March 2011].).

described. The influences will lead to the music language of the children and show how it is different than the western-influenced styles of music they sing at school. Therefore, further sub-questions will seek to answer: What are some clues to the basic melodic structure of the songs of the village women near this school? From these clues observations will be made about the importance of tessitura, blend, and home tone of the village women's melodies. With these observations the village women's melodies can be compared and contrasted to the melodies of the Christian songs in Telegu. Finally, based on the melodic observations of the village women's melodies and of the melodies of the Christian songs, this study will analyze why the students have difficulty singing the pitches of western children's songs like *Praise Him, Praise Him*. While the purpose of this study is not to suggest that the children should be learning and singing music from a western point of view, it will be important to point out the differences between western songs and their songs so as to understand how different they really are. The differences are also important to show why songs like *Praise Him, Praise Him* have a different melodic vocabulary than the village women's songs. After discovering why there is difficulty in singing these songs based in western music theory, I will then have some suggestions on what further research needs to take place in order to completely answer the central questions of what a music class at this Indian school might include as well as how culturally appropriate songs could be a catalyst for learning, spiritual breakthrough, and cultural change at this village school.

Limitations

This case study is limited to the Dalit Elementary School visited near Hyderabad, Andhra Pradesh, India. Therefore, not all Dalit schools should take the results of the study and directly apply it to their individual school situation. There will be principles that apply, but there may also be unique situations in other Dalit schools that this study will not address. Also, while some interviewees may mention the social and economic ills facing India, this study is not about the full scope of the Dalit plight which includes studying the contributions of law, business, economics, education, and child labor, though a background in the subjects are a great reference point discussed in the literature review. Another limitation is the choice of focusing on one particular genre of music that influences these children. In this study the researcher has chosen to focus on the songs that their mothers, the women this village, sing because these are the songs that the children have heard from birth and are most likely the closest to their hearts. However, the selection of women's village songs is limited due to the availability of the women to sing for me as they could not take much time out of their busy working lives to record and because it was not safe for a foreigner, to stay in the village late at night to hear their songs in greater context. There are certainly more songs to collect in a longer visit.

Assumptions

In order to keep this study from being too broad and because the music of each village could be different, this study is of a limited focus on one school for Dalit children in Hyderabad, India. This study will not be able to cover all of the outside conditions that may affect its results. Therefore, the study assumes that there are aspects of the law,

business practices, and economic conditions that could affect the outcome of this study. The researcher also assumes, from previous experience with Indian music, that songs are important to the Dalit people, that they have their own set of children's songs, that their culture is unique from other castes in India. It is assumed that parents do want their children to succeed and break the cycle of poverty through education and realizing their full potential as human beings. It is also assumed that a graded educational system is the preferred method of education in Andhra Pradesh, even though traditional education has been in small groups with a guru, a well educated teacher who specializes in a subject. Discussing the culturally appropriateness of classrooms with large numbers of students, which were observed during the six weeks of this research, is not the purpose of this study, but it may be mentioned, as the number of students in the classroom does affect the teacher's ability to teach each one of them affectively.

CHAPTER 2

LITERATURE AND RECORDINGS REVIEW

Much has been written on the challenges faced by the educational system in India, but not many researchers illustrated the need for contextualized music in education which helps children learn academics, creativity, and Christian principles. In reviewing the following sources, I have found that they explain at a basic level the ideas behind the caste system, educational reforms that are happening and need to happen, several styles and basic concepts of Indian music, and how music education is being contextualized in other cultures. The first section discusses the plight of the Dalit people so that we can understand the bondage of the caste system and the beliefs that may keep people in bondage. While the second section shows how children are valued in Indian society in general. The fact that children, especially Dalit children, are usually working instead of being educated, contributes to their plight and the bondage of the caste system. Next, the education selections discuss the need for literacy and the government's efforts to support ongoing literacy projects, supporting children and adults who cannot read, and helping them to be included in society as educated people. A discussion of Indian folk song as well as the influences of Christian music in India is needed for the background of this study, so that the characteristics of folk music and Christian music in India can be compared. Finally, the music education section shows how music has been used in other countries to create curricula that help children learn to think, to be creative, and to

improve their academics using music as a teaching strategy. Certainly, children could be learning literacy through music in their own cultural context. This paper will bring all these together by showing the need for contextualized music education and discussing the first step in that process.

Plight of the Dalit People and the Caste System

First, Hinduism is not just a set of beliefs, but also a set of cultural rules that seem to keep all the classes of people in bondage, though the bondage and oppression of the lowest classes is particularly evident in society. This social system puts everyone in a certain place based on his or her family's job description, ethnicity, and gender, with the underlying purpose of keeping pure from inferior races of people. Some believe that the Aryans, a linguistic group, probably trickled in around 1500 B.C. and began writing the *Vedas* of Hinduism and forming the caste system because they believed that they were superior to the darker-skinned indigenous tribes of India (Zelliot 2004, 252; Bumiller 1990, 16). Others like Ambedkar, the leader of Dalit freedom movements and conversions to Buddhism, taught that "the Brahmin pollution and purity ideas, which insisted on marriage within the group, were then copied by other castes, each forming an endogamous group that was then ranked hierarchically according to degrees of pollution" (Zelliot 2004, 252). It is this idea of pollution that can keep people in a caste in bondage.

Pollution is a probable theory because the following summary of the story of caste among the Madiga, Mala, and Chindu peoples shows how the worldviews of these people are developed from the stories that they tell and perform using traditional dramas, songs and instruments. The Chindu people of Andhra Pradesh have an interesting story on how

they became “untouchable.” The Chindu people, first, are a sub-caste of the Madigas. They often perform *yagkshagana*, which is “an ancient genre of musical theatre with stories drawn from the major epic traditions, *Mahabharata* and *Ramayana*, and the puranas” (Charsley 2004, 270). A particular *yagkshagana* called *Gosangi Vesham* describes using the dappu drum, songs, dances, and actors to demonstrate how the Madiga people and essentially the Mala people, though they also have different stories, came to be “untouchable.” Charsley describes the action of the drama in his article, “Interpreting Untouchability: The Performance of Caste in Andhra Pradesh, South India,”

It seems that Charsley has observed this drama, and he has made some excellent points about caste and its origination from this performance of *Gosangi Vesham* about one hundred and forty kilometers north east of Hyderabad in the Telanganna region, which is also the region to which this study is focused. He bases his description on a video performance which he recorded and observed and also on a published Telegu text of the story by Venkateswarlu in 1997. The story is quite lengthy, but it begins with dappu drummers escorting actors onto the village stage, which is a street corner. The small drama company and drummers announce to the villagers that the performance will begin, and then the main characters, also led by more dappu drummers, enter. The main characters are Jambava and Brahman. Jambava uses songs and dialogue as he acts, Brahman uses dialogue. The songs Jambava uses are “more or less relevant, more or less readily understood, sometimes subsequently explained” as the drama continues” (Charsley 2004, 272-273). The *Gosangi Vesham* is divided into three interlocking parts performed in succession: *Adipurana*, which discusses origins; *Shaktipurana*, which tells the about the energy or feminine principle force also known as *śakti*; *Basavapurana*,

which discusses the significance of leather to this society (ibid, 273). In the first part of the drama, *Adipurana*, Jambava says he was sent to earth by the trinity of gods: Vishnu, Brahma, and Shiva, but he also proclaims that he was “‘born six months before the earth itself.’” While his origin is somewhat ambiguous, the story goes on to explain that he is the father of Brahma, Vishnu and Shiva. He also creates the water world, serpents, animals, and other living things including “Kamadhenu, the cow that provides unlimited milk – or perhaps anything that can be wished for” (ibid, 277). Now in the second part of the story Jambava must provide wives for Brahma, Vishnu, and Shiva. He does so by creating three women out of his wife’s ashes. Soon the gods and the women who will be goddess have to be married. For the ceremony and precious jewels are needed. To smelt the metal, they need leather bellows, but there is no leather. So, Jambava does what he thinks is best and produces a son out of his stomach. He kills the son so that he will have leather and bones to use for the wedding festivities. The son comes back to life, however, and curses him, saying that you “‘...will become a Chandala’ - the puranic outcaste.” Jambava also curses the son and says that he will be called *Dakkali* and that he and his descendants will always beg for food. Madigas and hence Chindus consider this part of the story to be very significant in that “it fixes another inter-caste relationship, that between Madigas and Dakkalis... At it’s center is the rooting of untouchability, not the working with leather or even in anything to do with the cow, but in a human tragedy,” Charsley observes (ibid, 277-278). Curses, he also observes, however, are not necessarily looked upon as “a mistake, nor wickedness, nor [are they] portrayed as entrapment by the gods: [instead they are] a tragic consequence of a good man trying in extraordinary circumstances to do what is both necessary and right” (ibid, 278).

In the third part of the story, the *Basavapurana*, the relationship between Jambava and the cow comes to light. As the story goes, Parvati and Shiva were walking in the forest. “Parvati injured herself and blood from the wound became a tree. At its foot a boy, Chennaiah, was born” (Charsley 2004, 279). Chennaiah is said to be Parvati’s son and has a relationship with Jambava. Chennaiah is given the task of taking care of Kamadhenu, the sacred cow. However, he desires to eat her meat, and out of sorrow the cow dies right in front of Shiva. “The gods are not up to the task of removing and cleaning the body. Chennaiah calls to Jambava for help. However, instead of calling him to come down he actually says “Madiga come.”” Jambava interprets this as a realization of the curse his son Dakkali gave him. He comes down and helps Chennaiah cut up the cow. While Chennaiah is cooking the meat, he accidentally drops a piece of the meat on the ground and then blows it off and puts it back in the pot. The gods see that this has happened and reject the meat. They do not reject it because it is meat from a cow, but because it has been polluted by the ground and from Chennaiah blowing upon it. According to this story, the reason why the gods reject the beef is because of its pollution from being on the ground. Therefore pollution is the culprit, and thus

“By implication, the gods are ceasing to eat polluted beef; it is to be for those cursed with untouchability only, but the restriction is linked to the polluting of food, not to the sacredness of the living cow or danger from the dead one. Pollution as a phenomenon is not denied, but any understanding of the cow in its death as intrinsically dangerous is turned aside. Disaster hangs over the whole sequence of events and is expressed in a tirade of blame aimed at the unfortunate Chennaiah. Jambava proclaims him a Mala, the progenitor of the other main ‘Untouchable’ caste of the region. (Charsley 2004, 279)

Food pollution is what the gods see as unacceptable not the cow or the beef, and they have left consumption of beef to the untouchable people only.

At the end of the story one must try to decide whether the Madigas or the Brahman and the gods are responsible for the caste system. At first glance it seems that both are responsible because although Jambava and Chennaiah make mistakes, those mistakes are not forgiven by the gods, instead they are chastised by being made untouchable. However, at the end, if all the Brahman wanted was to keep his shoes dry, then is that worth untouchability? Charsley states:

The account here has shown how the performance is framed as a confrontation between the “Untouchable” and the Brahman, seeking to undermine the perceived claims to superiority of the latter in learning, in descent, and in purity. It challenges notions of purity and pollution in terms of which the owners of the purana as traditional leather workers, associating these ideas particularly with Brahmans, know themselves to be devalued. Its claim, however, is deeper and more radical. What does not appear is any assertion of primeval kinship with Brahmans, ... nor with the gods. It is precedence rather than coequality which is claimed, calling on cosmogonic tradition emphasizing the female Shakti and making secondary and junior the great male gods of contemporary Hinduism. This, it should be noted, is not claimed on behalf of “Untouchables” as a whole but for the particular caste. (ibid, 284)

Charsley explains that the Madigas and, therefore, the Chindu are trying to show Brahmans in this story that they are really not the ones that are ultimately pure since they all descend from Jambava, at least according to one version of the story. Charsley goes on to say that this story should not be taken to answer an “outsider’s questions, such as how Indian ‘Untouchables’ could have been so generally passive in the face of the discrimination and exploitation imposed upon them”; rather, he takes the story as a complexity in anthropology and an opportunity to understand how the people view themselves and their origins (ibid, 286). The story of Jambava is important to this study because it shows how at least one group of the “untouchable” peoples use dramas, songs, stories and their musical instruments to convey what they believe to others and to their

children. Village dramas give the whole village a way of celebrating and passing on their heritage.

No matter what the true origin of caste is, however, the caste system places a person's job in a hierarchy of importance in society. This hierarchy then determines your economic status, your social worth, and the customs that must be performed in order to save face and not disregard your heritage. Because the Aryans, according to the race theory, wanted to keep their distance they set up the castes in the following order of importance: Brahmins who are teachers and priests by tradition, Kshatriyas are the warriors, Vaisyas are the traders and merchants, and the Sudras are the farmers. "Harijans [another name for Dalits, meaning "Children of God" and given by Mahatma Gandhi] have no caste at all – hence they are considered out castes" (Bumiller 1990, 84-85).

The true irony of the caste system is that all levels are in bondage. While Dalits are in bondage through depravity, many higher class women are not allowed to leave their homes for risk of hurting their husband's or family's reputation. Bumiller (1990) tells of a higher class woman, Bhabhiji, who worked tirelessly all day preparing food, waiting on her husband, and taking care of the home. The only time she was not in the house, she would be getting water, just fifty feet away. While visiting the village during medical work, Bumiller would "look forward to walking to an old bathing pool at the edge of the fields and watching the sun go down. It was a five-minute walk from the house,..." but she, [Bumiller], doesn't think Bhabhiji (Bumiller's host, who is high-caste), "in thirty-three years, had ever been there" (Bumiller 1990, 13). The basis for Bumiller's story is this practice of *purdah* or seclusion, as required by Bhabhiji's caste is

keeping her in bondage to the caste system and gender discrimination. Being the lowest of the low, Dalit people have always been oppressed by the Hindu society's caste system of selfishness and racism. They are valued less than the value of dirt, and they are not allowed participation in the greater society. When Gandhi paved the way to freedom for all Indians, he did focus on reform for the lower castes by promoting affirmative action in jobs and education for the Dalits or Harijans as he called them. To keep the Hindus happy and help reform social ills "the Indian Constitution did not abolish caste, but it did outlaw discrimination on the basis of caste" (ibid, 85). It is only recently that Dalits have been able to be elected to office and to start having some representation in the government. Sometimes there are riots and demonstrations when lower classes are not getting the affirmative action they are promised. However, while the discrimination based on caste is not supported by the government, the actions, superstitions, and social customs of all the people show that they support the caste system in their hearts. Even those sworn to uphold the constitution, police and courts are to blame. Thousands of crimes occur each year toward Dalits, according to D'Souza, but most are not reported because the police will do nothing about them (D'Souza 2004, 30), despite the laws against discrimination.

Further exploitation of the Dalit people occurs toward Dalit women and children.

Dalit women are the lowest of the lowest:

Within the Dalit movement, women have been ignored. Caste, class, and gender need to be looked at together ... Women's labor is already undervalued; when she is a Dalit, it is nil... The atrocities are also much more vulgar. Making women eat human defecation, parading them naked, gang rapes, these are women-specific crimes. (D'Souza 2004, 42)

If women are treated in this inhumane way, children are certainly undervalued and most likely witnesses or victims of these crimes as well. In fact children are treated just as badly as women, if not worse – they are relegated to often hard, dangerous, and unhealthy bonded labor. Neera Burra, a researcher on child labor in India, shows the effects of work on the life of the child:

In all the industries I had the opportunity of studying, it was clear that the children of the master craftsmen and the better-off artisans went to school regularly and spent perhaps a couple of hours a day learning the trade. It was the children of the lowest level workers, the underemployed or of the unemployed who did not attend school and constituted the bulk of the child labour force. By and large such children belonged either to the Scheduled Castes, lower castes, or the Muslim community. These groups represented a combination of economic and social disadvantages. When one looked at the lives of these children as they grew to adulthood, it was apparent that the absence of schooling closed the route to upward mobility and, once again, perpetuated the disadvantages in the next generation. (Burra 1995, 230)

Not only are the children of lower classes being subjugated to forced labor, they are being denied an education, which is the only way children can move up in society and leave their social and economic ills behind them. Thus, the caste system has a direct effect on an individual's or family's ability to improve their plight from generation to generation.

Therefore, in order for true Dalit freedom to occur, there are two things D'Souza believes should happen: first education and second conversion. Education centers have been set up for Dalits, whose teachers have a personal calling and vision to seeing the betterment of the Dalit people. Many of the schools teach English and are helping the children become qualified for entry-level jobs for which English is a requirement. Next, many Dalits are converting to Christianity in order to escape the Hindu system. Others are converting to Buddhism. They are converting in mass groups and finding freedom, value, and dignity. Conversion rallies for Dalits are often booted out of their locations

and censored by authorities, but the Dalits persevere. The main hindrance to education and conversion, however, are Christians, D'Souza, believes. Christians in higher castes tend to only socialize with their own castes. This is due to worldview, cultural norms, and possibly the lack of the total permanence of the Christian message. D'Souza wonders:

It is revealing to me that the life and message of Christ influences America so strongly, even though North Americans have had the Gospel only since the 17th and 18th centuries. Somehow, despite the fact that the Apostle Thomas visited India in the first century A.D., the majority of villages and towns within India are still devoid of Christ. (D'Souza 2004, 104)

One reason for the message of Christ not having as much influence may be because Dalit thinkers and theologians believe that they have been doubly rejected. In other words, they feel that they have been rejected by the oppression of Hinduism and by “high-caste Indian Christian theology, which they viewed as a legacy of missionary Christian theology (Novetzke and Patton 2008, 391). Caste is certainly a hindrance to religious conversion. Knowledge, both academic and spiritual, is important to overcoming such hindrances. D'Souza suggests, therefore, when the hindrances of education and conversion can be overcome through the complete understanding of the Christian message, and shown by Christians who do not discriminate, then the true Dalit freedom can occur. It is important to understand why the lower castes are so oppressed and that they need deliverance because this study was conducted at a village school where the goal of education is to help children develop academically, socially, and spiritually.

Children in Indian Society

Second, in general, children all over the world are valued as important persons who need guidance and protection. Even though Indian children do not have the same

protections against child labor, for example, as they do in other countries, this does not mean that parents do not value their children. The parents of India believe in celebrating the child's birth, naming, first day of school and other milestones (Pattnaik 1996, 11). Dube describes the roles of children in a traditional Indian family, showing how Indians divide their life span into four stages: "the celibate, the householder, the anchorite, and the ascetic" (Dube 1981, 179). They believe it is important for children to learn and grow properly, but in reality most Indian children do not necessarily have the opportunities they need for proper development.

One reason they do not have these opportunities is because of moral corruption, according to Dr. Kasturirangan. In his article entitled "Vanishing 'moral commons' in Indian Society" and published on One World South Asia's website, takes a strong stance on what he sees as moral failure in Indian society. While people were benevolent for the 2004 Tsunami, they are not kind to the poor on a daily basis. Materialism, government neglect, and capitalism are blamed for making the gap between the poor and the middle class even worse. Dr. Kasturirangan does conclude that this is a moral failure not just an economic one. He believes the middle class is morally corrupt because they do not continually care for the poor, except in major crises. Kasturirangan does point out that materialism can make people think more about themselves rather than others, but he does not deal with the religious implications of moral failure. His conclusion is that if people of all classes lived in a common neighborhood, then sympathies would be aroused and people would be more likely to help (Kasturirangan, 2008). This moral corruption Kasturirangan claims may be one reason people have not cared about the plight of the Dalit people and have not provided the academic and musical education that they need.

Therefore, the root cause this study is pointing to is the caste system and social ills as a moral concern, and how to address such moral concerns through indigenous music.

Lack of child welfare can be seen in the practices of child slavery and child labor. Many organizations like the Anti-Slavery Society are concerned about child slavery and child labor. One article (Anti-Slavery Society) gives an example of the sufferings of children working in various “sweat shops,” in this case carpet mills in Pakistan. These children are overworked, underpaid, and not taken care of, physically. The “sweat shops,” the article suggests, amount to modern day slavery. The children are sometimes not even paid at all. Child labor in carpet mills is prevalent also in India. This is yet another example of how children are mistreated for material gain. The Anti-Slavery Society is beginning rescue missions, but children, especially Dalit children, are still at risk. The lower caste children discussed in this study are at risk of being slaves and bonded laborers if they do not have an education.

What many non-governmental organizations are trying to provide to Dalit children is benevolence and freedom. Benevolence and freedom are important because children are considered to be important to their parents in Indian society. Dube also discusses the value of having children work as they grow up, doing chores and doing the work they need to practice for being an adult. However, forcing them to work in factories, mills, and sweat shops under horrible conditions actually causes the children to lose their health and only gain money for the family now, leaving no time for their education and no hope for the future (Dube 1981, 179).

This loss of health and time for family and education is why Weiner has developed his study on why education and child labor are filled with contradictions and

dismal statistics (Weiner 1991). Weiner looks at these problems from the perspective of parents, teachers, politicians, religious leaders, social leaders, economic leaders, businessman, and much more. One interesting factor is that parents do not seem to want to send their child to school because the school does not teach practical skills (Weiner 1991, 115). Parents want their children to learn the practical skills of work, not necessarily reading and writing and other subjects that do not seem necessary in a carpet factory, for example. Education must be practical, but it is not guided by practical laws. Instead the education and child-labor laws are complicated. Even one official was very confused about certain discrepancies in the education law. Basically, the government has to work on a fine line between the desires of those who want compulsory education and the desires of those who depend on the labor of children in factories, for example. If the government rules in favor, then businesses run out of laborers. If it rules against compulsory education, the children suffer. The government has, therefore, tried to regulate child labor rules and has tried to provide some education, but it does not include everyone and there are loop-holes in the laws. For example, article forty-five of the Indian Constitution says that “the state shall endeavor to provide by 1960 free and compulsory education for all children until they reach fourteen years of age” (Weiner 1991, 79). Obviously this free education has not been a reality for all students; otherwise literacy, child labor, and modern slavery would not be as great of issues in India, today. While much more could be said on the state of the child in India, the situation is really quite grim and not much progress has been made. What can songs do in and through education to create an educational environment and curriculum that parents, children, teachers, and eventually businessmen, and law makers can agree on? Is there a way to

promote healthy, solid, and basic education that is practical, through song? This study will address that possibility.

Education in India

The problem of education in India is that creativity has been limited by the caste system, economics, child labor, and government rules. It has already been discussed how child labor and the struggle between business, government, and education do not allow for consistent education in the child's life. Nevertheless, even despite the limitations of the caste system, the lower castes have developed their own culture and value their own stories, such as the one about Jambava in the section on caste above. By creating their own culture despite their oppression, the lower caste peoples show that they have creativity. Dr. Joseph Palackal says that when they tell their own stories they have an atmosphere of comfort in those stories which does "support the status quo" of the caste system. The stories are also meant to raise and maintain self esteem."⁸ However, the lower caste peoples need new experiences of the world outside their own group so that they can see that there is more to life and they can decide for themselves how to improve their education and creativity beyond what they have created under limited means. While a complete discussion of the caste system, social norms, and government laws are outside the scope of this study, literacy, finances, cultural beliefs, and teacher training are issues that need to be addressed to improve education in India.

The first step to rational and creative thinking is literacy. The India Literacy Project (ILP) is motivated to reach its high and challenging goal of helping India to be one hundred percent literate. The organization is partnering with other Non-governmental

⁸ Dr. Joseph Palackal in his validation statements on this thesis, email communication, March 23, 2011.

Organizations to help fight illiteracy from early childhood students to adults. The India Literacy Project provides charts on literacy showing how many children are in and out of school and reports on how specific projects are teaching people to read (India Literacy Project: Literacy). The ILP does address retention, quality of education, and specific examples of how their literacy work is helping to increase the literacy rate. For example, in Tamil Nadu, the ILP has been able to start self-help groups in eight villages, has held summer camps, has placed more teachers in schools, and is helping the people in this low literacy area to learn to read. The ILP does not address the use of music in the teaching of reading, nor does it discuss which castes are being helped or if caste issues are hindering literacy improvement.

The India Literacy Project is not only concerned with children's literacy, but also the literacy of women. The goal is to help mothers help their children, strengthen parent-teacher associations in schools, and retain students in school. Early childhood education is important because it keeps older children from having to stay home from school and take care of younger children, while parents work. Examples of how India's citizens are helping to improve education show their commitment to literacy and the success of some projects. India Literacy Project is showing the great need for literacy education to make children's lives more than just surviving from day to day, but enlarging their minds with new ideas, creativity, and determination (India Literacy Project: Active Projects).

While the goals of the India Literacy Project are helping many Dalits learn to read, they do have many hurdles to overcome (Pattnaik, 1996). There are financial and physical barriers to a child's education. For example, who will pay the tuition? Who will pay for books and supplies when the parents cannot afford them? How will the children

get to and from school when it is many kilometers away? Not to mention the problem of negative attitudes toward education from the parents. Why should a parent send a child to school if the education does not prepare that child for significant work as an adult?

Certainly, early childhood education can actually improve the physical health of the child as well as prepare them for academic success, and that children are an important and very high priority in Indian culture, making education necessary and good. However, how are the problems to be reconciled so that the children can receive the life-long benefits of a quality education? While Pattnaik provides much information on the importance of children in Indian society, she does not address the issue of caste and how that plays against “low income” families. It is not just the low income that holds the Dalits back, but the society’s long-held stereotypes.

A final look at education in India also discusses the barriers to primary education success (Hetherington 2006). For example, sometimes the schools do not have the basic facilities to even have school, such as bathrooms and desks. Teachers also need training and are unmotivated to teach. What does that say about how they became teachers and the effect teacher education has on children? One of the teachers at the school visited for this study says that they are told in their training not to use music or singing in the classroom for the older classes, though in younger classes like Kindergarten, music is appropriate to use⁹. Teachers at this school need a new perspective on music and its potential use in the classroom. They need to be encouraged to find creative and fun ways to teach children that will help both teachers and students to be motivated about education. Music can be one way to provide this creativity and motivation.

⁹ Information gained from an interview with teacher 1 on December 4, 2009.

Music in India

Fourthly, Indian music has a vast array of sounds, instruments, and interesting uses for worship, work, and play. The general classifications of Indian music include the classical music as in Carnatic from the south and Hindustani from the north, as well as music for the cinema (which may include a variety of styles), tribal songs and folk songs. Here I will give a basic overview of the importance of these styles to Indian music in general, with more specific information on tribal, folk songs, and women's participation in music because these are the main aspects of the songs analyzed for this study. Some emphasis will also be given to musical instruments of the folk genre as they apply to this study.

While the classical styles of Carnatic and Hindustani music are not usually a part of the lives of lower castes, a simple understanding and background of this music is important for understanding how Christian music has used the styles and how these styles could be taught to children. Since this study focuses on South India, it is therefore important to explain some key musical concepts and styles of Carnatic music: raga and tala. First, music in India has not only scales, but ragas. While ragas include the notes of the scale, the raga is more than just a specific pattern of sounds. Rather a raga is "at once a storehouse of remembered melodic history and a body of melodic potential to be drawn upon and realized in performance, a bit like a box of painters' colors" (Viswanathan and Allen 2004, 42). There are several scales listed in Sarrazin's work on Indian music. Some are western like the major scale or *Bilawal* scale. Other scales are eastern like the *Kafi* scale that has a lowered third scale degree or *ga* and a lowered seventh scale degree, or *ni*. *Kafi* is also called Dorian mode in the Greek modal system. There are scales also

that do not coincide with the Greek system, like *Todi* which has a lowered *ri* (second scale degree), a lowered *ga* (third scale degree), and raised *ma* (fourth scale degree), and a lowered *dha* (sixth scale degree), if you are deriving it from the western major scale (Sarrazin 2009, 30). While most of the village songs will not fit the prescribed scales of Indian music, I may consider any similarities between these scales and the patterns of pitches I find in transcriptions of the village songs.

A second important aspect of Carnatic music is the meter or *tala* (Also spelled *thala* (plural), or *talam* or *thalam* (singular)). *Tala* is the beat structure of Carnatic music. *Tala* can be analogous to western meter, but they also differ because *tala* are cyclic and can have cycles of twenty-nine beats, for example. Another difference between *tala* and western meter is the idea of strong and weak beats. Carnatic *tala* does not have the western strong- weak-weak pattern like a meter of three would have. Instead the accents are done as a result of how the phrases are shaped (Nelson 1999, 1104). It may be important for Dalit students to learn Carnatic *tala* to understand the classical music of their culture.

There are also a couple of important song forms in Carnatic music. One is called a *bhajan*, this is a devotional song to express *bhakti* which is devotional love. Both of these words, *bhajan* and *bhakti* come from the root Sanskrit word *bhaj*. *Bhaj* means to worship or praise (Viswanathan and Allen 2004, 7). Many of the devotional songs chant the names of the Hindu gods and the songs are performed after priests do religious rituals at the temples or during festivals (ibid, 2, 8). Another song style is the *kritis*. This song is devotional, but instead of just being performed in a religious context, it is performed in a variety of situations, such as royal courts, personal use, or going from house to house

(ibid, 16). It is also important to note that while this music is considered “classical” that does not mean it is performed by large orchestras with written music as Mozart or Beethoven’s music is performed in the west. Rather, Indian “classical” Carnatic (Karnatak) music is performed in small groups, and musicians do not play from written music. The term classical gives Indians the “feeling that it is beautiful, sophisticated, systematic, sacred, and time-honored...”(ibid, 16). Historically, Carnatic music is associated with the Hindu temples and the courts of the kings, princes, or rulers of different areas of India. While only five to seven percent of the population of South India is in the Brahmin class, they have historically had the advantage in arts. “Because of their birth into this social community, for centuries Brahmin South Indians received religious, social, and sometimes material benefits denied to members of other caste groups...”(ibid, 21). Since the Dalit children are outcastes, this rich, historical music has traditionally not been readily available to them, and it may be something that the Dalit children need to learn so that they can be a part of the larger Indian society.

Cinema music, too, plays a significant role for children at the village school giving them new sounds for their mind and creativity. Before there were movies, most Indians were entertained by traveling drama troupes whose actors had to act, sing, and dance. The stories had mythological themes and focused mostly on the North Indian styles of music. These traveling dramas did eventually become a model for the Indian film industry when sound and visual entertainment came together¹⁰. In the early movies, however, the themes changed from the mythological dramas to social and political issues. “By 1937, many films advanced a strong nationalist sentiment and criticized economic

¹⁰ These traveling dramas did not focus on the appropriateness of the drama to a given area in which they performed, according to Viswanathan and Allen (113). Making these dramas indigenous may not have been a main concern at this point in time.

and social inequities prevalent in Indian society” (Viswanathan and Allen 2004, 113). One movie entitled *Thyāgabhūmi* or *Land of Sacrifice* actually promoted favorably the ideas of Ghandi including self-rule, the right of all to enter the Hindu temples, “anti-untouchability, temperance, and the rejection of imported garments” This movie’s statements about such political and social issues is especially notable because “practically the entire production team for the movie was Brahmin” (ibid, 114). During this time, especially in Tamil Nadu, the movies also promoted regional pride especially in language and music. Since independence from Britain, however, film music directors have also employed the “attractive sounds coming over the transom from overseas: Over the next several decades an eclectic mix of Hawaiian guitars, congas and bongos, salsa, lambada, funk, and rap joined indigenous Indian sounds to become an integral part of the cinema music soundscape” (ibid, 114-115). Film or cinema gains all of these new sounds through the internet and television and as Indians travel and settle in different parts of the world, especially Europe and the United States. Cinema music is thus dominating the music industry largely because it has many song and dance numbers. Up to twenty-five percent of each three-hour long Bollywood film can be singing and dancing. “This fact speaks volumes about the demand for music in India and its importance. The music is sometimes more important than the film, as soundtrack sales alone can make a film successful” (Sarrazin 2009, 146). Having access through the internet to those sound tracks, keeps Indians who live outside of India in touch with their native land. Wherever Indians meet in the world, they can usually connect with each other through cinema music, no matter what their original regional language was (ibid, 147). The lower caste peoples in this study do have many connections to Cinema music. They may hear it on the television or

the radio. They do have electricity and some have televisions and radios for entertainment purposes. They may also travel to Hyderabad to visit and listen to cinema music in taxi or on someone's cell phone. At the school there is a television and DVD player for access to movies and cinema music. Therefore the people in this study do have access to cinema music on a daily basis and they definitely enjoy it as will be described in chapter four.

Cinema music in India is very popular and since Andhra Pradesh has the second-largest film industry in India, Tollywood (which is a combination of Telegu, the regional language, and Hollywood (Sarrazin 2009, 146) has significant audience in the Telegu people, to which this study is focused. To get the attention of Indians of all walks of life, many times cinema music will use the folk instrument sounds. They may use "sitar, tabla, *dhol* and *dholak*, *shehnai*, *veena*, *santure*, and finger cymbals," then they blend their traditional sounds with non-traditional instruments like keyboards and guitars. The melodies of the film music songs may be still based in a raga, but music directors will add "chords and bass lines much more grounded in functional harmony (ibid, 156). A great example of the combination of folk style with a funk-styled bass line is a recent film song, *Sajna ji Vaari Vaari*, or *O Love, I'm Devoted to You*. It is from the film *Honeymoon Travels*, made in 2007. The song begins with the traditional rhythms and instruments of a folk song, but it soon is joined by electric bass and western drum set to make a very popular style of music. It is interesting to note that some of the people in the video recording (see Bibliography) are western, but most are Indian. Also, some of the Indian women are wearing saris and salwars, traditional Indian dress. However, some of the Indian women are wearing western dress, like blouses that tie behind the neck. Not only are western sounds being disseminated through cinema music, but also western

dress. Western women in the video are also wearing western dress (*Sajna ji Vaari Vaari*, YouTube video). Music videos in movies can communicate much about life outside of India, possibly promoting other cultures and traditions above India's traditions.

Cinema music is very important, therefore, not only for the transference of new styles of dress and music, but also because Indians even in the most rural villages in Andhra Pradesh have access to it. The music can be bought all over the world, and rural village children listen to the cinema music and try to emulate the performers (Roghair 1999). C.R.W. David in his book, *Cinema as Medium of Communication in Tamilnadu* says that "Cinema plays a dominant role in our culture. More than any of the other media, cinema reaches us all" (David 1983, iii). David believes that movies can be very instructive to people's lives, constructive of their worldviews, as well as being "first-rate entertainment" (ibid, 3). Therefore, they will also be instructive and mesmerizing to the children at the village school I visited as well as to the many children in Dalit Elementary Schools all over India. Cinema music is the type of music to which all Indians can relate.

Carnatic music and cinema music are important styles of music in India, but so is tribal music. Tribal music is important to mention here because it is in a different category from cinema, Carnatic, and folk music (to be discussed below). Tribal music is defined in political terms, meaning the music that a particular tribal group sings, as opposed to another tribal group recognized by the government. During this time of study in this the Indian village near Hyderabad, I also listened to the music of the Lambadi tribe. This tribe is nomadic and lives all over India. Other names for this tribal group are Banjara, Lambada, Lambani, and Banjari. Lambadi people live mostly in the Telangana and Rayalaseema regions in Andhra Pradesh. As one of the largest scheduled tribes, they

enjoy maintaining their ethnic identities as they live in their small groups called *tandas*. Lambadi people, it is believed, come from North India in the Marwar region of Rajasthan. The people have a unique group of musicians that service them called *Dappan*. (These service tribes, such as *Dappans* or musicians, *Nhavi* or barbers, have adopted the name Lambadi tribe, but they do not intermarry with the Lambadi.) The *Dappan* musicians earn their living from the gifts of the Lambadi people. The *Bhat* and *Dhadi* groups of the *Dappan* “sing songs [about] Lambadi family history by playing musical instruments called *jange* and *Kinjri*, during marriage ceremonies.” The *Dhalia* group plays the *dappu* drum on ceremonial occasions (Saheb and Prasad 2009, 195-196).¹¹ More information on the Lambadi music will be given in chapter four.

Folk songs, also called regional or rural songs, however, are the major focus for this study because they represent the larger Indian society, those that are not tribal and nomadic. Folk songs or regional songs in Andhra Pradesh have their own song classifications, styles and contexts, methods of transmission, a focus on teaching children, and their own musical instruments. Women participate in folk songs in unique ways, and folk songs can have influences from other styles of music like Carnatic music. First, these folk songs seem to be at the center of the songs that are sung in villages. Many of these folk songs are religious or for passing the time while doing field work. They can discuss what people are “feeling, their environment, beliefs, and relationships.” Songs are used during work, for worship, or for play and are usually sung together based on gender. There are songs for men, and there are songs for women. Even young girls

¹¹ The source for this information on the music of Lambadi people actually comes from a report on the physical growth of their children. The researchers thought it best to give some ethnographic background in their report. I have cited this information here because it is the only scholarly article I could find that discussed Lambadi music. The article did not give descriptions of the *jange* or *kinjri* instruments so much more research needs to be done on this tribe, their songs, and their instruments.

sing songs about what they hope for in marriage (Sarrazin 2009, 103). Folk songs are categorized in several ways in Andhra Pradesh. They can be categorized by who sings them, which may refer to the person's gender or caste. The songs can be categorized also by their theme or context, such as rice-transplanting songs. The people may also have categories that include songs for devotion, culture, and religious stories like those from the Puranas. All of these songs are sung in an informal manner and for their own enjoyment, not a public or official performance (Roghair 1999). The people of the village visited for this study sing these types of folk songs for the purposes of worship, entertainment, and for their children. This study looks at how important these folk songs are to the musical vocabulary of the village.

Because this study is about music in education for the Dalit children, it is important to recognize that folk songs are also taught in a non-formal way. Parents teach their children these songs from infancy. Then people practice the songs during the many festivals and cultural events in their village. This practice while performing form of music education connects the people to the greater happenings in the universe (*Overview of Indian Folk Music*), showing their humanness and that their practice is a performance in the present time as well as a part of history. Generally, in order to teach their children songs, parents in the village will bring their children along to work with them and as they are working in the fields the children listen to the singing and thus learn the songs from their parents (Ranade, 1999). Parents in this study are allowing their children to go to school and so the children do not work with their parents very much. The parents interviewed want their children to have better jobs and an education. So, it was gathered that the children in this village here their songs mostly in nightly gatherings. Teaching

songs in these nightly gatherings or for special occasions in the village could a unique way to for children to teach their parents what they are learning at school as well as an opportunity for parents to teach their children about their local culture.

Folk music, it seems, is used for general education of the people. For example, when a girl becomes a woman and has her first menstruation cycle, the women gather with her to sing songs that “provide the girl’s first instructions on her emerging womanhood and what her future marital duties will be” (*Overview of Indian Folk Music*). Mrs. Chandrakantha Courtney, wife of David Courtney, both of whom are musicians with great experience and knowledge of Indian music, are the writers of the website quoted above. In a recent telephone interview, Mrs. Courtney said that she remembers songs that were sung for the purposes of celebration, which also teach. The teaching would be in conjunction with the particular celebration or festival. Even if as a child, being young and less experienced, she didn’t understand the complete meaning of the songs, nevertheless, she was being educated through the experience. Mrs. Courtney says that even if the girls do not understand the meaning behind the songs, as they mature life will teach them the cultural rules and morals they need to know. She also confirms that singing on every occasion is a custom in South India, even all over India. There is a song for everything. For example, there is a song for women who are pregnant, those having a baby, and a song for after the baby comes. Mrs. Courtney also said that there are large celebrations for girls who are ready for marriage. This coming of age celebration includes songs that tell the girls that they are not young any more and that they should be careful of the boys. These songs suggest moral and cultural rules the girl must now follow.¹²

Dr. Palackal also remembers the experience hearing his mother sing songs about biblical

¹² Chandrakantha Courtney, telephone interview, 20 March, 2011.

stories and moral lessons as he grew up in Kerala.¹³ The songs parents teach to children in Andhra Pradesh are “some of the earliest religious and cultural instruction[s] for the child.” As children grow they learn songs that are associated with games. All of the songs they learn “instill cultural and religious values.” The children remember the verbal content of the songs throughout their whole lives because the songs have “sprightly tempos and repetitive structures [that] make [them] easy to sing and remember” (Roghair 1999). Folk songs, therefore, seem to be an important first step in musical, cultural, and religious education in many parts of India including Andhra Pradesh.

This study looks at the women’s songs of the village because women and children have a unique bond and the children probably heard their mother’s songs in the womb. It is likely that these songs form the basis for the melodic vocabulary of this village.

Though there is much to be studied on that point and it will be discussed in chapter four, the involvement of women in the tribal and folk or regional music traditions is quite significant in India. Women often sing songs with their families and with those in their village. They sing songs that are specific to their culture which include songs about the life-cycle, festival songs, and songs about the seasons. They also sing songs while they work. Work songs can be in the call and response style and are often sung while grinding or in the rice fields. Seasonal songs discuss events in the family, ways to farm, and about the separation and return of the woman’s husband during a time when he is farming in another area. One specific event that women take a great musical role in is the wedding ceremony. Women sing during all parts of the wedding ceremony and they sing songs that are joyous, that tease the bride, and that are sad because the bride is moving out of

¹³ Information gathered from Dr. Palackal’s validation questionnaire, via electronic mail communication on March 23, 2011.

the friendships she has among her female friends. Interestingly, during the wedding the male musicians may play in their instrumental group and represent the groom, while female musicians sing and represent the bride (Post, 1999).

Lastly, musical instruments used in folk music from India do not include the traditional *tabla* or *mridangam* from classical styles. Instead one important instrument heard in during this study was quite possibly a version of the *dappu* drum. The *dappu* is a flat drum (Roghair 1999). While Roghair describes the *dappu* drum as a simple flat drum, not used as often as other drums, and Saheb and Prasad (2009) say the *dappu* is used in the Lambadi tribe's music. The drum's head can be made out of lamb, goat, or buffalo skin. Making the drum, as playing the drum is also an art form as the skin has to be prepared in a certain way. The player, however, uses two sticks to beat the drum. In his right hand is the round, nine-inch stick called *sirre*, it is the one that strikes the drum. The left hand holds the *sitikena*. The *sitikena* is a thin stick and may be a little longer. The drummer also controls the sound by putting his "left palm on the upper edge of the frame" as he "uses the stick with the left hand to control the rhythm using different types of 'beating styles' called *debba*" (Folk Dance). The intricate rhythms of the *dappu*, however, do not allow its listeners to sit very long, for it leads to many styles of circular dance that work the feet in forward, backward, sideways, and even a leap (Folk Dance).

While Hinduism oppressed the lower class peoples, like Dalits, in Andhra Pradesh, these people sang songs to lighten their burdens and to spark their creativity. They also performed stories like the one summarized earlier from Charsley's article, where he says that "four *dappu* drummers arrived, led by one of the two elders of the Madiga community" (Charsley 2004, 272). In fact when Jambava comes out in

procession he is led “by drummers, and with a canopy carried along behind him...” (ibid, 273). More research needs to be done to clearly define the *dappu*'s use in Andhra Pradesh, Roghair and Charsley do not agree on its use nor give much attention to its use, so that it can be included in the children's education as a part of their cultural heritage, if needed.

Another important instrument used in India's classical and folk traditions is what we would call in the west, an oboe. It's similar in look, but can often have more than two reeds and is called a *shahnai*, *pipahi*, *pipori*, and in the South, I've seen it played and called the *nagasvaram*. Nazir Jairazbhoy discusses the remarkable historical movement of this instrument around India. He says it can be found before the Mogul period (1970, 377) (The Mogul period was about 1526 – 1707 (Sarrizin 2009, 11)). To this study, however, it is important to note how this oboe instrument, namely the *shahnai* is used in “various folk dances, marriage ceremonies and processions” in Northern India. In Assam it is accompanied by the *dholak* for the dance of a new bride (Jairazbhoy1970: 377-379). Its counterpart in Southern India, the *nagasvaram* is not only used in daily temple worship, but also at weddings, folk dances and “other celebrations where auspicious sounds are considered desirable.” Many of these oboe players will form bands throughout the country, forming small folk orchestras (ibid, 379-380). Although the stereotype may be that this instrument is used to charm snakes this is not so according to Jairazbhoy, only in Orissa is this instrument known for snake charming (ibid, 380). In fact, this oboe instrument has so many uses, some similar, and some different in different parts of India, yet, it is not original to India. In fact it was introduced about 600 years ago by the Muslims. The instrument caught on to popularity as it spread from northwest India

toward the center of India, while at the same time traveling to South India and North India. It eventually meets itself on the eastern coast of India, from North and South near Orissa and Andhra Pradesh (ibid, 385, see map). The *shantai* or *nagasvaram* is a good example of how one instrument has penetrated the whole subcontinent and is used in both classical and folk music.

Since the *nagasvaram* is so well traveled it shows that maybe folk and classical music are not completely separate categories. While the descriptions of folk music and its instruments and uses come from reliable sources, these sources have not given full credence to the fact styles of music in close proximity to each other ebb and flow between each other. They take ideas from one another and often have relationships that make calling a style of music homogenously “classical Carnatic” or “folk” very problematic. Groesbeck discusses this issue in his study of the relationship between folk and Carnatic music in Kerala. Groesbeck believes that clearly defining music as Carnatic or folk is problematic especially when the people do not think of these as separate categories (Groesbeck 1999, 89).¹⁴ In his study Groesbeck finds that Carnatic drumming patterns make it into folk music styles like *centa* and *ksetram vadyam* genres. For example, one rhythmic pattern in *ksetram vadyam* matches that of a Carnatic pattern called *rupaka*, evidence for which he states explains the connection between musical traditions that are usually thought of as separate (ibid, 95-96). He also finds some connections between low- caste music and higher-caste music. Though lower castes are

¹⁴ In fact, in Andhra Pradesh there is also not a word for the term “folk” as we understand it in the west. The concept of folk music is also not something the Telegu speaking peoples would understand. Instead they define each style by its context, gender (of those singing), or possibly caste. Each style has its own way of singing, whether that be a devotional song, a lullaby, epic, or work song (Roghair 1999). Groesbeck is likely using the term folk so that western readers can understand his very important point that rhythm patterns, for example, can show up in different styles of music from the same area.

not usually allowed in temples, the outside festivals that the higher-castes have are free to be overheard by lower-caste people. Hearing the music of these festivals would give individual low-caste musicians new ideas to adapt to their musical traditions (ibid, 101). Since Groesbeck finds several links that make defining music problematic, he suggests that the music be defined by its rhythm patterns, performance contexts, musical theory, and performer communities. For the purposes of this study, Groesbeck helps me think of new ways to categorize the music I heard in India. In chapter four, I will discuss the types of music, not only by category, but also by where I heard them and use the location as insight into what the indigenous music of the village I visited is and how it is influenced by other musical styles.

Clearly, Carnatic music influences, as well as the importance of the cinema, and folk music make the musical influences of the students wide and varied. The addition of different tribal musics around the area also provide for a multicultural experience of music right in their village. All of these musical influences will be further discussed in chapter four.

Christian Music in India

Many styles of music in India are used in Christian worship, including Carnatic and Hindustani classical songs and *bhajans*. Bhajans are songs that express devotion. One poet of the late eighteenth century and early nineteenth centuries, Vedanayagam Sastriyar (1772-1864) composed many poems and songs for the expression of Christian worship in a devotional style Indians were enjoying (Francis 1987, 32). Sastriyar composed songs “after the pattern of folk songs in ornamental style” (Francis 1978, 10). His musical style

would have been influenced by a contemporary singer, mystic, and composer, Thyagaraja (1767-1847). Thyagaraja and Sastriyar would have had opportunities to listen to each other's music as both of them were honored by the king of their region. Sastriyar composed a book called *Jebamālai* or *Garland of Prayers* which contains forty-two sections of orders of worship that include "devotional songs based on the Tamil tradition" (ibid, 11). Composing songs in an indigenous style for educational purposes is what this study is promoting. Sastriyar is an example of how this indigenous composition has actually been taking place quite possibly since he began it.

Devotional songs are important to Indian people because of the popularity of the *bhakti* traditions of personal worship to the gods. However, one social worker in India, says that *Mukti Dilaye*, a very popular Christian song, has a devotional melody. The melody is so in tune with the devotional style that even people who are not Christians will enjoy it at a spiritual level¹⁵.

Other forms of music which are sung for the purpose of Christian are readily available especially in Kerala, where St. Thomas is said to have visited and ministered. There are Christian theater and dance forms, songs that tell the story of Christianity in India, and narrative songs about biblical events. According to Groesbeck and Palackal, over four hundred commercialized devotional recordings are released each year (2000, 945-946). Palackal's interests, however, lie in the liturgical music that accompanies the Catholic masses, communion services, and other parts of the day and liturgical calendar at Syro-Malabar church in Kerala. This church uses chants similar to Gregorian chants of the Middle Ages. In the last forty years or so the churches have begun to sing not in Latin, but in the language of the people of Kerala, Malayalam. Some churches also sing

¹⁵ Information gained from a social worker in India, Daniel James, pseudonym, on April 18, 2011.

Anglican hymns and compositions in the Carnatic style. New hymns are also being composed and “many of the Protestant churches in Kerala continue polyphonic singing. Congregations sing English hymns, German chorales with Malayalam translations, and Malayalam hymns composed by local musicians” (2000, 945).

While the music of the Syriac church uses some Carnatic traditions, the music of the protestant churches has a different interpretation of how Carnatic music should be included in the church. Because many Dalits are coming into the church, the music of the Christian church is changing. Many churches are using the folk music styles of their region and using instruments like nagaswaram, flute, harmonium, and tavil (drum). This is occurring in rural areas where Dalits live. In the church the Carnatic music style is used among upper caste Christians in Tamil Nadu. Light music, similar to cinema music and westernized is used in urban settings, and the folk styles are associated with protesting the plight of the Dalits (Sherinan 2007, 247). However several problems have arisen over the years with Dalits conversion to Christianity, even since the time of early Jesuit missionaries. One problem that can arise, based on the history Zoe Sherinan has given in her article, "Musical style and the changing social identity of Tamil Christians," is now that Dalits have been freed from sin and from the caste system, they come into the church and have access to music usually reserved for the higher classes. This access is a problem because it causes the Dalit Christian to be “estranged ... psychologically from the liberatory aspects of their own folk culture” (ibid, 259). Since they use their music for religious ritual and protest, they may feel they have to use higher class music in church and that music may not help them worship. Another problem is that people are not skilled in Carnatic music. They could not sing it well, and missionaries trying to use the

indigenous music were just as frustrated by their inability to sing together well, especially since many indigenous forms lend themselves to solo singing (ibid,260). What Sherinian believes has happened, to combat these problems, is that Dalit believers have combined some aspects of Carnatic music with their own rhythms and instruments from the village so that their music represents the freedom they have in Christianity:

Through the dissemination of Karnatak *kīrttanai* to this rural village context, the lower castes have been inculcated to a hegemonic elite-modeled Christian theology and hymnody that emphasizes upper-caste values through its sanskritized lyrics and poetry, Karnatak modes and rhythmic cycles, and classical devotional song form. However, by combining the *kīrttanai* with the empowering folk expression of *oyilāttam*, the Dalits have arguably created a liberation theology in dance and musical sound (tune, rhythm, and responsorial performance style) that provides a means to direct their message of village-style Christian *bhakti* toward a loving, protecting deity who suffered as they do. (Sherinian 267-268)

However, in their experimentation with different sounds, the Dalits have found that transposing certain songs from a raga to a western scale is much more convenient. The song is easier to learn in a western scale, because they never had the opportunity to learn Carnatic music and its scales. It is easier for them to sing because the tuning is based on even temperament, from the influence of the organ and harmonium (Sherinian 2007, 269). While any style of music can be used to in Christian worship, the Indian people have usually chosen to adopt the western hymns, and then use western scales and melodic patterns to compose their own songs for Christian worship. The songs are indigenous, in that they are songs that they compose and not necessarily translated western hymns, but the scales may not be indigenous, for they have influences from western scales. They tend to take the songs and westernize them through raising the *ri* (second scale degree), lowering the *ma* (fourth scale degree), and raising the *dha* (sixth scale degree) in the

scale, as appropriate. In other words, the western scale is a major scale (C, D, E, F, G, A, B, C), for example, not a rāgam which could be spelled: C, D-flat, E, F-sharp, G, A-flat, B, and C, if we are discussing the Māyā Mālāva Gowā Rāgam in Carnatic music. Now a Carnatic song can become a song in a western mode, namely a major scale. Today, many Christians are making this “light music”, western scales with Indian instruments and flavor. They do this in an effort to make music “more compatible with hymns they valued and sang at church and school” (ibid, 271). It may seem by westernizing their songs that lower-caste Christians are throwing away their cultural identity. However, according to Sherinan, they are really trying to subvert the oppression the Carnatic music gives. Since this music is associated with higher castes, changing it to a westernized version gets the music out of “the local hierarchy, where classical elite and Brahminical cultural expressions are valued above all other indigenous expressions.” Thus, lower-caste Christians are not just mimicking Western culture, rather they are subverting upper-caste cultural rule over music – “a more locally meaningful act” (ibid, 273). Thus, Sherinan is saying that changing the musical scale is one way to revolt against caste and the discrimination, racism, and suffering the people experience from this social ill.

Music Education

Since this study is based on the culturally appropriate way of teaching singing, the process of learning music and learning through music will help teach students to think, not just repeat as they do in many of their classes. What will a culturally appropriate music education system entail for Dalits? Will it draw on western models or would it be something entirely new? While none of the research focuses specifically on Dalit

children, valuable insights into the interaction of music, culture and education can be gleaned from them. This study will provide specific application of these general principles to this understudied group.

First, Rho (2004) discusses the process of developing a music program for children in a non-western culture. She mentions another study that takes Israeli tonalities, meters, cultural life into context as the basis for an early childhood music program (ibid, 26) as well as other music educators who have developed their own programs in the Dominican Republic and Italy. So it is possible to develop a music education program in which songs are based on the music language of the culture in which it is developed. Both quantitative and qualitative aspects of research can be observed as Rho studies children in South Korea and how they learn through music education. She notes that parents, children, and educators are beginning to understand the value of music education, also, because it is a developmentally appropriate way to teach “music, culture, behavior and custom” (ibid, 33). Rho compared the students’ musical abilities via beginning and end of year tests, as well as interviewing teachers and administrators who validated the effectiveness of the program. Rho also focused on how to develop a curriculum that teaches musical and non-musical concepts. Another helpful topic in Rho’s study is the discussion about how children should have a wide variety of tonalities and meters to listen to, as well as analysis of her test results on children learning to sing in one or a variety of tonalities. This study does not seem to address the different kinds of songs found in Korean culture and subcultures.

Next, a leading researcher on music education across the globe, Patricia Shehan Campbell, describes in her works (2004 and 1991) how music education looks in another

culture as well as the important listening activities, music preservation, and music creation that should be a part of a multicultural music education classroom. Focusing on listening activities, a music education class should take samples of music from around the world to find its meters. While western music will have the traditional even simple and duple meters, Indian music for example, may have meter in 8 in a pattern of 4+2+2. (Campbell 2004, 44). The goal of music education from a multicultural perspective is to encourage creativity, while being respectful of the culture's traditions. Children can learn to create and move and be involved in music from an early age. They can enjoy it and they can create it, even without a lot of direction. With culturally appropriate music education, however, children can have a deep understanding of others and learn to listen and think critically. Campbell's work mainly describes a multicultural music program, but provides the framework for the essential activities of a music program in any culture. It does not necessarily discuss what a music education program with its basis in Indian music from a specific Indian village would look like. While the Indian children need to appreciate music from other parts of the world and from other parts of their own country, to make a music education program culturally appropriate it needs to value the music of the people it is trying to teach the most. A culturally appropriate music education curriculum should be teaching them the characteristics of their own music as defined in musical terms appropriate to the area, and then building on their musical knowledge from there. It should not just present western music ideas, nor simply be a listening session to musics from around the world. Rather, it should build the cultural value of the village's music, for example, and help the people inside and outside the village to value it.

Social skills and playing are also important parts of music education and they also lead to the development of cultural norms and thought processes. Lew and Campbell write about the games and circle dances of children: The hopping chants of Indian children help them to “learn the social skills of establishing membership in a peer group and of learning game rules and ritual actions, while continually reinforcing physical skills” like running, hopping, and skipping which are important motor skills for a child as he or she grows up (Lew and Campbell 2005, 58). Playing circle games these researchers note is a reflection of long held customs as those circle games may be dancing in a half circle, as the village women in this study do, or dancing in a full circle as American children do with hands held. Playing games handed down from generation to generation solidify the customs of a child’s culture in his or her mind (ibid, 58). Ultimately play “is ‘a cause and effect’ of the culture within which children are raised...” (ibid, 62). For example, moving in a half circle is an appropriate cultural norm for a child to learn from the village women’s performance. The child may think, or realize subconsciously, that if their mother dances this way, then they should also dance this way, since it is the way their people dance. This simple ‘cause and effect relationship’ is the beginning of thinking about one’s actions and world. When associating music with reading concepts, for example, teachers, parents, administrators, and curriculum advisors, therefore, need to be aware of how much play can help the transmission of knowledge in a cause and effect relationship. Children can often associate the wrong things together in their minds. For example if all pictures of a dog are on red paper and all pictures of a cat are on blue paper, the children will associate the colors and not recognize the animals. Thus, the animals should not be associated with color, so that the child looks past the color and to

the animal to identify. Teachers must be able to think ahead for the child and how they will associate one concept to another so that the connection is academically and culturally precise.

Studies have been conducted on the connections between the way the brain thinks and music, many of which are presented by Daniel Levitin in his book: *This is Your Brain on Music*. Some of those studies were accomplished by scanning the brain and seeing what happens with different types of musics, rhythms, and pitches. He says that “even just a small exposure to music lessons as a child creates neural circuits for music processing that are enhanced and more efficient than for those who lack training. Music lessons teach us to listen better, and they accelerate our ability to discern structure and form in music, making it easier for us to tell what music we like and what we don’t like” (Levitin 2006, 194). Music we hear as a child and what we learn from it as a child has a direct effect on the music that a child and later an adult will like and appreciate. Learning music is also not necessarily about talent, however. One study Levitin explains divided students into two groups based on the teachers’ evaluations of their musical abilities. The students did not know which group they were in. “Several years later, the students who achieved the highest performance ratings were those who had practiced the most, irrespective of which “talent” group they had been assigned to previously. This suggests that practice is the cause of achievement, not merely something correlated with it” (ibid, 196). Thus, people can learn music even if they do not seem to have an innate talent for it. Since all humans’ brains work similarly and with hard work, Indian children could certainly learn any style of music they wished, despite their presumed inferiority when it comes to talents and abilities based on the caste system.

In terms of pitch and scale the ear and the brain are attuned to distinguishing pitches through the “basilar membrane of the inner ear [where] hair cells that are frequency selective [reside and fire] only in response to a certain band of frequencies” (Levitin 2006, 28). Every culture hears pitches in the environment and selects the pitches they think are important as a matter of “historical tradition or somewhat arbitrarily” (ibid, 29). Theoretically, a scale includes an infinite number of pitches, but the ones a culture chooses to use and how they arrange those pitches in their music are what people in that culture will hear the best. They will hear these pitches the best because of the repetition of these pitches in preferred orders and the importance they attach to the music. Levitin explains that the more “times the original stimulus has been experienced,” the stronger the memory will be of that stimulus. Emotion also plays a role because memories tend to have “neurochemical tags associated with ... them for importance, and we tend to code things that carry with them a lot of emotion, either positive or negative” (ibid, 197). Levitin goes on to say that if someone really likes a song they will practice it more, pay more attention to the sounds of the piece, the way the fingers should move on the instrument, and even the way they breathe will be given a neural tag that codes these separate functions to the importance of the whole piece, making the memory of this music even stronger (ibid, 198). Music, listening, memory, pitch, and emotion are all tied together in the brain, but how it is revealed in each culture is different.

Finally, another reason for focusing on folk music in this study is to learn from its patterns and to find out some of the clues as to what melodic intervals the children may hear more discretely than others. The value of these patterns is not to promote notating Indian music with an Indian or western method; but to learn from an outsider perspective

what the differences in the melodic interval patterns are between village folk songs and western songs. The importance of having folk music in any music program is that the patterns and sounds of a child's music that has been sung at home are the building blocks for that child's musical literacy. Feierabend says:

Patterns, meters, and tonalities occurring frequently in the authentic music of a society and its artists represent the most natural musical characteristics of that society. Patterns, meters, and tonalities occurring less frequently are less natural.... Other cultures should likewise investigate their people's music and create a sequence of instruction that reflects their culture's common patterns, meters, and tonalities. Literature-driven curricula should reflect the natural musical characteristics of a given society. (Feierabend 1997)

One statement in the above quote needs some clarification. Feierabend says "Patterns, meters, and tonalities occurring less frequently are less natural." This may be true, but it may be difficult to prove that it is true all the time. Nevertheless, patterns occurring frequently are a place to start to teach the fundamentals of a given culture's music to children (certainly there are more complex musical characteristics to teach). In Patricia K. Shehan's article (later Patricia Shehan Campbell), "Finding a National Music Style: Listen to the Children", she notes Zoltán Kodály's reasons for discovering the musical roots of Hungary:

Kodály was troubled by musicians who seemed unaware of their native music. There were Hungarian performing artists who had gone abroad and adopted the musical styles of host countries because they felt that the foundations of their own national culture were not deep enough (Shehan 1987, 39-40).

While the children at this village school may be consciously unaware of their cultural music, the songs their mothers sing, the professional village singers, festival songs, or cinema music, the purpose of focusing on this music is so that songs can be created for

educational purposes, which include the patterns and intervals the ears of these children are accustomed to hearing.

Musical patterns and intervals were among the main musical ideas collected by Béla Bartók, Zoltán Kodály, and Carl Orff who were among the first musicologists and ethnomusicologists (or comparative musicologists) in the early twentieth century. As per the quote above from Kodály, all three composers were very concerned either with promoting folk music as inspiration for their own pieces, or were interested in discovering ways to educate children in music. Kodály and Bartók worked together to collect and transcribe Hungarian folk songs (Meyers 1992, 4). While Kodály and Bartók were collecting tunes at the same time, they had different methods of transcription (Szalay 1999, 353). Bartók's transcriptions of folk song were often very complex because they tended to note everything that was happening musically. His transcriptions are considered to be "the truest representations of musical complexity..." (Ellingson 1992, 142). However, his transcriptions and fieldwork allowed him to hypothesize how songs were categorized and how they were linked together. Bartók would ask questions about his songs "concerning the topics of sung poetry, any association of tune with special occasions, rhythm and tempo, metric structure of lines and strophes, melodic form, range and scale" (Blum 1992, 189). For his pioneering research into different ethnic music styles it is said that "no ethnomusicologist has contributed more to the comparative analysis of musical styles than did Béla Bartók" (ibid, 188). Asking such questions as Bartók did and looking at music from a melodic analysis is the focus of this study. Not only have I been inspired to study folk music, but Reza Vali, a graduate of the Conservatory of Music in Tehran, Iran was also inspired to study his native Persian folk

songs after learning that Bartók had “listened to, recorded, and transcribed folk music in his native Hungary” (Shelemay 2006, 426). An interesting benefit from this study would be a renewed interest by Indians themselves in their own musical roots.

Zoltán Kodály also had an important idea for collecting songs and transcription. He would make sure that he collected songs from older people because older people who were good singers “... preserved tradition most reliably” (Szalay 1999, 354). He also liked to transcribe on location because the quality of recordings in the early twentieth century was not ideal (ibid, 355). The songs from the village in India represent what older and younger generations know about music as several generations were consulted for this study.

Both Bartók and Kodály used their field research as an inspiration for their musical works, but Carl Orff and Kodály used their fieldwork for the creation of two distinct styles of music education. One of the most important elements for Carl Orff in his Orff-Schulwerk philosophy of music education was imitation. Orff believed that his philosophy in its purest form was “a role model for musicianship and creativity. The teacher’s source of model materials is based in the music of the children’s native culture as well as the teacher’s improvised repertoire and knowledge of composed music” (Campbell 1991, 221). Orff taught that students should have experiences in observation, movement, vocal patterns, rhythmic chants, and instrumentation. He hoped that “students [would] eventually become models for each other” (ibid, 221). Thus, Orff wanted children to learn music through observation and experience so that they can one day “invent their own rhythms, melodies, and accompaniment figures...” (ibid). Creativity

was his highest goal. Orff promotes creativity through improvisation which is also a characteristic of Indian music, especially Carnatic music (ibid, 229). Kodály's highest goal, however, was music literacy. Because of this goal, Kodaly initiated a learning sequence that used the melodic and rhythmic patterns of the culture. His philosophy was built on: "The greater the frequency of melodic and rhythmic patterns in the traditional music of the culture, the greater is the use of those patterns in the music classroom" (Campbell 1991, 226). Both Kodály and Orff emphasize imitation and modeling which is how Indian students tend to learn, especially in private music lessons. Kodály also focused on the development of reading music with experience in the aural clues before reading. In India, the aural is promoted over the notation. Notation is generally used as a memory aid in many Asian music lessons such as those of India and Japan (ibid, 229). Kodály believes in the aural presentation of music so much so that he said: "To be internalized, music learning must begin with the child's own natural instrument – the voice. ... Individual singing plus listening to music ... develops the ear to such an extent that one understands music one has heard with as much clarity as though one were looking at the score" (Kodály, quoted in Zander 2010, 26). In Indian music, singing is crucial to understanding the melodic and rhythmic patterns (Stevens 1975, 37) (See section on Learning Music in India, below).

Therefore the discoveries of Béla Bartók, Zoltán Kodály, and Carl Orff could be used as examples in further discovery of the natural melodic and rhythmic patterns in all types of Indian folk and tribal music styles for the purposes of being inspired to write new music, to educate children, and to preserve the different folk and tribal music styles in India. In a study by Hurwitz in 1975, children in one group were taught music using

Kodály's methods. In the control group the children received extra instruction in reading. The study found that those who had been in the music class learning "clapping activities, pitch notation, rhythmic notation, games and singing, became better readers than the children in the control group..." (Legg 2009, 2). Clearly their contributions show that having folk songs as the basis for musical exploration, musical interpretation, and musical discovery, could lead to solid neural connections in the brain that help the child perform in academics and in music with fluidity and fluency and leads the child into creativity, improvisation, and composition of their own. In fact, this level of creativity can be accomplished even among lower caste students because there is one teacher who is teaching students from a poor economic background how to play mridangam a double headed drum used in Carnatic music. He says that he now has a student ready to be a professional musician. He believes that even though two out of ten students may make professional musicians, the other eight students "will be good rasikas (aesthetes)," or those who appreciate music and have a basic music literacy that will make them into better people for the society (*Melody Counts*). Appreciating music, performing music, and learning to listen well to music are worthy goals of music education in any culture and they will help people participate in worship and in singing events at school so that all can participate musically, on their own level.

Children's Songs, Fables, and Rhymes in India

Children sing many different styles of songs in India. Some of the songs are sung at a park, at school, or for play. On the recording, *Le Chant de Enfants du Monde: Sud de L'Inde* (Children's Songs from Around the World: South of India), the play songs are

accompanied by drum and bells. One song children sing at a park or cultural center in South India is called *Kannada*. This song praises the cultural heritage of Karnataka, whose capital is Bangalore. The children also sing about women going to get water so that fields will produce an abundant harvest. A song with similar theme tells of the rains bringing a bountiful harvest (Corpataux 1994, 6). The recording also presents children singing classical music. Songs sung at school include religious songs about Lord Shiva. They also sing songs with national themes, rural celebrations, and crafts. One song, *Annaya* is about a young orphan's gratitude towards her brother. She sings: "*You are everything to me my brother, do not ever forget me. I am orphaned, I was rejected from my home. You are my father and mother ... In my next life, my brother, I will be your child. I will return you all that I owe you.*" (ibid, 9) Other play songs include themes of playing games, rings, and language. In fact the songs can combine themes and stories that also teach. In *Chukke Hakki* the child sings the "k" sound while expressing her joy about seeing stars in the sky (ibid, 11-12). An important Classical song, children learn to sing is *Banturiti Kolovayya Rama*. On the recording, this song is in Telegu, the language of Andhra Pradesh. This song is addressed to Rama and it says: "*I give myself to you. I am at your service, Lord Rama. All my actions belong to you.*"(15). Children's songs have a wide range of styles and themes. On this recording they also sing in unison as a group, they sing solos, and they sing responsively. Sometimes they sing with instrumental accompaniment and sometimes they sing without instruments.

One source for children's stories and fables in India is a collection of stories in what is known as the *Panchatantra*. These stories "were written to educate the sons of royalty on five strategies for success in life and positive moral behavior (Sarrazin 2009,

225). Panchatantra are the most important folk tales in India and they consist of eastern and western influences. While many of the original books of these stories are lost, there are ways to derive the stories from existing texts from Kashmir and Nepal, as well as versions in Syrian Arabic and from the collections by the people in the Jain religion. The purpose of these stories was to instruct kings in politics and practical everyday life affairs (Upadhyaya 1960-1961, 183). Many of these stories are sited on panchatantra.org and teach lessons about imprudence, life's gains and losses, losing friends, gaining friends, and understanding how others behave and think. One story about losing friends and making wise choices about friends is the story of *The King and the Foolish Monkey*. In this story, the king is sleeping and a fly keeps landing on his chest. The king's monkey doesn't want anything to disturb the king, so he swats the fly away. In moments the fly returns, and the monkey gets very frustrated. He decides to kill the fly with his knife, but actually kills the king. He kills the king who had been kind enough to allow the monkey to serve him. The moral lesson is to choose friends wisely, and choose friends who are wise (*The King and The Foolish Monkey*). Another set of stories called the *Hitopadesh* is a book of fables in Sanskrit that was composed by Narayana Pandit during the fourteenth century A.D. The *Hitopadesh* also teaches politics as well as morality and wisdom. Panchatantra stories are also derived from the *Hitopadesh* (Upadhyaya 1960-1961, 184).

Other stories about the heroic events of Hinduism are cited in works like the Upanishads and Puranas. The Puranas, for example, are especially known for their stories about Krishna. Krishna is an avatar or messenger from the god, Vishnu. Vishnu came to earth as Krishna "by plucking a black hair from his head and placing it in the womb of a

woman named Devaki (Rinehart “Introduction...” 2004, 37). The purpose of Vishnu coming to earth as Krishna was to fight a wicked king named Kamsa. Krishna managed to avoid Kamsa’s attempts to kill his earthly family, and sucked out all the poison from the milk given to him by a demon, sent by Kamsa. As an unruly little boy, Krishna ate some dirt. His mother saw him eat it and when he opened his mouth the whole universe was inside it. Krishna was revealing himself as a god, but he made sure his mother didn’t remember the incident. Krishna was also a passionate lover and he would entice women, both married and unmarried, to sleep with him through his good looks and his flute, nightly. Krishna would multiply himself so that he could be with each woman. One in particular was Radha, their love “would become a metaphor for the experience of intense devotion to god, as well as the pain of separation, for eventually Krishna would have to leave to fulfill his task of killing Kamsa” (ibid, 40). Eventually, Krishna was successful in fighting king Kamsa, and many Hindu children know about his adventures.

With a variety of children’s songs and stories, it was curious not to hear many, if not any children’s rhymes while in India. Even prominent ethnomusicologist Dr. Joseph Palackal could not recall any specific children’s rhymes he learned in India. He did recall that his mother and grandmother often sang songs of a didactic nature to him, and that there are adages that people teach their children. In response to a lack of children’s educational resources through music, Dr. Palackal and his colleagues composed the teaching songs for a children’s CD, entitled, *Bala Padam or Lessons for Children*. Each song is meant to teach the children as if they were in an *asan*, or small village school, used before the current public school system that is modeled after the western system. The songs on this recording are teaching just like a teacher at the *asan* would teach,

though that teacher may not have used music to teach the concepts. *Bala Padam* is in the Malayalam language, which is spoken in Kerala, Dr. Palackal's home state. The first song teaches the Malayalam alphabet. The second song has the typical clock chime melodic motive sounded by a grandfather clock. The song describes the actions of the clock, and then asks the children to identify what kind of object corresponds to those actions of sounding a chime, telling the time, and never stopping. It seems the child is given clues to the object, but is asked to come up with the answer on their own. They are not simply told the answer, but asked to really think through the answer. The third song is about a church festival in which the voices simulate the sounds heard. There is the sound of the chenda, church bell, the procession, and even a voice of the beggar, who is asking for money. His voice is compared to the voice of God calling out to not just have a festival, but to put actions to your faith and help the less fortunate. Other songs on the recording have conversations between father and son about life cycles and nature. There is a counting song, a Happy Birthday song that uses the western tune everyone knows. Another song teaches the months of the year, while song eight teaches the value of hard work by looking at examples in nature such as the honeybee and in song nine from the ant. Ending with a version of "If You're Happy and You know It", Dr. Palackal saw this recording as a pioneering attempt which launched many CDs, DVDs, and television programs, by others, that taught children basic academics and moral stories through music (Interview, Palackal, June 28, 2010).

Since the interview with Dr. Palackal, some evidence of Indian children's rhymes has been discovered which have a didactic purpose. These rhymes are very similar to nursery rhymes that teach counting, or calm a crying child. One rhyme from Tamil Nadu

describes the bangleman, or a man that sells bangles. Bangles are very important and are required to be worn with a sari. The rhyme's words represent the sound of the bangles as they gently hit together. In English this sound is represented by the word "jingle" in Tamil the word is "chettiyare". The rhyme encourages the development of rhyming words, rhythm, and story in both languages through the use of repeated sounds, words that rhyme at the ends of phrases, all while telling a story that is interesting to the children of India:

*"Oh, jingle, jingle, jangleman, I think I hear the bangleman."
 "Bangleman, O namaste, have you bangles for us today?"
 "I've bangles red and bangles green, the prettiest bangles you have seen."
 "Oh, Mr. Bangleman, have you a bangle for baby and sister, too?"
 "Oh, I've got bangles from Bombay, and Bangles brought from far away."
 "And I've a baby bangle, too, and One for your sister and one for you."
 "Oh, jingle, jingle, jangleman, I think I hear the bangleman." (Kiester 2005, 66)*

And in Tamil the same rhyme reads:

*Chettiyare, chettiyare/ Petti valai chettiyare.
 Chinna pappa kaiku poda/ Sivapu valayal irukkuma.
 Pattana thuku poneere/ Pachai valai kidaihadha.
 Pattu papa kai allavu/ Parthu Bangui vandhira.
 Yengengo chenru neer/ Kondu vandha valaiyalgalai.
 Yengal thanga papa kaiyil/ Vungal kaiyal poduvir.
 Chettiyare, chettiyare/ Petti valai chettiyare. (Kiester 2005, 66)*

Another rhyme describes a lotus and all of the nature around it in the pool. Goldfish look like jewels, and the sun is a golden ball that "slides above the garden wall." The Sun warms the new budding lotus while the bees try to find some honey for the hive. The smell of the lotus can be breathed from all around which makes the poet glad for the luck he or she has in such a paradise. Indians like the metaphor of a lotus, which grows from the mud into something beautiful (ibid, 68).

While I did find evidence for some children's rhymes, similar to Mother Goose rhymes, that are indigenous to India, I did not see them being used in an educational setting. Instead Indian children grow up hearing stories about their Hindu gods, which contain moral lessons, and adopting western nursery rhymes and songs. There was one day, however, that a little girl from first class played a hand-clapping game with a rhyme which seemed to be more indigenous and just a fun rhyme or game that the children love to play, but that is all I saw and heard of children's play songs at the school. When the British ruled India, they introduced western children's music and rhymes to the Indian curriculum. These rhymes now fill a void, which, seemingly, is the lack of indigenous children's rhymes, that is really not culturally acceptable and keeps them thinking that western music and rhymes are better than any they could create or any that they already have. However, since some evidence of children's rhymes does exist, more research is needed to collect the rhymes, discover why they are not being used at schools, and discover how they can be more a part of the culture than the western Mother Goose rhymes are.

Learning Music in India

Learning to be a musician in India is a process that requires great attention, creativity, and understanding of how Indian music is played. Some music classes are offered in prestigious private schools where there can be choirs that sing devotional hymns accompanied by the harmonium, but most lessons occur in a more private setting or gharana tradition. The gharana tradition "allows students of the Hindustani style access to music through living arrangements within a household of musicians, is less prominent

than it was in the past; however many teaching and learning devices of the gharana continue to be practiced” (Campbell 1991, 197). Some of these teaching practices include vocal exercises in rapid fashion, chanting mnemonics to help them remember tabla drum patterns, and listening to and imitating the teacher (ibid, 197-198).

Sarrazin and Stevens’ studies go on to explain what a traditional lesson might include in Indian music. Customarily, students have learned from gurus, whether that be music, mathematics, science, or literature. “Gu” in guru means darkness while “ru” means light. A guru is someone who “brings the student from the darkness to the light” on a particular subject (Sarrazin 2009, 7). A student sits in front of the guru and repeats orally the information. First the student learns basic exercises in the scales of Indian music. This requires great attention as there are no written musical scores. Next, the student learns specific scale patterns to be used. These are broken down into smaller portions called *gats*. The guru sings the musical idea or *gat* and that becomes the fixed musical exercise for the student to memorize (Stevens 1975, 36). The final phase of learning Indian music requires improvisation. The student must learn each raga well and know its intricacies. There are moods, melodic rules for ascending and descending tones, for raising and lowering tones, and for the time of day that ragas are sung. For example, *Raga Bhupali* is a pentatonic raga, not using ma or ni (4 or 7th scale degrees). It uses the Kalyan scale or *thaat*. (This scale is in the Lydian mode or has the pattern of three whole steps, a half step, two more whole steps, ending with a half step (Sarrazin 2009, 36).) *Raga Bhupali* is best when it is played in the early night time from 9 p.m. to 12 a.m. Its emotion or mood is one of devotion and peace (ibid, 60), perfect for calming down for bed.

Once a student can be trusted to perform well, the guru allows a public performance. Performing well is not to promote the guru's vanity, but to promote and preserve the art with respect and reverence (Stevens 1975, 38). Interestingly because Indian music learning is aural, there is not much composing (ibid, 34). Ragas have been handed down for centuries, and the idea is not so much to create a new raga as it is to "...perfect performances of older ones. It is felt that there are so many nuances in a raga that it takes a musician years to learn them. Professional musicians are often known for their performances and perfection of just a handful of ragas in their lifetime" (Sarrazin 2009, 38). Just because Indian music students are learning "old" music, therefore, does not mean there is not anything to learn from it, for the improvisation is entirely up to the musician, within the rules of the raga, when they are well polished in the art. Therefore, like a cadenza in Western music, the Indian musician improvises, a form of composing, keeping the old music alive and well, and possibly more interesting than before (Stevens 1975, 34).

Another important aspect of learning Indian music is singing. Since the teaching process is aural, the singing is the basis for that aural communication to the brain. The student must focus well and learn to attend to each sound. Singing is the basis for music teaching in India because all of the instruments support singers and imitate singers. Also the singing of the raga gets the music to the heart of the student. When the raga is in the heart the student can improvise well on any instrument. The ultimate goal of learning Indian music is to improvise well and in your own unique way (Stevens 1975, 37).

Ultimately the teaching of music comes to the sound of *aum* or *om*. Often chanted in yoga to come to the center of one's being for meditation, *Aum* is the one sound to

which all other sounds are based. *Aum* represents the energy of the universe and everything that is in it, including people, animals, the earth itself, and the planets that surround it (Sarrazin 2009, 2-3).

The Children's Garden School located in Chennai, Tamil Nadu is an example of a private school that uses music in their curriculum. In fact their curriculum is based on learning through play, in the primary grades and they combine the best of western methods with the values of the *gurukul* education system of India. They do not discriminate by caste, religion, or economic status, but they do expect each child to become all that they can be and provide economic assistance to parents, women, high education, and marriage assistance ("Education and Teachers", section of the Children's Garden School website). The teachers at this school composed a song for their students to perform in a spring program (Kiestler 2005, 35). The song is called *The Bird and The Banyan Tree*. It is about a bird and four trees: the palm tree, the mango tree, the neem tree, and the banyan tree. The song tells a story with a simple melody and narration. The story begins with the sparrow, whose wing was broken by an evil boy. The sparrow is afraid it will not find shelter before the storm comes. So he goes to the palm tree. The palm tree does not allow the sparrow to have shelter under its wing, nor does the mango, or neem tree. Finally, the bird is left with the banyan tree. He asks the tree to have shelter from the storm. The banyan tree agrees and keeps the sparrow safe as the lightning flashes and thunder roars and all the other trees fall down (ibid, 27-30). The moral of the story is: "Because the banyan tree once helped a little bird, it is a tree that stands forever. In the same way, if you help someone who needs help, then someday when you need help, God will help you" (ibid, 30). This song became important to the children at the

school because it illustrates the value Indians place on spirituality, as it relates one's actions to the rewards that their god will bring them.

With examples like this private school as a guide, the formulation of a music education program for Dalit schools can begin to form. Through the process of aural learning and encouraging creativity, the songs, rhymes, recordings and their uses serve as models for further enhancing the education of Dalit children in Dalit Elementary Schools. Note in the earlier section on folk music the discussion focuses on how children learn from the folk and religious songs. Sujatha Rayburn, a Carnatic and Hindustani musician and teacher of both Indian musical traditions, says that most of the Carnatic songs she knows introduces the singer to the culture, to the attributes of the deities and how they gained salvation, and the songs influence one's thinking. As one is singing and learning the songs, the learning about Hindu culture comes "automatically".¹⁶ Music becomes for Indian people a powerful learning force for their own cultural ideas. Thus, using music as a tool to learn academics and about Jehovah God could be a powerful way to instruct these students. Ideas for incorporating singing into lessons will be a good foundational start for music, academic, and spiritual learning at the Dalit Elementary Schools. The children love to sing. Why not touch their hearts with act of singing, getting the concepts of love, faith, math, health, and more to their hearts quickly. Special attention will be given to the idea of a guru, focusing on the passion for teaching, small teaching groups, and giving the gift of creativity.

¹⁶ Information gained through a recorded interview with Sujatha Rayburn on Wednesday, April 6, 2011.

Learning Language and Reading through Music

Having discussed music education, children's rhymes and songs, as well as music learning in India and knowing the need for increased literacy in many languages in India, we also need to discuss the ways music can help children in general as well as children in India to acquire language and reading skills. Helpful to this discussion is once again Levitin's work on music and the brain. First, music and language are very similar in that "we are all born with an innate capacity to understand any of the world's languages... and we all have an innate capacity to learn any of the world's musics..." (Levitin 2006, 109). What happens in our brains is that we are born with the capacity to speak any language or to learn any type of music, but the more we are exposed to the music of our culture or the language of our people, the more the brain takes those experiences and builds rules for our language and music neural connections in the brain. It also prunes the brain from using any linguistic or musical sounds that are not used in our culture. Just after birth the brain is furiously making new neural connections and 'rules' for language and music, but the mid-point of childhood "the brain starts to prune these connections, retaining only the most important and most often used ones" (ibid., 109). Thus, what language and musical skills learned from birth to early childhood will influence one's ability to perform in whatever spoken language or musical language that is.

All of the brain's ability to process music and language, however, begins with listening. Babies are born "with brains [that] are hard-wired for listening. A fetus in the third trimester can already hear its mother's heartbeat and other environmental sounds, including music" (Barchers and Bennett, 1). Listening seems like an innate skill, but it actually takes training. For although a baby can hear, actually focusing on the sound and

trying to understand its meaning takes instruction. Activities like listening to the sound of a telephone ringing and pointing out the source of the sound and then imitating that sound help the child to connect sound and meaning in a fun way that promotes learning. In this way the brain is actually “tuning in” to the sounds and the child is able to give all of their attention to the sound (Barchers and Bennett, 1-2).

As listening develops music activities hone listening skills and attention skills, and music classes use fun songs and games to support the development of literacy in the areas of phonemic awareness, rhyming, phonological awareness, vocabulary, fluency, and the joy of reading and learning new things. First, music helps children be aware of the smaller units that make up words or phonemes. Phonemic awareness means that a child understands that “the small units of speech ... correspond to letters of an alphabetic writing system...” (Adams, et. al. 1998, 1). Songs like “Row, Row, Row your boat”, help children to learn the “r” sound as it is repeated when the word “row” is sung. Many studies that the authors (Adams, Foorman, Lundberg, and Beeler) of *Phonemic Awareness in Young Children* cite in their work show that phonemic awareness at the beginning of the school age years is crucial to the child’s success in learning. In fact, “a child’s level of phonemic awareness on entering school is widely held to be the strongest single determinant of the success that she or he will experience in learning to read – or conversely, the likelihood that she or he will fail” (ibid, 2).

Second, musical activities can help children understand phonetics and phonics, thus becoming aware of the phonology of the words. Phonetics means studying “the way in which speech sounds are articulated, and *phonics* is the system by which symbols represent sounds in a alphabetic writing system” (Adams, et. al. 1998, 3). Phonological

awareness comes though when children can distinguish between the “sameness, difference, number, and order of speech sounds” (Adams, et. al. 1998, 4). In our earlier example of “Row, Row, Row, Your Boat”, children can learn to detect that “row” is repeated three times in succession. If they can detect “row” three times, then they are improving on their phonological awareness. In fact recent studies of the mental processes of eight-year old children “show that children who started musical training at ages of four or five are better at processing the pitch changes within spoken language than similar children without musical training” (Barchers and Bennett, 6). Hearing and replicating the pitch of the words is important to pronunciation and communication.

Rhyming is also a part of phonological awareness that is crucial to success in reading. The more children are exposed to rhymes and play with words that rhyme in fun and age appropriate ways, the more they will have success in reading. Research does support the fact that there is “a strong link between children’s knowledge of nursery rhymes at age three and success in reading and spelling when those same children enter school” (Barchers and Bennett, 6). Rhyming activities can be simple repetitions of the “b” sound, “buh” in *bumble bee*, for example, or filling in “rhyming words in a predictable song” (ibid, 6). Rhyme is also an indicator of basic phonological awareness, but it does not necessarily lead to phonemic awareness. However, if a child does not understand rhyming then the child could be in trouble of not gaining the skills in phonological and phonemic awareness that he or she needs (Adams, et. al. 1998, 109).

Next, singing songs helps children learn new words and helps them understand their meanings in context. Vocabulary is important to reading success. Children “who have had word-rich experiences in the first three years of life usually already display

about twice the vocabulary of children who do not” have ‘word-rich experiences’ (Barchers and Bennett, 4). In a music class when the word, *high*, is sung, for example, and is accompanied with arms moving upward, then children’s brains connect the word *high* to the movement. This activity and connection is intentional and helps children learn the definition of new words. However, the most important factor in vocabulary is parents. Parents who talk and sing with their child in playful ways that include rhymes and stories actually help improve their child’s language ability, research suggests. Research also promotes songs as a way of “motivating children to understand new vocabulary through playful interactions” (ibid, 4-5). Language play with songs, rhymes, and stories that is conducted with parents as the primary teacher helps children not only to learn new words and to learn the meanings of those new words, but also to use those words expressively in the child’s own way (ibid, 4).

Fifth, singing specifically helps children with fluency. “Fluency is the ability to read text accurately and quickly. Fluency means faster, smoother reading that approaches the speed of speech” (Willis 2008, 47). When a reader is fluent he or she can decode words in their head while speaking them correctly out loud and also looking ahead to see the end of the sentence. Fluency also has to do with how the brain processes the visual and auditory information. The brain’s neural connections process the auditory information in the temporal lobes of the brain and send the word identification information to the prefrontal lobes of the brain. These neural connections working together help readers to be fluent so that they can “decode, recognize, and comprehend the meaning of text at the same time” (ibid, 47). Willis notes that in those students with musical intelligence she sees how they can more accurately note the correct “placement

of strategic slash marks as cues that chunk words correctly for fluent reading” (ibid, 63).

Songs and music can be used not just as a fluency indicator as Willis suggests, but also to as a strategy to improve fluency:

Songs may be used for the presentation and/or practice phase of language lessons. They can be used to teach a variety of language skills, such as sentence patterns, vocabulary, pronunciation, rhythm, and parts of speech. Prosodic features of the language – stress, rhythm, and intonation – can be presented through songs as well. For young children, the best songs, whether familiar or unfamiliar, should have an international nature, such as *Old MacDonald had a Farm*. (Paquette and Rieg 2008, 228)

Putting the information gathered together through sentence patterns, pronunciation, rhythm, parts of speech, stress, rhythm, and intonation is what is required for fluency. In order to sing the song correctly, the children must sing the words to the tempo and beat and practice saying the words without stopping.

Lastly, children learn to love reading and learning through the playful activities discussed so far and especially with parents. In doing so, children learn that reading can be fun and they begin to see how the spoken word and the written word go together. Print awareness is the idea that one can understand how the sounds of the “letters can come together to build words, which can come together to build sentences; that these letters, words, and sentences are used to convey meaning; and that there is a certain way that printed materials, such as book, work (you read from left to right, turn the pages, etc.)” (Barchers and Bennett, 7). Once a child understands the concept of print awareness then they can use printed materials in their lives every day. They can learn to read books, make a grocery list, or even read street signs. Children show the beginnings of print awareness by remembering what their favorite book’s cover looks like, by pretending to

read the book, holding it correctly and reciting the words from memory, and by trying to write their own letters (ibid, 7).

Learning the building blocks of language through music including phonemic awareness, phonological awareness, rhyme, vocabulary, fluency, and print awareness are important in learning any language that is spoken and written. Since Telegu, Hindi, and English are the main languages that the children at the village school are learning, their learning of all of these languages could be enhanced through these well researched music and language principles to build a stronger language foundation that understands the rules of each language and helps them to express themselves correctly in each language.

The importance of parent involvement according to this research would also suggest that Indian parents need to be taught to work with their children on educational projects. However, since most parents could be illiterate with the lack of education in India, how can they also become readers? One experiment is being conducting in Indian villages now and it seems to be working. Television stations are broadcasting cinema songs and also displaying the words as the song is sung. The people are enjoying the songs because they come from movies and are popular and in addition they are learning to read by associating the spoken word with the printed words on the screen. According to an article in *The New York Times*, researchers believe that “gathering to watch Bollywood music videos ... may be responsible for a surge in literacy across rural India...” Since the Indian television began broadcasting this program over nine years ago, functional literacy has more than doubled for over two hundred million viewers in ten Indian states. The idea is a “twist” on teaching a new language to foreign language

students. Instead of learning a new language, rural Indians are learning their own language in print form and in a fun way (“Music Videos Expand Literacy” 2010).

However, since most of these studies, above, are most likely conducted with American or western children, are the same principles true for educating any child in any part of the world? While certainly more research should be completed on this question, one resource to consider is how music is used to teach English to speakers of other languages. In her article, “Foreign language acquisition and melody singing”, Carmen Fonseca Mora discusses the value of music as a part of gaining new language skills including pronunciation and understanding. Considering that sound is hard to ignore and that human beings learn in a variety of ways, Mora suggests that music, among other visual and tactile ways of learning should be a teaching strategy because language and music share several characteristics. Music and language “both stem from the processing of sounds; ...both are used by authors/speakers to convey a message. ... On another level, music and language have intrinsic features in common, such as pitch, volume, prominence, stress, tone, rhythm, and pauses” (Mora 2000, 146-147). Most importantly, language and music are learned from aural input (except for sign language which is visual input). We learn language and music because we are exposed to it in our families, lives, cultures, and religions.

When we are exposed to music, the brain must be able to interpret and analyze that music based on the patterns already in our minds. Mora wondered if linguistic and musical neural connections were inter-connected in the brain. She notes a study by Jackendoff in 1992 which asked Spanish speaking students to tell a story. After telling the story the students were exposed to instrumental music that was quiet and included

birds singing and the sounds of water. While the students chose to speak in Spanish or English, after listening to the music, the second telling of the story included many more details about the feelings of the characters in the story. While the music was still going during the second telling of the story, the information given during this second performance

had not been coded visually, but rather proceeded from the musical input. They included things that were not in the original picture and, taking the position of an omniscient narrator, they talked about character's feelings. In this way, visual, auditory-musical, and emotional information was encoded linguistically. (Mora 2000, 147-148).

Mora concludes from this and other studies that music and language are genuinely connected and can provide benefits to the student of a second language. In fact the brain may understand the musical intonation of language before it is able to cause the tongue and lips to pronounce the words with correct consonants. Several studies Mora sites show that a child listened to his mother's talk or "motherese" and was able to coo back the intonation of what his mother said. When mothers talk to their babies or speak 'motherese' they tend to slow down their speech, give intonations exaggeration, and use more pauses, than they would in an adult conversation. One Spanish baby was able to echo his mom's intonation. When the mother said, "pájaro", which means bird, the baby echoed: "áaaaa-aa-oo", hearing the basic vowels and their pitch in the word, first, rather than the consonants (ibid, 149). This example is important to Mora's work with those learning English as a second language because language teachers are often instinctively using this modified or 'motherese' talk when teaching pronunciation. "They are unaware of the fact that they are 'singing' at the moment. ... In the same way that babies answer their mothers tonally, EFL [English Foreign Language] students, when asked to repeat,

give back the same melody, even if they are unable to pronounce the words correctly” (ibid, 150). Thus, Mora believes that musical intonation and pronunciation go hand in hand, and she encourages teachers to use repetition, exaggerated intonation, and emphasize the stresses in words so that students can learn the pronunciation more clearly. Advanced learners can also benefit from intonation because they can learn to listen for the mood of the speaker and derive more of the context (ibid, 151). Mora’s research supports the research above that learning the pitch of the sound is important for pronunciation and communication (Barchers and Bennett, 6).

Mora also sees the importance of using songs to aid memory. Music seems to have an affective way of helping the brain to remember events, recall sounds, and to build understanding. Music is so deeply ingrained in us possibly because “musical perception starts before birth” (Mora 2000, 150). When students use a song to remember the alphabet of another language, for example, the song gives the student a fun and easy way to repeat the information, allowing the brain to more fully comprehend it (ibid, 151). Because the children at the Dalit Elementary Schools are required to learn and speak in English, they need to learn the melodic intonation of the language as well as the words and their meaning. Music could help with their pronunciation, contextual understanding, and memory.

Therefore, education in literacy begins at birth, if not before, and because the brain treats music in much the same way as language, then literacy is enhanced by music instruction that focuses on helping the brain to make the important neural connections it needs for language. From this body of research more research needs to be conducted to show exactly how language and music can be taught to Indian students in a culturally

appropriate way. However, certainly the principles of how the brain operates and connects music to language can be a starting place for that research.

CHAPTER 3

METHODOLOGY

Qualitative Research

This qualitative study focuses on the children at a specific village school near Hyderabad, India, their musical influences, and how their indigenous music could be used in academic and spiritual education. In the course of this investigation, I will make use of interviews, observations, and surveys to gather information. The advantage of qualitative study is that it occurs in the natural setting of the participants. The researcher can be directly or indirectly involved in the study, but the focus is on what the participants communicate about their music. Qualitative studies also involve a design that emerges as the study unfolds, changing as the information is discovered. Another important part of qualitative study is to treat the problem from a holistic point of view, looking at the whole picture of a specific problem or social concern and build the themes and categories of study inductively. Inductive study requires the researcher to build from the bottom up, making concepts increasingly more abstract. As the study progressed, I had time to teach the students and participate with them so that I could see how they were shaping the course of the study. I was cognizant, however, that my own values, background, and opinion could also affect the outcome of this study. While my biases are important to consider, the focus is on the participant community and the social concern at hand (Creswell 2009, 175–176).

Because this study was primarily based on a specific group of people at one school the case study is the best qualitative research method. A case study is an investigation of a people's views on a certain topic at a specific time and place (Creswell 2009, 13). This case study includes interviews, observations, surveys and recordings to focus on children's music and its use, potential use, and potential influence at a specific Dalit Elementary School near Hyderabad, India.

Qualitative Research Strategy

The research strategy has three main stages. First, I visited India, observed education practices in schools, observed families in villages, recorded musical performances, and conducted interviews of parents, children, and teachers. Second, I analyzed the data to see if the data supports culturally appropriate music to teach academics and spiritual concepts. This analysis included transcriptions of the songs recorded while in India. Third, I developed a report, this thesis, stating the basis for a culturally appropriate music education curriculum whose main repertoire consists of songs like the ones the children hear from their mothers in the village and suggesting ways that this research can be a catalyst for future academic learning that includes critical thinking, spiritual renewal, and social change.

The Role of the Researcher

In order to study the music of this village, I listened to children sing at the school, listened to women sing in the village, conducted interviews with parents, taught music classes to children, and analyzed the research findings. I also recorded some of these

interviews, songs, and observations for further analysis. Further analysis required transcriptions of the music, study of the music's melodic patterns, and deciding if there was any information to help the children sing well in their own musical context.

Gathering and Collecting Data

To keep this study as specific as possible the research site was a specific village school near Hyderabad, India. My first step was observing classes at the school and recording indigenous music performances. I also taught music classes to children, interviewed parents and teachers, and I taught teachers about music education, worship, and song composition. Interviews and recordings as well as basic information from other studies are included in order to focus specifically on the Dalit people and to take their needs to a world that may not know of their plight. Surveys on music listening were also administered during observations or interviews to find out what styles of music are most appropriate for the children.

In order to collect data, I had a specific way of observing classes, teaching children, guiding teachers, and interviewing parents, (see appendices A, B, C, D, and E). Each interview sheet has a list of questions specific to that person's role in society, their name, place of interview, date, and other identifying information were recorded. The surroundings were also taken into consideration. Data was also gathered from books and other sources with appropriate citations. Interviews were recorded via written field notes, and songs were recorded on a small video recorder and a simple computer recording program. Songs were transcribed either in written notation similar to western musical

notation, with many liberties taken (See Appendix J for information on how to read the transcriptions).

As interviews were transcribed, they were be coded to protect the identity of those who are interviewed. Letters and numbers will be used to code the interview transcripts. The interviews took place in English, as much as possible, as I do not know the local language or Hindi. However, lack of knowledge of the English language did not hinder any one from participating in the study as translators were always available. Often children translated for their parents and school officials such as a teacher or principal served as translators as needed. I took careful notes, as getting a clear answer was harder for those who do not speak, English, which was almost everyone.

Finally, a special effort was made to protect the privacy of the children and their recordings. The parental consent letter asked the parents to agree that the children can be recorded. It also says that names, locations, dates, and other private information will be kept confidential.

Analyzing the Data

There were several steps to analyzing the data. First, listening surveys from children and parents, song observations from community events, and classroom observations were analyzed to discern what the musical influences and the possible musical vocabularies of this village are. Second, the songs were transcribed and analyzed for their melodic and rhythmic structure. Third, comparisons and contrasts were observed between the songs that have a more western melodic flavor and the songs of the village women. Specific attention was given to the intervals used, the intervallic

relationships, and how the melody flows. Observations from the melodies of these songs show how it is possible for the children to have difficulty in singing songs that are of a western melodic flavor. Once these conclusions are described, the overall goal of improving education, spiritual life, and social change through music education will be discussed.

The data was organized into themes based the responses of those interviewed or observed: parents, teachers, and children. After transcription and organization, the data was read and coded for privacy of the participants. Codes include using numbers and letters to hide the true identities of participants. For example, parent interviews and comments are simply referred to as parent one, parent two, and so forth.

Protecting Participants

Parts of India are currently under great stress because of a conflict between religious factions. It is very necessary and crucial to protect identities so that more harm will not befall the participants of the study. All participants were given a consent letter which described the study and asked for their signature or mark to give their permission for themselves or their children to be in the study (Letters are on file for both parents and children). Letters were translated verbally as needed. Children who are not willing (or not providing consent or assent) to participate were not included in the study. For class observations, the school had a consent form describing the study and my involvement in the observation process. There was also be a form for an adult to fill out that the child is actually providing assent to be a participant. This form included permission to be recorded as well as explaining the study.

All of the information about protecting participants was given to the appropriate Institutional Review Board. Included with the application for permission to study the Dalit children, parents, and teachers was both the consent and assent forms. I explained to the IRB that the children and parents would be interviewed, songs would be recorded, observations would be made in the classroom, and that participants would possibly be taught a music lesson by this researcher. I explained on the IRB proposal that the children would also be asked to fill out a music questionnaire based on listening to music and telling me how it makes them feel, and that the adults, teachers, parents, administrators, would be interviewed, recorded, and observed. I also explained in the IRB proposal the risks involved to the people in such a study. Risks in this study should be minimal, but security will be high so that outsiders will not find out any private information and be able to socially or physically harm any participant. In fact, in order to keep security high I will only refer to the people, children, and school in this study as being from a village near Hyderabad, Andhra Pradesh, India, and not give the specific name of the village. Because the Dalits are of the lowest social class, risk from higher caste abuses could be a genuine factor.

Validating the Study

Validation for this study will be accomplished through member checking after the research findings are assessed. I have had access to both Indian and American associates in India who can help me with my conclusions via email and voice-over-internet technology. I sent contacts information regarding this thesis and asked them to validate certain points to make sure I am giving the upmost respect to the information presented,

with as much accuracy as possible. There are also contributions from Indian people interviewed here in the USA, with ties to India. Throughout this study notations are made about the comments from these very important validation sources. All contacts living in India will be given pseudonym for their own security as they provide validation for this study. I also interviewed a leading Indian ethnomusicologist, Dr. Joseph Palackal, whose comments are included throughout this study. These communications should help me to validate my conclusions (Fraenkel and Wallen 1993, 400).

CHAPTER 4

RESEARCH FINDINGS

The research findings will be divided into four main sections. The first section is an overview of the musical and artistic influences the children have in their village with detailed descriptions on cinema music, professional folk musicians, and Lambadi songs. This section will be based largely personal observations and include audio and video recordings and will also focus on the western and Indian musical influences. Sections two and three will describe the melodic vocabulary of the village women's songs and the village songs about Christ in more detail using observation, description, meaning, charts, and transcriptions. The fourth and final section will take the observations and analysis from the first and second sections and apply them to the actual singing problems, focusing on one song as an example, *Praise Him, Praise Him*.

In this village of Andhra Pradesh, India there is a variety of music including, but not limited to the music of village women, professional village singers, the cinema, the church, and music from the west. All of these genres are heard each day and are having a huge impact on the musical vocabulary of the students as well as the proclamation of the gospel, education, and social issues. Musical vocabulary refers to the genres of musical influence and also to the specific intervals that the students at this village school hear, sing, and use in their own songs.

Musical Influences of the Students and Parents at a Dalit Elementary School near Hyderabad, India

Roaring truck engines, beeping horns, the loudspeaker of a campaign truck, bicycle bells, conversations, folk drums, and the lilting melodies of the nadhaswaram, every kilometer can bring a new cultural or musical experience to a traveler in India. The soundscape of India is vast and the musical influences on its people can vary village to village. In this village and at their school, the children have many musical influences, from professional village singers, to cinema music, to contemporary Christian songs in Telegu, and the songs of their mothers in the village. All of these songs contribute to the melodic vocabulary of the students and what their ears like and dislike hearing. In the first section of this chapter, the discussion will be on the different types of songs the children hear by the venues in which they hear them: village, school and church, mass media, and other villages. Having discussed these musical influences and the responses to the music survey that the women and children answered, the music language of this village will be established.

Songs of the Village

Children hear several different types of songs in their village, which are different than the songs they hear and sing at school. They hear their mother's sing, a chorus of shepherds that sing for festivals, and professional village singers. The children and parents told me that they sing songs together at night. Some of those songs are work songs, songs about their lives, or songs about their village. The first village women's song was a field work song. This song is about a lady who is having problems in her

family. The song is call and response and is performed with the women standing in half circle. An older woman leads the song and the younger women repeat her words and melody in the same fashion. They keep the duple meter with their hand clapping and body movement.

During festival times there is a group of shepherds that perform. Most of their songs are focused on Hindu themes. One song, a shepherd sang during this study¹⁷, is about the Hindu god, *Ayappa*, and is used for festivals. *Ayappa* is a son of Lord Shiva whose followers go on a forty-one day pilgrimage to Sabarimala in Kerala for the purpose of prayer and spiritual renewal. Most pilgrims make this journey from the middle of November to the end of December. As they go they chant, “Swamiye Saranam *Ayappa*,” meaning, “Lord *Ayappa* Our Refuge”. Pilgrims must maintain “austerity of mind, body, and speech,” and they must also abstain from meat, alcohol, tranquilizers, and sexual relations. Pilgrims carry a special sack on their heads on the journey. The sack is packed at a special ceremony in a temple or at home. The sack contains personal items for the trip as well as offerings for the god, namely a ghee-filled coconut (*Sadasivan*).

Other songs the shepherd sang were about encouraging youth to receive a good education at a government school, marriage problems, the hard work and problems of a shepherd, and about abstaining alcohol. This last topic is significant because many people make their own liquor to sell, so alcoholism is a big problem. Interestingly the shepherd composes his own songs to share at festival times. He and a group of six other perform these songs. The songs have many repeated words and phrases. Often, one pitch will vary like a tremolo while being held. The shepherd sings in a high voice and many of his

¹⁷ The shepherd was invited to the school to sing, his music was not experienced in the actual context, which may not have been at a time appropriate for a foreigner to visit.

songs are based around one pitch, with variations of that pitch that may go slightly higher or lower than the main pitch. The creativity seems to be in the variations and improvisation of the singer.

Other musical influences in the village may include a professional village singer who performed at the school during this study. His lilting voice called many students and faculty to the window to listen. When he performed in the classroom, the children loved watching him sing and he even took time to teach the children a song and a dance.

Through his facial expressions, he showed how much his heart was attached to the words he sang. He would move his hands inviting you to feel his emotion and be a part of the experience. His face expressed the anguish he remembered as he sang about his childhood, and it expressed love as he sang about nature and beauty. When he taught the children, he required the same quality of expression and showed them how to do the dance movements so that they would show the meaning of the song. This village singer sang several songs for me. One song was about the nature around his village. He describes the lakes, the hills, and the countryside. He compares the beautiful nature to his mother's beauty. He says that just as nature bears fruit for us to eat, women also bear children. Without nature and mothers, he sings, we cannot live. A second song was about education. He says that when we are studying, we may face problems. Those problems, however, should not keep us from studying or make us stop studying. The main theme of the song is: with education we can do everything, but without education we cannot do anything. This theme is very important because so many children quit school so they can help earn money at home, but if they stayed in school they could earn more money later. Unfortunately, most families must choose the short-term gain for a long-term loss.

Sometimes female children are forced to quit school and become child brides. Poverty is often the reason children do not attend school. The parents cannot work and there is not enough money, so the children must work or marry someone with money. Such is the case for this village singer. His third song passionately described his own experiences as a child laborer. He did not have the privilege of going to school, instead he had to work. The song describes how he had no parents, no money, he took care of cattle all day or he worked in the fields, but he never got sufficient food. To keep his hopes up he would sing this song while working. The performance of this song began with a speech about his life as a child laborer, after less than a minute of speaking during which the drummer tapped lightly on the drum, the song began and the singer bent over possibly to re-enact his labor. Further in the song some of his motions seem to describe how hard he worked, how he had to beg. At one point he drops to the floor and the song and drum stops in order to emphasize the horrible experience. The song continues with more motions. He often touches his forehead as if it hurts or the sun is too hot on his brow. The drummer marks the beginnings and endings of phrases by louder rolled sounds. Sometimes these sounds are directed by the singer and emphasize what he is singing also. Toward the end of the song the singer holds up both fists together and bends over as if carrying something heavy. He often holds his hand cupped in front of him and stirs the other hand inside to show another part of his work. By the end of the song the singer is prostrate on the floor and his song sounds as if he is crying, wailing, and praying for the suffering to end. Even after a childhood of little food, money, and much hard work, this village singer is now able to do what he loves – singing and composing.

For all the songs this village singer presented, he was accompanied by a drummer whose playing used his fingers, a metal mallet, and a wooden mallet to play his drum, all of which became intricately woven into a poly-rhythmic structure. The drum is likely a version of the *dappu* drum, discussed in chapter two under folk instruments (see pages 44-45). However more research needs to be done to confirm that the drum this drummer played is actually called a *dappu* in this region. Though the description of how it is played is very similar to the way he was playing it. The drummer learned to play from his parents and the singer performed to earn money as a child. Both the drummer and village singer feel that music is what makes them fulfilled in life because it is a way for them to release their frustrations.

While some of the songs above were performed at the school, they are not a normal occurrence as the performers were invited to sing specifically for this study. The styles of music that the children normally hear and sing at school create a different soundscape for the children's ears than the songs they hear in their village. The children hear and sing songs that include Christian songs in Telegu, their native language, western hymns, western contemporary choruses, and western children's songs. The children were always eager to sing songs for me. What they began singing first were songs they had learned at church or school about Christ. Some of those songs gave them great joy to sing and they were accompanied with motions that illustrated the words to the song, but the scale may have been a western scale (See the next section for descriptions of the pitches and scales used in some of the songs that were recorded). A favorite song they sang is what I call "The Cell Phone Song". It's in Telegu, but when they come to a certain part of the song they sing: "cell-a phone – ay, no!" The children sing this song with much energy

and excitement. The purpose of the song is that though there are many ways to communicate, prayer is still the best way and one does not need a cell phone to pray to God. Also these technologies should not keep us from spending time with God, by bringing Satan's temptations to us. The song says that when Jesus comes, then Satan flees, so the song reminds the children to keep their focus on Christ. The children sang several other Christian songs in Telegu for me. Many of these songs are in scales that are not very similar to the songs of their village. For example, one song, about how "Jesus gives blessings and love" and "Sing to Jesus" could be very easily put in the key of B Major (Using B Major reflects the starting pitch of the singer, though it could be easily put in any key). The songs have at least five or six pitches and the children seem to have difficulty matching the correct pitches, as will be described later in this chapter. In "Sing to Jesus", the middle section is sung with such fluctuation in the pitch accuracy, that it is hard to tell exactly what the singer meant to sing. This may be partly the Indianized way of singing a song that seems to be based on the western scale of B Major, improvising on the basic pitches of this scale. However, it could also be that these pitches do not match the melodic structure of their indigenous musical vocabulary. All of these issues will be discussed in the next sections on the analysis of my transcriptions.

When foreigners come to visit this school, the children have another avenue for vocal performance. Visitors are always greeted with a special ceremony in assembly time. All of the children watch as each guest receives a beautiful garland. The guests must also speak to the children. The visitors, then, are usually taken on a tour of the school. Each classroom has a verse, which they say in a very rapid fashion, and a song to sing for the visitors. The song they choose is usually a song in English of the

Contemporary Christian variety. One song, “Every Move I Make”, describes God’s mercy and grace: “Waves of mercy, waves of grace, everywhere, I look, I see your face, your love has captured me, oh my God, this love how can it be.” Then of course, many “na, na, na” phrases follow. Instead of singing their Christian songs, even though they may have western influences, the visitors get a song that they already know. The visitors clap and think it is great that the children are learning so much about Christianity. Visitors may assume the children know more about Christianity and practicing the Christian faith, than they really do. Visitors may also assume that it is appropriate for Indian children to be singing western songs. The children and school teachers may think they are giving the visitors what they want to hear, but after spending time there, I am not sure that visitors are getting the whole picture of what the children truly understand and practice, spiritually in this village. The children may like the song and try to sing—mostly yell it with enthusiasm—but what influence is it having on them at the emotional and spiritual level when they may not understand what the words mean? Most of them have never seen an ocean. They have not had the waves wash up on their toes, and experience the excitement of the next wave to arrive as they jump over them in the ocean. They have seen water in rivers, creeks, and lakes, and maybe they could see waves in a strong storm, but small ripples in the lake water in the heat of the day do not describe the vastness of God’s grace and the wideness of God’s mercy. The real question is what image do the children see when they sing “waves of mercy, waves of grace,” and does that image actually correspond to the biblical description of mercy and grace. The lyrics of this song bring up these questions, because Hinduism seems to be based on what

people do for their gods, but in Christianity Jehovah God relates to people out of love, in spite of what they do (Romans 5:8).

Other western music influences at the school are with the teachers who sing western hymns like “Blessed Assurance”. While a favorite hymn in the west, what does it mean to them? (They do, however, sing Hindi or Telegu songs with Christian messages in their devotional time, like *Mukti Dilaye*, but mostly western hymns are sung.) They also sing songs in class like: “Head and Shoulders Knees and Toes.” One of their class assignments is to memorize “Twinkle, Twinkle Little Star”.

A third area of influence is patriotic music and popular music or music in movies, commonly called Cinema Music, when it refers to a song in an Indian film¹⁸. The school children love to dance to a song called *Jai Ho*, from the recent movie *Slumdog Millionaire*. *Jai Ho* is actually a love song (see lyrics in Appendix H) that has received an Oscar Award.¹⁹ In the movie a young man, Jamal, from the slums works his way through life and has the opportunity to be on India’s version of “Who wants to be a Millionaire?” television game show. Interestingly this young, but poor man knows all of the answers to the questions simply from his life experiences. When, because of time, the show has to continue from one night to the next, the young man is questioned thoroughly about his knowledge because he is suspected of cheating. He convinces the police that he is not cheating. Then, toward the end of the movie he has to use the “phone a friend” life-line, in a bizarre turn of events, the woman he loves and thinks he has lost actually answers the

¹⁸ *Jai Ho* is a song that the children sing at school during this study, but it could also be sung in their village as they would have access to cinema music.

¹⁹ *Jai Ho* was composed by A. R. Rahman, originally from Chennai, in Tamil Nadu, South India. He earned a music degree in western music from Oxford University on scholarship and has one of the most famous and well-equipped music studios in India. See more information at <http://www.imdb.com/name/nm0006246/bio>

phone. He reconnects with her and also wins the game. During the movie the *Jai Ho* song and dance are presented (SlumDog Millionaire). This basic story of the movie really relates to the low-caste peoples because the movie gives them hope that they can move beyond their circumstances.

The intricacies of the dance, the love of country the children show, and the leadership the children show, are a testament to their creative abilities. The *Jai Ho* dance starts with groups running to switch places then coming together with the Indian flag raised. Next, their dance sequence includes the arms and feet, pushing upward and downward, respectively. Some of the students roll out in front. They salute, change places, and the girls kneel while the boys run behind. More line dancing continues, and then the flag comes rolling through as a girl is carried in with it. Soon they make a triangle formation in the middle and salute again. More dancing with fists in the air, and then they make lines that go under each other. Next, they make another formation as the back line has hands raised. After more dancing and saluting, the lines switch places again. One line dances, the other echoes the movement, and then they spread apart, only to get back in their lines and dance again. Soon they are all in one group, with one jumping out. Next they form one line and fan out, then fall to the middle, where the music slows down, and the Indian flag is waved in reverence. The dance ends with each pair bowing to the audience until only those with the flag are left with their salutes.

During this study the dance was performed several times. On first glance it seems like this song, *Jai Ho*, and its accompanying dance are very patriotic, even though the words describe a love relationship. Despite the words, however, fellow music researcher, Sheker Raj, says that *Jai Ho* is also a patriotic song, for several reasons. First, *Jai Ho*

means: “Let’s Praise” and second because this song was recently played when India defeated Pakistan in the cricket championships. The song has therefore become a song that Indians identify as being important to their country and its values and history.

Another reason Sheker Raj gives for the patriotic classification of this song is that the composer also composed other patriotic songs for movies like “Maa Tujahe Salaam” or “Mom, I Salute, You”, where “Mom” is Mother India.²⁰

Perhaps because cinema music is very popular all over India, it is also popular with these children; they were always excited to perform it and hear it. Through the movements in their dances to cinema music the children seem to express themselves without inhibition. Cinema music creates an atmosphere for dance and enjoyment among all the students. At the arts competition I attended at the school one dancer captured the entire audience with his sleek moves and great personality. His dance, to a cinema song, began with stepping from side to side which gradually increased to kicking and turning the legs and ankles. Sometimes his knees move in touch one another and then move out. Often his arms are swaying, acting out the words. Sometimes he shuffles his feet in a sleek motion. As the music goes higher, his arms do also. Sometimes his hands actually touch his crotch area as he dances. This does not seem to be offensive to the students and children. His dance movements do respond to the words, increased volume, and drum beat of the music. He has more lyrical arm movements when there is just the Indian melody of the music playing. When the drums and chorus of the music come, his leg movements are more emphasized. Toward the end he begins stepping with the drum then moving with fast leg movements, slowing down and then speeding up with the music. His arm movements become even more exaggerated as he continues to make his arms and

²⁰ Information gained from recorded interview with Sheker Raj on April 1, 2011.

legs match the drum strokes of the music. He ends with an imaginary kiss, extending it to the audience with his arms, and they applaud. Cinema music and the western influences as well as the Indian melodies and drums used throughout this style of music are very important to these children because they are entertaining and they love to dance to these songs.

Another art form the students enjoy is *rañgoli*, or threshold-drawings that remind people to pray as they walk out of their homes. The drawings are known by the name *rangoli* in Northern India, but in Andhra Pradesh most people call them *muggu* (Kilambi 1985, 71). They were often on the ground in front of homes in the villages visited during this study. *Muggu* is unique in that all over India it is an art that is exclusively practiced by women. In South India the drawings are created every morning, but in North India they are only done on special occasions like marriages, births, rites and housewarming (Kilambi 1985, 71). *Muggu* drawing or tracing occurs before the sunrise and it helps purify the home until the next day (ibid, 71-72). The medium for the drawings is made out of cow-dung and darbha grass. The women use water to dilute the mixture and make a type of plaster out of it (ibid, 75). They purify the ground with water and cow-dung, and then they face east and make their drawing (ibid, 71). The drawings also provide a mental and visual transition from the outside of the house to the inside of the house. To the village women, the threshold is neither inside or outside the house, rather it is a passage way for Brahman, or the “eternal, imperishable force underlying all reality” (Rinehart 2004, 418). The children in the picture below (Figure 4.1) were drawing colorful *muggu* creations because they were having an arts festival. Though *muggu* is usually just a white drawing on the brown ground, for the festival of Sankrānti, the drawings become colorful

(Kilambi 1985, 76). No attempt is made to preserve the everyday *muggu* drawings on the threshold. Instead the idea is to call upon the gods everyday. When someone walks over the drawings their foot is connecting to Mother Earth, who Indians believe is the source of nourishment (ibid, 79). So the *muggu* drawings help the people have a visual way of remembering who they believe provides for them.

The children also love crafts like making bouquets and making models. The detail of the *rañgoli* and the model as shown below represents their hard work and careful attention.



Figure 4.1: *Rañgoli* Art



Figure 4.2: Student's model of their village

The children even included the power lines as part of their village. They enjoy these crafts and look forward to doing school projects.

The final musical influence to discuss at this point, though certainly this is not an exhaustive list, is the music of other people groups who live close to this village near Hyderabad, India. Not only do Dalit people or low-caste people live in this village but also nomadic people called *Lambadi*. The *Lambadi* are also called *Banjara* and many other names which all relate to the same group of nomads originating from the *Johdpur*

and *Jaisalmer* desert areas in Rajasthan²¹, which borders Pakistan in the northwestern part of India. They have a whole different musical system and sound than their next door neighbors, at least in terms of their religious songs. When visiting the Lambadi village, I was fortunate to hear and see the women dance in traditional costume. The costumes were very colorful and the headdresses have small reflective rhinestones on them. The women danced with their arms upward and downward as they kept the beat with their bodies and their ankle bracelets jingled on cue. The women dance this way because it reflects their happiness. The songs are about their gods, like Rama. Interestingly each song sounds similar. The interval they use is only a half step. However, when they want to sing a new song they pitch the song higher. Therefore the songs do not sound at all the same to them. It is important to note this influence because some of the children are Lambadi that go to the village school. The Lambadi people comprise a significant part of the population near the village school, thus provide a reason for the children to learn to respect the culture, including music, of others right in their own area.

With so many musical influences what is the indigenous musical language of the children at this village school? As a part of the study, I surveyed about 38 children and 18 parents (it was impossible to survey all the parents). We listened to all of the different types of songs that I had heard in and around their school. The chart below shows how much parents and children like the kind of music that we listened to. To read the chart, please remember that LS stands for Lambadi Song, PS for Patriotic Song, CTS for Christian Telegu Song, SS for Shepherd's Song, CS for Cinema Song, VFS for Village Folk Song, sung by the professional Village Singer, and VWS for Village Women's

²¹ Badshah Naik, "The Banjara People," Gormati Blog entry posted February 5, 2010, <http://thevoiceofbanjara.blogspot.com/2010/02/banjara-people.html> [accessed January 8, 2011].

Songs. In terms of determining the indigenous musical language, all of the songs are relatively close in number according to those who were listening to them. For example the children like the village singer as much as they like the songs their mother's sing in the village. The chart also points out a generational gap. The mothers did not like Cinema music as much as the children do. Out of about eighteen mothers only five of them liked the Cinema music. The term Cinema music is confusing because sometimes it can refer to traditional music that is used in movies. The results for the shepherd song may be skewed because the singer did not sing with a steady beat or with drum accompaniment when I recorded him. I did not have a chance to record his singing again with a drum. I think if the parents and children surveyed had heard a consistent beat with the recording, then shepherd's songs ratings would have been closer to the village singer's results. Other than Cinema music and Patriotic music, the songs of the village singer and the village women are both winners for both groups.

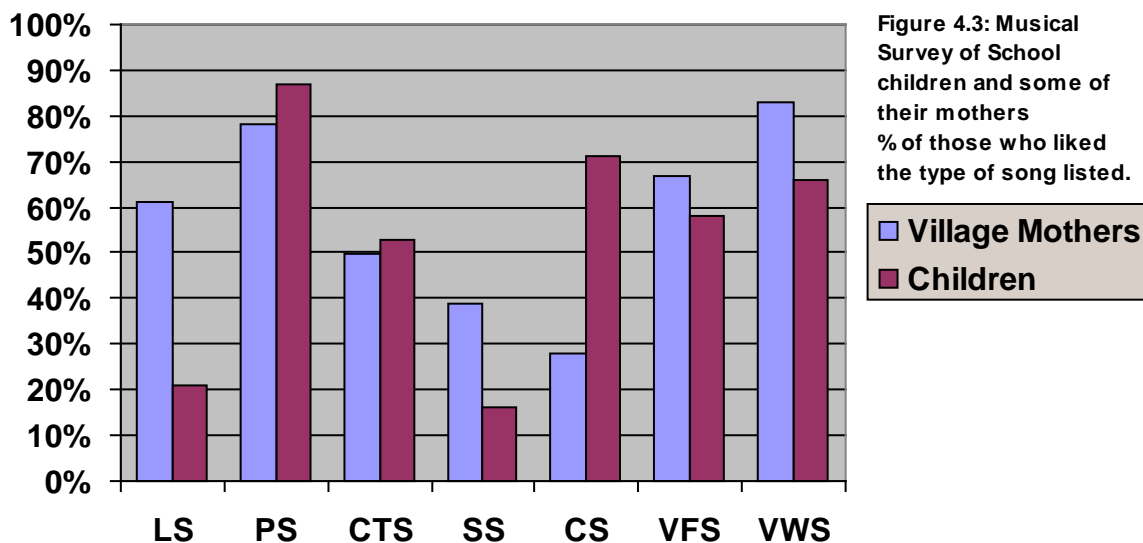


Figure 4.3: Musical Survey of School Children and some of their mothers

As can be seen in the graph above, the mothers and children surveyed, though limited in number, have interesting and differing opinions on the music they enjoy. There is another way to show, however, that village music is at the heart of their musical experiences.

Some of the parents (mostly mothers, but also one father and grandmother) allowed me to interview them about the topics of the songs we were trying to compose and about how well they thought their children were learning in school. All of the parents interviewed were very proud of their children. They believe that it is important to have a good education because many of them did not get a good education. They want better lives for their children. They want them to get better paying jobs, be financially secure, and to help others. I also asked the parents what songs they thought were important for their children to know. Parent 1 said that devotional songs were most important. Parent 2 said that it would be best if children knew the village songs about education. Parent 3 said festival songs were also important. Parent 4 said that she would want her children to know the village songs that talk about their society, the most. The fifth parent said that she didn't have a most important song for her children. The sixth parent said the village clapping songs that the women sing as well as festival songs were the most important. The seventh parent interviewed said that they would encourage songs that the children liked, but also felt that the village folk songs were very important. While these opinions are very different in written form, the parents all thought some type of folk song, whether for festivals, devotionals, or for the village were important for their children to know and sing.

Therefore, on the whole, the parents said that the songs that were most important to pass down to their children were the village songs and the festival songs. These songs,

according to this research, show the essence of these people on the emotional level. What is also happening is that the school is using mostly western songs and popular songs for performances, assemblies, and other community events, like Christian worship, community awareness parades, kids clubs, and self-help groups. Why use these songs when the children may not be able to connect to them on an emotional and spiritual level because their intervallic relationships are different and the value of singing on pitch is different than it is in Western music? If children were educated with songs that sounded very much like the songs of their village, then it could have the effect of helping children apply what they are learning to their lives. Because the heart songs are important to them, what the heart songs are describing, whether academic, social, or spiritual concepts, would also be important to the people and become important concepts and beliefs on which to base their lives. The goal, therefore, is that in learning about academic concepts they would become more educated people with well-paying jobs, so that their social status could improve. Another important goal is that in learning how Christ wants us to live, they would accept Jesus' teachings and his gospel in their lives so that they will want to love other people as Christ has loved them. A well-paying job provides social improvement through a more acceptable career and more wealth, it is a change that occurs on the outside of the person as well as in the mind, but knowing Christ will also change the inside of the person and change peoples' hearts from the self-interest of the caste system to loving others with dignity, no matter who they are. While these questions represent a life-long process of social change by applying culturally appropriate music and communication, not to totally exempt other kinds of songs which are perfectly fine

for them to enjoy, the goal of this study is to discover how to compose and teach their indigenous music language so that the above goals might be accomplished.

Accomplishing the goal of this study means that the first discussion will be on the basic intervallic relationships in some of the songs collected. Since these children have grown up hearing their mothers sing to them, the parents believe village songs are important, and it may be that these songs are at the core of their indigenous music, the following research findings are going to focus on comparing and contrasting the village women's songs with the songs about Christ in Telegu (Telegu Christian Songs), and with the western children's song: *Praise Him, Praise Him*. While the village singer scored high marks as well, I was not under the impression that these are songs heard everyday. The songs of their mothers and the western-influenced Christian songs in Telegu language, as well as the western Children's songs were the main songs they sang, and the ones heard on a daily basis. Therefore, the next section will discuss the intervallic relationships of these songs which will suggest that certain intervals are more familiar than others, and may show the influence of western music on the village music soundscape (Please see Appendix J for an explanation on how to read the transcriptions).

Village Women's Songs

Now the discussion turns to describing the performance observations in further detail and also by describing the melodic structure through transcription and melodic analysis. In doing so, some basic clues to the melodic structure of these women's songs can be found and some observations about their blend, tessitura, and the value of a home tone in their music may be discovered. First, the village women's songs offer some interesting insights into the music theory and value of singing on pitch. The first song

recorded in a small portion of the village was a folk or regional style and used to pass the time as they work in the fields. The song is in a call and response style. An older woman sat in the circle and called out the phrases for the other younger women, standing in the circle, to repeat. These younger women repeated the phrases using the same words and melody the older woman had sung each time. In fact it is one two phrase song, with the second phrase repeated. As the younger women repeated this melody they swayed their bodies from side to side gently. They also swayed their arms in tandem with their bodies and clapped once on the right side of their body and once on the left side. The singing in this song comes out very close to unison. The sound blends together well, though, but only an approximate transcription is possible. Below is the approximate transcription for the melody of this song.



Figure 4.4: Village Women's Field Work Song

As is evident above the song uses five pitches which are notated at the approximate frequency on the western musical staff. (Remember the western staff is used here to

communicate this music more easily to a western audience. Indian music is not written in this form, nor is it easily transcribed in this form. The key signature is not standard; rather it just shows the pitches that are flatted. It does not necessarily denote a particular western key. (For further information on how to read my transcriptions please refer to Appendix J.) These pitches are in a western penta-scale meaning that they are relating to the first five pitches of a western major scale. While this is so, the women probably do not classify the melody as such. More importantly are the intervals they use. An approximate melodic flow can be seen here:

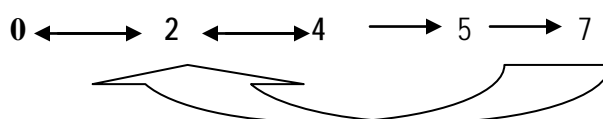


Figure 4.5: Melodic flow chart for Village Women's Folk Song

The melody of this song is quite interesting. (Remember the numbers above represent the number of semi-tones between each pitch.) First, numbers in **bold**, above on the flow chart, 0, 2, and 4 can move to themselves or repeat. 5 and 7, however, cannot repeat. Second, 0 and 2 can go to and from each other, meaning upward and downward whole steps are acceptable. Next, 2 and 4 can move to and from each other. When 4 goes to 5, an upward half step is acceptable, but 5 cannot go to 4, thus a downward half step is not acceptable. 5 can go to 7, which is another whole step, but it only goes upward. 7 can not go to 5, 4, or 0; rather it can only go down to 2 (perfect fourth). However, 2 cannot go up to 7 (up a perfect 4th). Because of this desire to have a lilting melody and a climax at the seventh semi-tone, the interval of an upward fourth is important to this song and possibly

to other field work songs. It also creates the necessity of a passing tone to go up to semi-tone 5. It is possible that the interval of a fourth as well as half steps and whole steps are very important intervals to this style of song and are the intervals that mothers, fathers, and children learn first in this village. While more field work songs need to be heard and analyzed, this song is an example of the intervals of half steps, whole steps, and perfect fourths, which upon further research could show what intervals are natural for their ears to hear. It also shows how the women value singing together, blending their voices together, and enjoy the sharing of life stories through song (See Appendix K for further analysis on this melody).

The second song the women sang for me was actually two songs. However, the melody never changed between songs. These songs with one melody were about the gods Shiva and Mallanna, as discussed above in the first section of this chapter. While still in a call and response format the movement to the song is similar, but different, and the melody contrasts with the field work song above. To perform this song the younger women were in a half circle and close together. They moved together in this half circle to the beat. As they moved another older woman, sitting, would sing the call and the younger ladies would respond.

The melody to this song shows what types of intervals are important to this religious song. Here is the approximate transcription for the melody:

Village Women's Song about their gods: Shiva and Mallanna

Figure 4.6: Transcription of Village Women's Song about Shiva and Mallanna

As notated above the melody is a more basic one than the field work song above. This song has only three basic pitches. A flow chart for this melody looks like this:

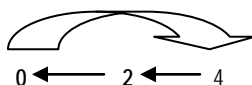


Figure 4.7: Melodic Flow Chart for Village Women's Song about Shiva and Mallanna

In order to form this melody the tones are organized so that 0 and 2 can repeat. 0 can move to 4 and nowhere else, forming an upward major third. Only 2, however, can go directly to 0, which is a downward whole step. 4 can only go down a whole step to 2.

Interestingly, there are no downward skips, so while an upward major third is experienced, a downward major third is not a part of this melody. This melodic movement is significant and may be a part of defining this type of song. It seems that the field work song and this religious song are two different types of songs in the women's minds. From the melodic flow charts and transcriptions two styles begin to emerge. However, the women may think of the songs as all belonging to the same genre that is their own. For the purposes of this thesis let us consider that these songs are two different styles, one for enjoyment and work and one for religious celebrations. It is possible that the major third upward is used in religious songs and the perfect fourth downward is used in field work songs. More songs should be analyzed to confirm this theory, however. Noting this theory is significant for further research. It is also possible that the major third and perfect fourth, being only a half step apart are allotones²² for each other. In either case the melodies of the field work song and this religious song are definitely different

²² Allotones are tones that could under certain conditions in a song substitute for one another. The tones may also have a free variation form where there are not any obvious patterns for using one tone over another.

and are used for different purposes. This type of religious song is also different from the field work song in that it does not use any half steps, but the use of repeated tones and whole steps is common to both melodies (See Appendix K for further analysis on this song).

Since this research focuses on children and the musical patterns they have heard in their village since birth, the village women were gracious to allow a lullaby to also be included in this study. They brought out a baby bed and baby then gathered around to rock him in the bed and sing to him. The melody of the song is similar to the religious songs discussed above and is approximately notated here:

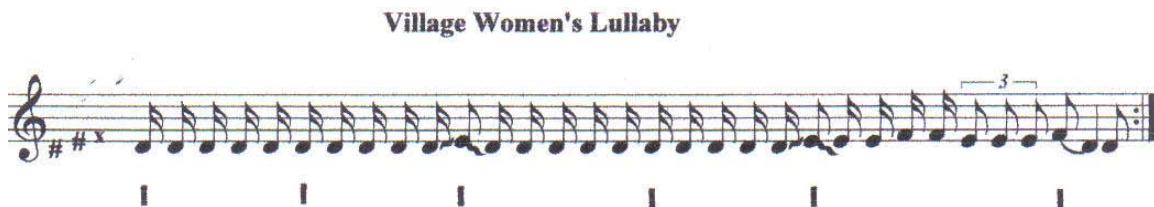


Figure 4.8: Transcription of Village Women's Lullaby

In this melody, tone number 4 can go to itself, but it rarely does. Tones 0 and 2 can repeat. While 2 can go to 0, it does not do so as often as 0 goes to 2. Also, 4 can go to 2, but not as often as 2 goes to 4. This melodic flow is pictured here:

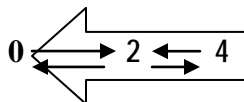


Figure 4.9: Melodic Flow Chart for Village Women's Lullaby

On the chart and the transcription, it looks like 4 can go to 2, or a major third, but the singers get there via a glissando through several pitches before landing on the tonal center. Though the singing is not exact, the downward major third requires passing through tones via glissando. Note that the block arrow, above in the flow chart, goes *through* number two, not over it to indicate the glissando. In reality there are not any places where the pitches skip from one to the other without passing through the pitches in between. The pitches listed, however, are only whole steps apart. So the pitches in between them are quarter tones and half tones. These tones give much of Indian music its flavor and they are an important part of the melody (See Appendix J for further analysis of this melody). So far half steps, whole steps, the major third and perfect fourth, and *gamakas* are all important to these melodies from the village women.

A final village song, to be discussed here, was a song for the Brathukama Festival. The children sang this song at the school in a call and response style. The song is about two sisters and one brother who live in the same house. The sisters are married, but the brother will not be there for the Bathukamma Festival. The Bathkamma Festival is a festival that is celebrated with much devotion in the Telangana Region of Andhra Pradesh. During this month long festival in September through October, the goddess Batakamma is celebrated with flowers. One legend says that this festival is in memory of *Vaishya* who was killed by her brother, at the urging of his wife. *Vaishya* is said “to have manifested herself in her grave as a flowering tree” (*Batakamma*). Women celebrate this manifestation of *Vaishya* into the goddess Batakamma because they desire blessings for prosperity and a good year (*Bathukamma Festival across the globe*).

This Bathukamma song the children sang for me can be approximately transcribed as:

Brathukamma Festival Song

Figure 4.12: Transcription for Bathukamma Festival Song

This song has some interesting melodic characteristics as well as some commonalities with the first village women's songs I discussed above. The song has three pitches: 0, 2, and 4, all whole steps apart. 0 and 2 repeat while 4 cannot. 0 and 2 can go to and from each other or a whole step upward or downward, they do this only after going to themselves several times. 2 can go to 4 and 4 can go to 2, also a whole step upward or downward, but usually to climax the phrase. This interval is not used over and over again or repeated. The flow chart for this melody is:

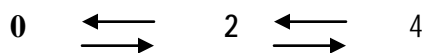


Figure 4.13: Melodic Flow Chart for Bathukamma Festival Song

There no leaps or skips in this melody. However, it is very similar in rhythm and melody to the first village women's song discussed above. The words "mi a lo" are heard in both songs. Both songs use whole steps and both are contained in an interval of a third, or two consecutive whole steps. One skip of a major third, in the first song discussed above, would not necessarily mean that these two songs are not related. Rather, I think they are

related because of their use at festivals, close intervallic similarities, and call and response style (See Appendix J for further analysis on the Bathukamma Festival Song).

However, the same song, it seems, can also be found in a Youtube video. The song accompanies a video about the practices of Bathukamma. The song seems to have similar pitches, rhythms, and words as the one the children had sung. The women on the Youtube video recording sing a little higher than the children sing. At some point, possibly to start another cycle of the song or to start a new song, one woman comes in a little lower and deeper. (Bathukamma: Telangana Festival) The tessitura of the song is important to discuss here. When the children sang the song, they started around a D-flat and sing from that starting tone. The women on the Youtube recording, however, are singing at least a minor third higher than the children, at the pitch level of an E natural. The village women who sang the songs about Shiva and Mallanna started singing at E natural as well. While Indian classical music such as Carnatic music values the lower chest voice when men, women, and children sing, it does not seem that the children are singing at the same pitch level as their parents in the folk music. The parents and children value lower voices, for western children and women sing in much higher tessituras, but the children are definitely singing lower than the parents. While there is probably not one frequency that is preferred to be the home tone each time there is a song sung, the question, therefore, is probably not one of pitch, but of learning. While the children have been listening to and singing these songs all of their lives (most of the children in this study were ten to fourteen years old), they have not had the musical training to understand the difference between high and low pitches and to understand which frequency their parents feel is the right one with which to start a song. More research is

needed to learn the preferences of starting pitches and how they are determined for children and their mothers, so that the children can be taught to use the correct tessitura for their songs. However, it may be that tessitura is not an important aspect of music for them, or not as important as singing and singing about their gods or their lives. More research is needed to determine the importance of tessitura to the children and to the village women.

The songs of the village women and children discussed in this section are similar, but at least two distinctive styles arise: the field work song with the characteristic perfect fourth leap and the religious songs with mostly whole step melodic patterns within the interval of a third. There are also issues raised about how the parents and children view tessitura and how valuable it is to them. Another important issue discussed was that of singing on the same pitch. The village women sing close to the same pitch, but it comes out blending together, but the children do not necessarily sing with the same kind of blend, and they do not sing in unison in terms of pitch frequency.

Christian Songs sung by the Village School Children in Telegu Language

The discussion now turns to the Christian songs that the children sang for me at the village school. The children sang these songs in the school office. The opportunity or privilege of hearing these songs sung in the church or home was not available for time and safety reasons. Therefore, the discussion will focus here on the meaning of the song and its melodic structure. Then the melodies will be compared and contrasted with the melodic structure and flow of the songs of the village women discussed above.

The first Christian song the children sang was about how “Jesus gives blessings and love.” While this title may be an etic translation by the researcher, it does give the

essence of this song's meaning. Carnatic music does not have a tradition of giving titles to vocal pieces, so the village music may also not have this tradition. Nevertheless, for this discussion the songs must be identifiable in some way. "Jesus gives blessings and love" song celebrates how Jesus gives blessings and love in the lives of the people. At some points in the song the word, "hallelujah" is sung. In the transcription (see next page) of "Jesus gives blessings and love" I have notated this song in a very etic way so that the reader can understand the variation in pitches that are used. There are a couple of interesting overall observations about this song. First of all the C naturals and C-sharps as well as D-naturals and D-sharps are probably allotones for each other, respectively. There are specific places where, however, where C-naturals tend to be used such as on line five instead of C-sharps. One reason there are so many pitches in this song is that toward the end the whole song is raised a whole step by the singer. So what was an F-sharp, the lowest pitch for most of the song, now becomes a G-sharp. It is uncertain whether or not the singer intentionally raised the pitch of the song. However, as mentioned above about Lambadi music, they tend to raise the pitch of the song, which may constitute a new song in their minds. While it is not believed that this singer is starting a new song at the end, the practice of raising the pitch may be a musical quality that is practiced in this village and is used in this song.

Jesus Gives Blessings and Love

4x

2 0:15.9 0:23.0

3 0:26.1

4
Ha le lu ia

5 0:41.8
Ha le lu

7 1x 1:01.0 Recording is not clear 3

9 1:09.6

12 1:17.9 + 1:22.0

Detailed description: The image shows a musical score for the hymn 'Jesus Gives Blessings and Love'. It consists of eight staves of music in treble clef with a key signature of one sharp (F#). The score is divided into measures, with measure numbers 2, 3, 4, 5, 7, 9, and 12 indicated. Time stamps are provided for various sections: 0:15.9, 0:23.0, 0:26.1, 0:41.8, 1:01.0, 1:09.6, 1:17.9, and 1:22.0. A bracket labeled 'Recording is not clear' spans measures 7 through 9. A '4x' marking is at the top right. The lyrics 'Ha le lu ia' and 'Ha le lu' are placed below the corresponding musical lines. A '3' with a bracket indicates a triplet in measure 7. An asterisk is placed below a note in measure 4 and another in measure 9.

Jesus Gives Blessings and Love (continued)

The image shows a musical transcription of the song "Jesus Gives Blessings and Love (continued)". It consists of four staves of music, numbered 14 through 17. Staff 14 begins at 1:34.7. Staff 17 ends at 1:56.8. The music is written in treble clef with a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes, with some dotted notes. The intervals between notes are varied, including half steps, whole steps, and perfect fourths.

* Singer slides from B-natural through C-natural to C-sharp before this note is finished.

Figure 4.14: Transcription of “Jesus Gives Blessings and Love”

The melody for this song is very interesting. First, all pitches can repeat, except the low F-sharp or tone 5 can repeat. The basic intervals in this song include upward and downward half steps, upward and downward whole steps, and some major thirds. There is one perfect fourth, one augmented fourth, and one perfect fifth. These intervals happen at section changes and are definitely not as prominent or as flexible as half steps and whole steps. Interestingly, there is one minor third that occurs right at the end of the song between D-natural and B. Because the pitch is raised a whole step toward the end of the song, the intervals in the last line, seventeen, tend to change. For example on line five (before the repeat sign) the intervals are whole step, half step, half step, whole step, half step, and whole step. While line seventeen, which sounds similar to line five has an intervallic pattern of whole step, half step, half step, half step, perfect fourth, half step,

augmented fourth, minor third, whole step, whole step, whole step, half step (See Appendix L for more analysis of this song).

In comparing this melody with the melodies of the village women, we must discuss the style and melodic structure and flow. When the children performed these songs for me, they simply sang them all the way through. There was not a call and response style. While these songs could or may be sung that way, that was not the way that they were sung on the recording. Therefore, more research needs to be done to understand if the call and response style is also used in the music of the village church.

Melodically, however, this song is similar to the village women's melodies in several ways. While the melodic flow chart for this song with all of its etic pitches is quite complicated, most of the pitches are contained between A and C-sharp or an interval of a third. A basic melodic flow chart is as follows:

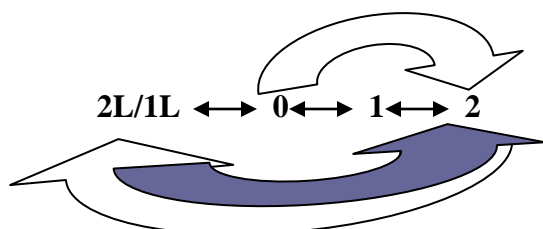


Figure 4.15: Melodic Flow Chart for “Jesus Gives Blessings and Love”

Like the village women's melodies, this melody flows mostly in a stepwise pattern, whether those are half or whole steps. “Jesus gives blessings and love” use of major thirds may seem to be a huge difference from the village women's songs. However, the

thirds (or larger intervals because of allatones) only occur about twelve times as compared to the twenty-eight times A goes to itself, the twelve times A (2L) goes to B (0), the thirty-two times B (0) goes to itself, the twenty-seven times C-sharp (2) goes to itself, and the thirteen times each that B (0) goes to A (2L) and to C-sharp (2). It seems that the melody is very stepwise, but there are some larger intervals that could be influenced possibly by western melodies, but if they are used rarely enough the song may still reflect the basic characteristics of the village women's melodies.

A similar flowing melody is in the next song, "God is in our small hut". This song was sung in Telegu and the lyrics say that while the people are doing work in their small hut, they know God is with them. The people say in this song that they will not pray to a stone or a tree, but that they will pray only to God, that is Jehovah God. The song indicates that they will pray any time of day. The melody for this song is approximately transcribed as follows:

God is in our small hut (Telegu)

Figure 4.16: "God is in our small hut" Transcription

Melodically, this song moves in very much the same stepwise pattern as that of the village ladies songs. Each of the four tones in this song, 0, 2, 4 and 5 can repeat to themselves. 2 can go to 4, and upward whole steps, however, 4 cannot go down to 2. 4 and 5 can go to each other, which are upward and downward half steps. It is very possible, though, that 4 and 5 are allatones. 5 only goes to two other tones, so does 4, not including themselves. If they are allatones the lower tone is probably more correct in pitch frequency because it has more flexibility than tone 5. However, all the tones have flexibilities that are close together. 0 is the most flexible with a score of 7; 4 is next at a flexibility point of 6. Tone 5 has a flexibility score of 5, and tone 2 or C-sharp is the least flexible with a score of 4. Since all tones are flexible I have kept them as four separate tones in the transcription and analysis, realizing that their use is not as often. The melodic flow chart shows:

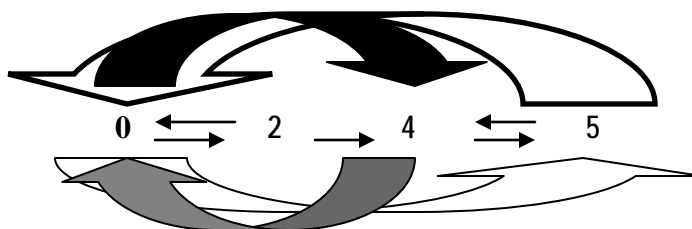


Figure: 4.17: Melodic Flow Chart for “God is in our small hut”

The flow chart, once again, is somewhat deceiving. It looks as if 0 – 5 and 4 – 0 leaps are common. However, 0 only goes to 5, one time in the song, and 0 only goes to 4 three times in the song. 4 goes to 0 only three times in the melody, while 5 goes to 0 also only one time. The leaps are not as common as might be thought from the chart. Much more

common are the repeated tones, such as 0 going to itself thirty-nine times, the repetition of D-sharp or tone 4 eleven times, and the stepwise movement from 0 to 2, or 2 to 4, and 4 to 5. It's the stepwise movement that shows some similarities to the village women's songs. The occurrence of major third is more prevalent than in the village women's songs. The village women may have had one or two to begin the song, but they do not use them in throughout their song's melody. In "God is in our small hut" the thirds occur during the phrase (see line three and four of the transcription above). The fourths or a leap from 0 to 5 also occur in the middle of the phrase (see line 5 in the transcription above), similar to the village women's field work song, but the fourth goes down and does not seem to be used as a point of climax. The melodic interest doesn't come from going up to the fourth, rather the interest fades away by use of the fourth going downward. (See full analysis in Appendix L).

A final song to discuss in this section is a little different than the first two. The song is called "Sing to Jesus". It is a song in Telegu, but the melody of this song resembles much more of the western influence than the village women's songs, "God is in our small hut", and "Jesus gives blessings and love". In fact, this song may actually be in the key of B major as it was sung to me by one of the children. An approximate transcription is on the next page where you can see that there are eight different tones ranging from a low F-sharp to a higher F-sharp. When the tonal center is B, this forms the basis for a B major scale. The tonal center, B, however, is not the lowest tone, F-sharp or a fourth below is, while F-sharp a fifth higher than B (0) is the highest tone. An approximate transcription follows with a twist. The first part of the transcription is emic in that these are the pitches I believe the singer meant to sing. The second part of the

transcription shows the etic or actual pitches the singer sang in a specific section of the song marked in brackets []. I will discuss the implications of this etic transcription below.

Sing to Jesus

The musical score for "Sing to Jesus" is presented in a single system of eight staves, all in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and triplet markings. A specific section of the melody is highlighted with brackets [] for etic transcription purposes. This section begins at measure 13 and ends at measure 21. Measure 17 includes a time signature change to 3/4 and a time stamp of 0:38.7. The score concludes with a double bar line at the end of the eighth staff.

Etic pitches for [] section of Sing for Jesus



Figure 4.18: Transcription for “Sing to Jesus” and etic pitches for [] section of “Sing to Jesus”.

As you can see above the pitches for the etic portion of this transcription are very different in frequency, than the pitches indicated in the emic portion. The rhythm is also different. This does not mean that the singer did not know what she was doing, for having the exact pitch frequency is not necessarily a concern for community singing in the village²³. Instead I believe this etic transcription could show the improvisation of the singer and her creativity. It definitely shows that Indians value coloring their music with the notes in between the black and white keys on the piano. Singing such pitches makes most all Indian music very difficult to notate.

Despite this improvisational section, “Sing to Jesus” is very much in the key of B Major and it fits into a meter of two where the quarter note is the note equaling one beat. It is possible that these are western influences or this is simply a song in the western style, with Indian influences.

Nevertheless, the focus here is the melodic structure of this song. The following chart shows how the notes flow from one to another:

²³ Dr. Joseph Palackal believes that singing in the village requires an “innate sense of pitch”. They do not think about how high or low to begin their singing. (This information gained through Dr. Palackal’s validation questionnaire for this study, received through electronic mail communication on March 23, 2011.

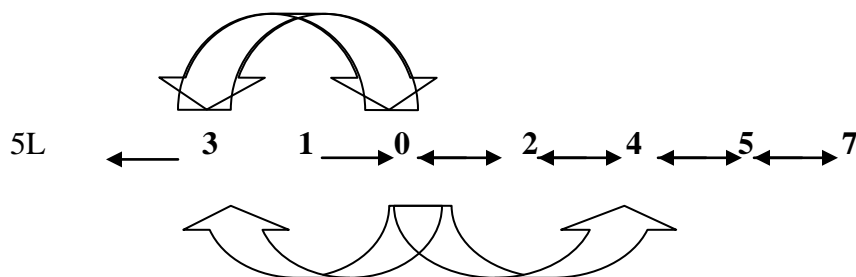


Figure: 4.19: Melodic Flow Chart for “Sing to Jesus”

Most notes flow in the stepwise pattern that the people in the village are used to hearing. This could be a reason this song is enjoyed by the people. However, there are many more notes than just the 3 or 4 in the village women’s songs, “Jesus gives blessings and love” and “God is in our small hut”. The practice of skipping notes, however, seems very different. First of all 0 can go to 4 which is a major third upward, but notice there is not a major third downward from 4 to 0. Therefore if there is a skip upward, then there must be a stepwise motion downward to get back to zero. This treatment of the major third is similar to the treatment in the village women’s field work song where the fourth skips up, but it must be resolved downward by step. The interval of a major third, while it may occur occasionally, does not seem to be prevalent in the music of the village women. This particular major third from 0 to 4, though, only happens twice, mostly going from one phrase to another. It is not a part of a climax in the melodic line.

However, there are some more thirds to discuss in “Sing to Jesus”. 0 can proceed downward by skip to 3 which is a minor third downward. This minor third occurs also only two times, but it is a part of the main theme of the song. It occurs in measures one and nine above in the transcription and causes the melody to have a unique motive that

probably helps listeners and singers recognize the song. This downward minor third may cause the women and children surveyed not to like this song as much as their village songs. While the professional village singer uses thirds, the music that the children grow up hearing each night does not seem to have this minor third interval as a melodic tool. While much more research is needed to confirm this, the minor third here is in definite contrast to the intervals in the village women's songs and even to the Christian songs discuss above.

Lastly, one more third should be discussed for the song "Sing to Jesus". Not only can 0 proceed downward to 3, but 3 can also move upward to 0. This interval occurs in measure twenty-three, but this is the only place it occurs. It is also a transitional section of the music. It is possible this interval is strictly for that transitional purpose as is the C-sharp (2) down to G-sharp (3) from measure twenty-four to twenty-five. These intervals are rare, and they are not a part of the main motives of the melody (see more analysis of this melody in Appendix L).

While "Sing to Jesus" fits so nicely into the western notation system, it also has some characteristics that probably help it sound like a village song to the ears of those who live near the village I visited. Despite this, however, it does have minor thirds that may not fit into the musical system of the songs from the village women.

"Praise Him, Praise Him"

All of this melodic analysis has been leading to the ultimate question of why the students at this village school, while singing joyfully, do not sing the correct pitches for the western children's praise song "Praise Him, Praise Him". The song, though pentatonic, and in a sing-able range at least for western children, seems easy enough, but

the children's voices sing just under or just over the actual pitches needed. My theory is that the children do not hear the correct pitches because the intervallic relationships in "Praise Him, Praise Him" do not resemble the intervallic relationships in the songs of the village women, which they have heard from birth, nor the village style songs that have a Christian message. All of which is overshadowed by the traditional style of singing that does not necessarily depend upon having everyone on the same pitch. While teaching them to value the singing of unison from a western point of view is not what this study is promoting, nevertheless we should take a look at how the melody of "Praise Him, Praise Him" changes when the children at this village school sing it and discuss its implications.

First, I will discuss the actual written music of "Praise Him, Praise Him" as it was composed. This simple song contains upward and downward whole steps, major thirds, and minor thirds. The song is meant to be sung on the actual frequencies of the pitches notated. Glissandi, passing tones, or other notes are not added when children in America sing this song properly (That is not to say that glissandi and passing tones are not used in western music, even country, classical, or folk songs. Western singers may also add these elements, but for the basic version of this song, these ornamentations are not a part of the printed music.) The following figure shows the actual melody for "Praise Him, Praise Him".

Praise Him, Praise Him

Praise - Him, Praise - Him. Praise Him in the morn-ing Praise Him in the noon time.

Praise___ Him, Praise___ Him. Praise Him when the sun goes down.

Figure 4.20: Transcription of “Praise Him, Praise Him”

This melody is quite straight forward. It is also pentatonic, using pitches C, D, F, G, A, without using E and B-flat. Please note the melodic flow in the chart below:

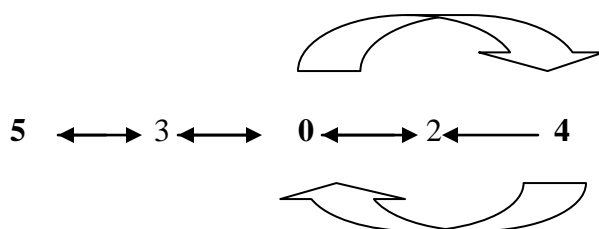


Figure 4.21: Melodic Flow Chart for “Praise Him, Praise Him”

It is important to remember that 0 to 3 and 3 to 0 on this chart does not represent a whole step, though it may look like it, rather it represents a minor third. Major thirds are created between 0 and 4, and whole steps happen between 0 and 2, 4 and 2, as well as 3 and 5 (Further analysis in Appendix L). While the whole steps are common to the village women’s songs above, major and minor thirds are not a part of the melodies discuss earlier. Compare the flow chart above to the flow chart of the village women’s field work song:

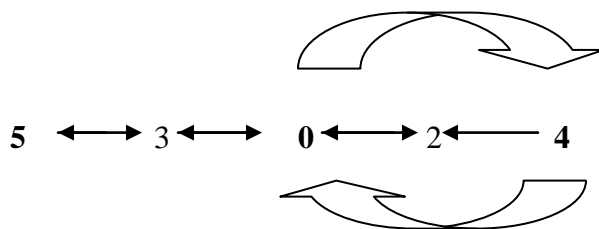


Figure 4.22: Melodic Flow Chart for “Praise Him, Praise Him”

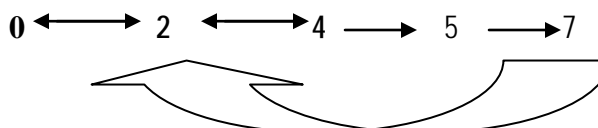


Figure 4.23: Melodic Flow Chart for Village Women's Field Work Song

At least in the analysis these two song's melodies are completely different. “Praise Him, Praise Him” uses major and minor thirds while the field work song sung by the village women is mostly whole steps with one interval leap of a perfect fourth.

Now compare “Praise Him, Praise Him” with the song about Shiva and Mallanna from the village women:

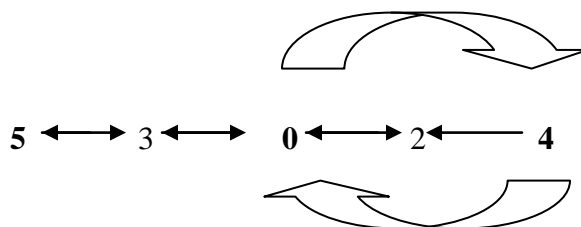


Figure 4.24: Melodic Flow Chart for “Praise Him, Praise Him”

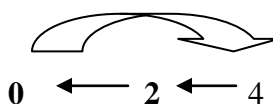


Figure 4.25: Melodic Flow Chart for Village Women's Song about Shiva and Mallanna:

While the song about Shiva and Mallanna does begin with a major third, this major third occurs at the beginning of the song. It does not occur anywhere during the melody, it is only an upward motive from 2 to 4. With the songs that we have, the evidence suggests that major thirds and minor thirds are not a part of the melodic vocabulary of the village women, though much more research is needed. If the major thirds and minor thirds are not a part of the melodic vocabulary of the village, these village songs are the songs that are close to the hearts of the people, that is village women, men, and children, and the whole step, half step, and perfect fourth intervals are the predominant melodic ideas, then the presence of minor and major thirds in "Praise Him, Praise Him" may be problematic for the children to sing with accuracy in pitch frequency.

When the children sang "Praise Him, Praise Him" each morning for the assembly, the song sounded familiar to me, it is recognizable by me, but the pitches were different than what I had heard during other performances of this song in western contexts. During my time at the village school I chose students who could sing, at least in western terms, well. Most of them could sing pitches C through G, half steps, and whole steps. Some of them could sing G, A, G, E or *so, la, so, mi* or *pa, dha, pa, ga*. I recorded these children, who could match pitch more closely than others, singing "Praise Him, Praise Him." Even so, the difference in what the actual melody is and what they sang is significant. Compare

the melodic flow for the original “Praise Him, Praise Him” and the melodic flow for the “Praise Him, Praise Him” the children at the village actually sang for me.

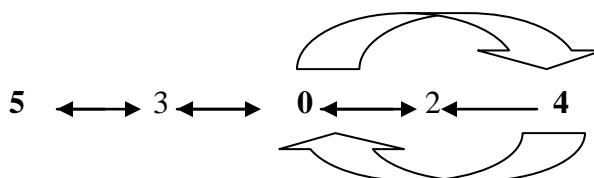


Figure 4.26: Melodic Flow Chart for “Praise Him, Praise Him”

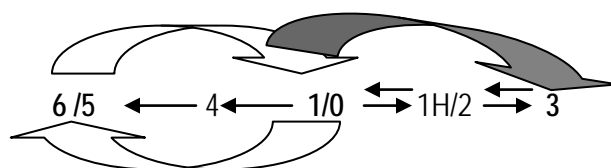


Figure 4.27: Melodic Flow Chart for “Praise Him, Praise Him” melody as children at the village school sang it

Right away there are obvious differences in the pitches that are sung by the students.

There are allotones at several pitch levels, as indicated by 1/0, for example. There are larger skips such as from 1/0 to 6/5 which happens in measures 5 in the transcription below as a C-sharp to F-sharp, a perfect fourth or a 5 to 0 interval. In the original song there is not a perfect fourth. However, the interval of C to F-sharp or 6 to 0 also occurs at measure 3. This augmented fourth is also a possibility according to how the children hear and sing the song. Other intervallic possibilities occur in this transcription:

Praise Him, Praise Him
As Children at Village School Sang It

Praise Him, Praise - Him. Praise Him in the morn-ing Praise Him in the noon time.

5
Praise Him, Praise Him. Praise Him when the sun goes down.

Figure 4.28: Transcription for “Praise Him, Praise Him” as the students sang it

As you can see above, the pitches for this song are similar, but are also quite adapted from the original melody. A friend and musical researcher in India, Sheker Raj, recently discussed this song and its origins in an interview using voice – over – internet technology. He believes that this song was handed down to South India from North Indian churches and Sunday School programs. The reason he believes so is that the song is that North Indian churches were started mostly by Baptists like William Carey and South Indian churches have been started mostly by Pentecostals. “Praise Him, Praise Him” tends to be a song taught in Baptist churches. Sheker remembers hearing the song when he lived in North India for over ten years, but now as a resident of South India, he does not hear the song in South Indian Sunday School programs. This delineation of Northern and Southern Christian denominations can still be seen today. Sheker Raj believes that “most likely in the early missions that came to India, [the missionaries] did have a struggle on how to teach worship songs to kids...” Missionary wives were most likely involved in reaching out to the children. these women would have taught the song

to the children. Sheker believes that the missionaries noticed that the children had difficulty in singing and they believed that “Praise Him, Praise Him” closely related to the songs the children already knew. It was very difficult to teach worship songs because Indian music, as we have already seen in chapter two and in this chapter, is so much different than western music. The missionaries needed a song that the children could easily sing according to the tune and rhyming. Sheker Raj believes that “Praise Him, Praise Him” is similar to folk tunes in North India. Therefore, once the children in North India learned the song, the song simply didn’t stay there, it moved around India. Raj does not know why the song was chosen for the Dalit Elementary Schools, but he believes that the song originated in North India from western missionaries who taught it to children there. Since “Praise Him, Praise Him” is being used for all the DEC’s (Dalit Elementary Schools), whoever made this decision, likely, did not take into consideration the differences in North Indian Music and in South Indian music. North Indian music has the Hindustani tradition, while South Indian music has the Carnatic tradition. There is an imaginary dividing line in terms of music between North and South India. So when they decided to use “Praise Him, Praise Him,” they did so without considering whether the tune was appropriate also for South India. From the following analysis, it is likely that the tune has been adapted and has acquired a new set of pitches by the students in South India. Sheker also said that people in North India had taken the time to write Christian music in their own styles, while people in South India, in general, have decided to adapt whatever tunes the missionaries gave to them.²⁴

Therefore, analysis of this melody is quite revealing. First, it is difficult to know whether the children mean to sing an F or and F#, a G or a G# and a C or a C# when they

²⁴ Information taken from a recorded interview with Sheker Raj, pseudonymn, on March 12, 2011.

occur in the song. Often, these pitches are just a little lower or higher than their position on the staff indicates. For example, the children begin on C-sharp, but in measure three and five the word “praise” is sung on a C-natural. The question here is whether or not the children sang a C-natural on purpose as opposed to the C-sharp on which they began. Though the intention is unclear, what is clear is that the children do not agree on what frequency the pitch should be. Of course, this transcription is a compilation of all the pitches the children are trying to sing at any given time. They do not all start out on the same pitch, nor do they agree where the frequency of that pitch is when they return to it. Another example, in measure five above, the F-sharp is a little lower (indicated by – on the top of the note) than an actual F-sharp, but it is not low enough to be an F. The D after the F-sharps in measure 5 is also a little lower than it is supposed to be. Nevertheless a minor third is formed here and major thirds are being attempted in measures seven and eight.

In the very first measure of the transcription above, the children treat the first melodic motive “Praise Him” much differently than it was originally composed. The children sing this motive from C-sharp to F natural while sliding from one note to the next, while the original melody requires a C to D, to F movement without sliding. The children sing this motive with a glissando, as we call it in western music, or a *gamaka*, as it is called in Carnatic music. This sliding of the voice through many pitches to get to the desired pitch is often what happens in Carnatic music and it is very acceptable because the Carnatic musicians value creativity and improvisation. The children may be imitating the *gamakas* they have heard their mothers use in the village singing, or in cinema music, or possibly in Carnatic music. However, the C-sharp to F also suggests they want to sing

a fourth. Technically, there is a fourth here, but in the original melody there is a D to pass through to that F. The children may be hearing the C or C# to F interval and using the passing tone D as an opportunity for a glissando. The rhythm in the original melody calls for the D to be a distinct pitch, though its function is similar to a passing tone.

Another interesting thing about how the children at the village school sing this melody is that it could possibly be heard as one of the ragas, if the actual pitches the children sang are used. The raga called *maya malava gowla* uses a lowered *ri* and a lowered *dha* in its scale pattern. While a raga is more than a scale, the pitches translate to the following: C-sharp, D, E-sharp (or F), F-sharp, G-sharp, A, B-sharp, and C-sharp. B-sharp is not used in “Praise Him, Praise Him”, but the other pitches are. Without a B-sharp the raga could be the *malahari* raga, but “Praise Him, Praise Him” tends to use the F natural or *ga* going upward and downward, and the *Malahari* Rāgam only uses *ga* in a downward motion. Since most of the pitches for *Māyā Mālāva Gowlā* Rāgam are sung by these students as they attempt to sing the western song of “Praise Him, Praise Him”, a question arises as to whether or not they are hearing the major scale or this raga. Of course the students have not been taught enough about western or Indian music to know the difference, but their ears may know the difference if they have been exposed to more Carnatic music than I noticed while I was there. I did not record any Carnatic music in the villages or at the school, but that does not mean that they may not hear this raga at a Hindu temple or during a festival. Being lower class people, however, they may not be exposed to as much Carnatic music as a higher class person would be, but they may overhear sounds and then try to use them in their own village music. It is also possible, however, that the children are simply trying to sing the

western pitches, but are hearing more or less space between the intervals, using gamakas, and not using a common tone as the home tone, simply because this is how their mothers in the village sing (Further analysis of this song is in Appendix M).

Lastly, some comparison has been made so far for “Praise Him, Praise Him” to the village women’s songs, but not to the village songs about Christ. Remember, the village songs about Christ are similar, but also different from the village women’s songs. These Christian songs in Telegu from the village churches compare and contrast in interesting ways to “Praise Him, Praise Him.” “Praise Him, Praise Him” even the way the children sing it, sounds closer, to me, to the Christian songs of the Village. Compare for example the flow charts of “Praise Him, Praise Him” and “God is in our small hut”:

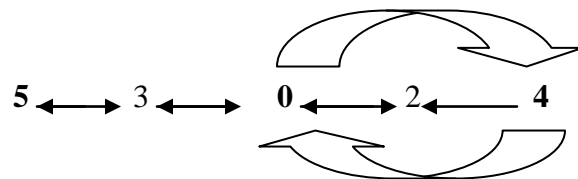


Figure 4.29: Melodic Flow Chart for “Praise Him, Praise Him”

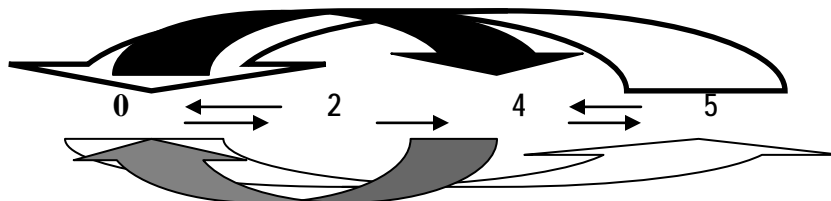


Figure 4.30: Melodic Flow Chart for “God is in our small hut”

Many differences are apparent for sure in these two graphs. However, remember that the leaps in the melody of “God is in our small hut” occur less often than repeated notes and whole or half steps. “Praise Him, Praise Him” doesn’t have as many repeated tones because the words do not have as many syllables as they do in Telegu. The range of both songs is similar, however. “Praise Him, Praise Him” is contained within a fifth, and “God is in our small hut” is contained within a fourth. Both songs also contain major thirds, but “God is in our small hut” does not contain any minor thirds. “God is in our small hut” also has perfect fourths, but “Praise Him, Praise Him” does not use those perfect fourths. By combining the use of thirds and fourths in “God is in our small hut” it is possible that Christians are trying to combine the best sounds of both the village women’s music and western music. Perhaps this is most readily seen in comparing “God is in our small hut” to “Praise Him, Praise Him” as the children at the village school sang it:

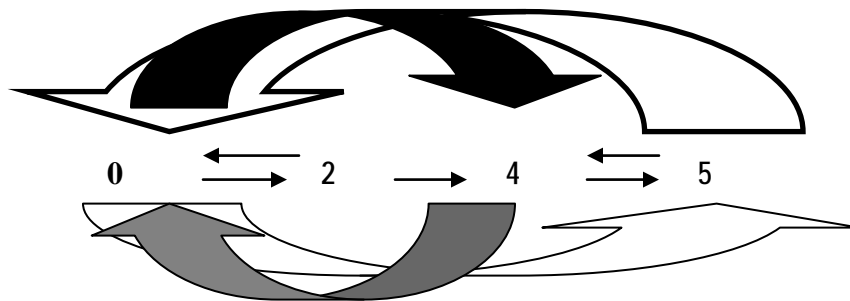


Figure 4.31: Melodic Flow Chart for “God is in our small hut”

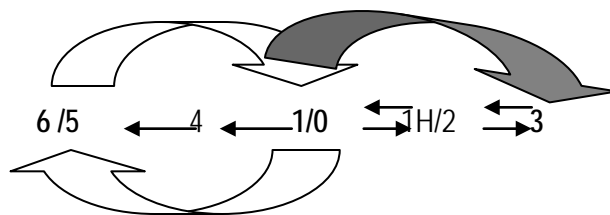


Figure 4.32: Melodic Flow Chart for “Praise Him, Praise Him” as children at the village school sang it.

Here we see major thirds, perfect fourths, sometimes the augmented fourth and the minor third. All of which are in a half step of each other either upward or downward. The question remains as to which one the people prefer, if any, and why they are combining them in their version of “Praise Him, Praise Him.” Are they trying to sound more like western music and leave their traditional music behind? Or do they separate the styles in their minds so that one religion, Christianity has a uniquely blended style, while Hinduism keeps its traditional songs? Clearly, more research is needed to understand how the people classify their music as well as which intervals are important to them and their melodies.

Now compare “Praise Him, Praise Him” to the village song about Christ, called “Jesus gives blessings and love”. The latter is a simple range of only a major third, while the former has a range of a perfect fifth. Both songs use upward and downward major thirds, but no minor thirds or perfect fourths are in “Jesus gives blessings and love”.

Compare the two melodies:

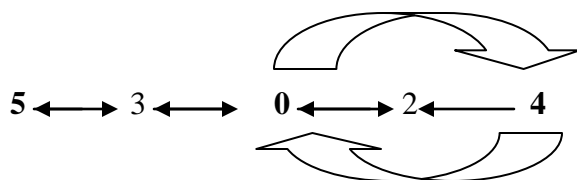


Figure 4.33: Melodic Flow Chart for “Praise Him, Praise Him”

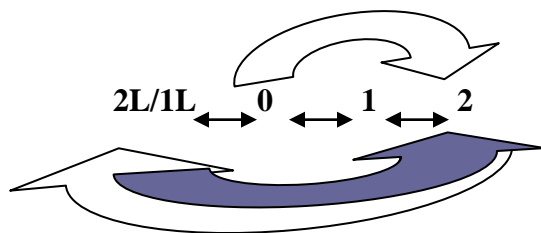


Figure 4.34: Melodic Flow Chart for “Jesus gives blessings and love”

While the range is not similar, the melodic movement above 0 is very similar and reflects the simplicity of both songs. With all of the attempts to sing the western melodic motives, the children’s version of “Praise Him, Praise Him” seems to lose the simplicity that the village songs have. Simplicity does not mean lack of gamakas or ornamentation, but rather the settling on the home tone and keeping the intervals approximately the same during the performance. Once again more research should prove how important singing together on the same pitch is or is not to the village women, children, and to the music of India as whole.

Finally, let us compare “Praise Him, Praise Him” to “Sing to Jesus.” Remember that “Sing to Jesus” transcribed very closely to the key of B-major and may be highly influenced by western musical theory. Compare the flow charts of these two songs:

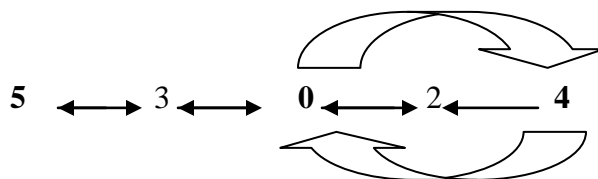


Figure 4.35: Melodic Flow Chart for “Praise Him, Praise Him”

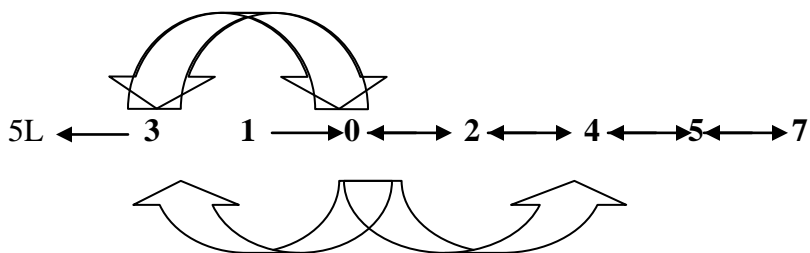


Figure 4.36: Melodic Flow Chart for “Sing to Jesus”

While the ranges of these songs are different because “Praise Him, Praise Him” is in a pentatonic scale with only five pitches and “Sing to Jesus” uses the western major scale of seven different pitches, the use of major and minor thirds is the same and fits neatly when compared side by side. In both cases thirds occur from 0 to 4 and from 0 to 3, upward and downward. None of the songs come so closely to matching together than these two and yet both are pretty far apart from the version of “Praise Him, Praise Him” as the village school children sang it for me.

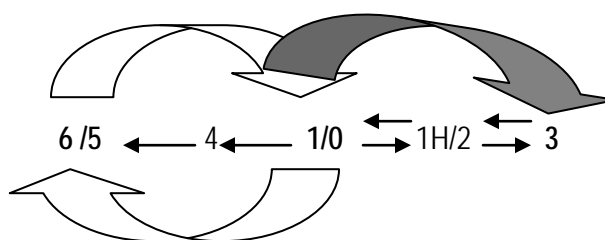


Figure 4.37: Melodic Flow Chart for “Praise Him, Praise Him” as the students sang it

When you compare this figure of what the children actually sang and the figure for “Sing to Jesus” as well as “Praise Him, Praise Him”, the conclusion is that while the children are trying to sing the major and minor thirds, they have little success in singing accurately on the actual frequency of the pitch intended. Either the children simply do not know how to sing or the intervals of half steps, whole steps, and perfect fourths are in their minds so much that in trying to sing a major or minor third they often make it too high, trying to imitate that perfect fourth. The case could be made also that both theories are the problem. They need to have songs that use the pitches of their indigenous music and they need to learn the difference between their village songs and the songs of their church, school, and society.

However, comparison of “Praise Him, Praise Him” and the Christian songs in the village illuminates another issue. If these village songs about Christ are not as well received as the village women’s songs and those of the professional village singer (see Figure 4.3 on page 104), then is the message of Christ being well received by the village? The children sing these village songs about Christ with much fervor and joy, but they are not as well received by parents who may not know the songs. If the songs are a combination of western and village melodies, is that combination encouraging Christian worship and understanding? Or are the melodies getting in the way of the people hearing the Christian message through their indigenous music? Many more songs need to be collected in both genres and compared, but the trend seems to emerge that the village songs about Christ are more complicated and less simple than the village women’s songs and more attention needs to be given to the type of music that will communicate the gospel as well as educational concepts, and new Christ-centered social attitudes to the people. How this might be done upon further research of the points above will be discussed in Chapter 5.

CHAPTER 5

CONCLUSIONS

While this research project by no means completely explains the music language of the people in the village visited for this study, it does point out some ideas as to how these people near Hyderabad think about and view the musical influences around them. The argument has been stated that if indigenous melodies, which speak to the musical language of the people, could be used to educate them in a more culturally appropriate way, then this may encourage further development of creative skills and spiritual knowledge. Since education through music is a way to present and experience both academic and spiritual concepts, and the people love to sing, dance, and play music, then why not use music in education as a catalyst to open wide the doors of creativity, education, and spiritual development.

Finding the best way to teach music so that it does have this catalytic goal has been the main focus of this research. The first step to this goal is finding the melodic and rhythmic patterns that occur most naturally in the folk music of the village women near Andhra Pradesh. To begin that process, much like Zoltán Kodály, Béla Bartók, and Carl Orff did in Europe, collecting indigenous melodies and analyzing them through transcriptions was the first step at attempting to find some melodic clues to their natural melodic vocabulary or the naturally occurring melodic patterns in their music.

Having explained the musical influences of the people and students in the village and explained the melodic vocabulary of at least three important styles of music there (village women's songs, village songs expressing Christian worldview, and the western

song: “Praise Him, Praise Him”), concluding remarks based on these findings and the affirmation of people directly connected to this study and to Indian music are offered.

First, the village women’s songs, discussed in chapter four, are important to the musical vocabulary of the village. From the information given on the village women’s songs, there are several distinctive intervals that are clues to the melodic vocabulary of the village. The field work song has a distinctive downward perfect fourth leap that may give the song energy and with further research may be a way to define the field work song genre for this village. Half steps and whole steps are also common to the field work song, but they are even more important in the religious themed songs the women sang for me. As discussed in chapter two, village songs can be categorized by context and style, or they may be categorized by the gender or caste of the person or persons singing the song (Roghair 1999). Further confirmation of categorization of songs also comes from Dr. Palackal, and Sheker Raj who say that the people themselves do see different styles of songs and think of them as belonging to different categories. Dr. Palackal says that the shepherd songs, for example, would be seen as belonging to the group of shepherds from that village, and even though others may sing the song, that does not change the status of the song as being owned by the shepherds. Also, the title of the song, according to Dr. Palackal can indicate the purpose and category of the song.²⁵

Second, the village songs expressing a Christian worldview are also important to the children and students who sang them for me. They enjoy singing these songs and the songs have both similarities and differences to the songs of the village women. These are

²⁵ Information gained from validation statements by Sheker Raj on April 1, 2011 and by Dr. Palackal on March 23, 2011.

songs that they have created and they do show the abilities of the people to create songs in their own music language.

Also a point of observation in chapter four was the role tessitura plays in the pitches the women and children choose to use as they sing. The children's songs seem to be pitched much lower than the women's songs. While the women's songs may be a little higher, they are not that much higher and neither tessitura is as high as western tessitura for children. When this I heard the children sing, I wondered how low was too low and how high was too high to pitch songs. In Carnatic music, according to Sujatha Rayburn, Carnatic voice teacher, the singer explores his or her own voice through lessons and finds what is most comfortable, but they also generally use their chest voice or lower voices and do not use a falsetto voice.²⁶ In village music, however, Dr. Palackal says that village singers "follow an innate sense of pitch,"²⁷ and fellow music researcher, Sheker Raj, says that he doesn't believe that they consider how high or low the pitch is before starting a song, unless they have some training in music.²⁸ More research and questions should be explored to find out what the people think about highness and lowness of pitch and what pitches fit their voices most comfortably. It would be very important to honor the pitches that are comfortable to the people when composing new songs, so that the people can learn them easily, sing them comfortably, and relate to them more readily.

Thirdly, I conclude that cinema music is a very important part of the music of India and of this village. The music is especially close to the children's hearts as they love to hear it, dance to it, and sing it. *Jai Ho* is an especially important song that even

²⁶ Information gained from interview with Sujatha Rayburn on April 6, 2011, and from taking Carnatic voice lessons with her from September to December 2010.

²⁷ Information gained from Dr. Palackal in his validation statements on this thesis, March 23, 2011.

²⁸ Information gained from Sheker Raj in a recent interview on April 1, 2011.

though it is a love song, the movie's story represents a political triumph of a lower caste person, rising to greatness. While children in this village prefer cinema music more than their parents do, cinema music seems to represent a new generation of Indian unity that the children will grow up to build upon. Cinema music brings great joy and is an opportunity for education and outreach in this village.

Fourthly, the western song, "Praise Him, Praise Him" is a difficult song for the children to sing on correct western pitches because it uses a different scale, its intervals are based on thirds and western tertian harmony and not on intervals of half steps, whole steps, and fourths. It is very likely that the people of South India, at least, have taken this song and arranged it for their voices and their own pitch set. It may take the pitch set of a raga, or they may sing it so it sounds to them more similar to their own melodies. Nevertheless, when choosing this song as the anthem for the morning assembly, whoever was responsible for that decision, may not have considered the musical vocabulary of South India and whether or not the melody of "Praise Him, Praise Him" would fit with the indigenous melodies of the region. More research would be needed to demonstrate this point in the village and in other villages in South India, however.

The final conclusion is that music classes in the Indian schools, though not necessary for private instruction, would benefit the students in terms of learning to read (Legg 2009), learning English (Mora 2000) and in developing creativity (Campbell 1991), though much more research is needed in this area. If the students could increase their knowledge through reading and improve their creative skills beyond the limitations of the caste system, though they are already a creative people, they can apply what they have learned to changing the status quo of their social hierarchy.

While certain private teachers of Indian music like Dr. Palackal, Sujatha Rayburn, and Chandrakantha Courtney say that learning about Indian music is not necessarily a prerequisite for private music instruction in their society, however, there are a few things that could be addressed in a music class that would be helpful. Dr. Palackal suggests that having an innate sense of rhythm as well as understanding the tala would be important.²⁹ Sujatha Rayburn suggests that a student needs a genuine interest and also a sense of rhythm,³⁰ while Chandrakantha Courtney says that if her students could already sing, it would be helpful in teaching them. She specifically enjoys taking a student who cannot sing well and helping them to sing well by the end of their musical studies. She also says that music classes in Indian schools would be helpful for the children and possibly a better way for them to learn.³¹ At the school studied for this research, the headmaster commented in an interview that he believes that the children would benefit from music instruction because the traditional rhythm patterns are already in their minds.³² Clearly singing, rhythms, and innate desire could be good concepts with which to start teaching music to these children in a culturally appropriate way.

Another important understanding for students in music and in life is that of respect. Indians believe that the footwear is unclean and so when you walk into a house or bow before a deity, one's shoes must be removed. Sheker Raj, fellow music researcher, says that children need to learn proper respect for music and learn that certain instruments like tabla need to be played on the floor and without footwear.³³ In

²⁹ Information gained from Dr. Palackal's validation statements for this thesis on March 23, 2011.

³⁰ Information gained from interview with Sujatha Rayburn on April 6, 2011.

³¹ Information gained from interview with Chandrakantha Courtney on March 20, 2011.

³² Information gained from interview with school headmaster in Andhra Pradesh, India on December 3, 2009.

³³ Information gained from interview with Sheker Raj on April 1, 2011.

considering the above comments, singing, rhythm, genuine interest, and respect may be basic concepts that could be taught in a music class at Indian schools.

Recommendations for Application and Future Study

In light of the conclusions, several areas of continued research and discovery to further music education as a catalyst for academic progress, social improvement, and spiritual revival in this village of Andhra Pradesh, India are suggested. First and foremost, there must be more songs collected in the genres of field work and religious songs of the women in this village. The songs, assuming there is more than one melody per style, need to be analyzed to conclude with certainty the intervals that are important to the village women's songs. After such research is completed, then those melodic patterns and intervals could be identified and a process of teaching indigenous music to students could be explored.

Another question this song collection and analysis research could answer would be how the people value tessitura, high and low, and singing on pitch. With more musical information on pitch, tessitura, and melodic intervals, the children could have the opportunity to develop their talents at school and learn to analyze basic musical concepts such as listening, singing, and keeping rhythm in their cultural context. When talents have been developed, children and parents could be guided to compose their own songs with their own melodies that will help them learn English, Hindi, math, Telegu, healthy living, and to learn the stories related to the development of their spirituality.

Since the students already perform programs in the villages to educate their neighbors, performing new indigenous songs in these programs could be a good way to

share new songs and concepts. The headmaster of the school visited for this study says that he agrees with the need to have music classes that focus on cultural development, unity, and to find the talents of the students.³⁴

A fourth suggestion is to offer training for teachers to compose and use new songs in the classroom that facilitate creativity, thinking critically, and that give the students a way to think beyond who they are to who they can become. Hiring a folk musician like the ones encountered in this study would help the students to be excited about their own music. The students could learn traditional music concepts in traditional ways that would focus on their own culture and not so much on the western influences that can be so predominant at this school.

Another important suggestion is that later in the process when students have a strong foundation in their own music, then learning other musics such as western music, Carnatic music and other styles from various parts of the world may be appropriate. It is important to study other types of music than one's own so as to understand others' points of view and their culture. Specifically for low-caste children, having an understanding of Carnatic music would help them be able to relate to higher class people, for whom that music has mostly been reserved. Sherinian (2007) made a good point in her article which was discussed in chapter two about the musical shock lower caste people experienced when they became a part of the church in India. Essentially, they had a hard time understanding and singing the Carnatic or classical Indian music traditions. Thus, learning about all Indian music traditions would help the children relate to each other as well as other classes, and with such musical knowledge they would not seem as ignorant to those within the caste system.

³⁴ Information gained from school headmaster interviewed on December 3, 2009.

However, the basis for any music program in the schools does likely need to be the indigenous melodies so that students' creativity, talents, and desires can be developed from the musical styles to which they relate the most. More research would be needed to determine what is a solid foundation in their own indigenous melodies and how and when to add other melodies without continuing to teach the students that western or other styles are more important than their own.

No matter what musical styles are used to compose songs to educate children at this village school, each style will have a special place in the lives of the people and will give a "different message with a whole different intensity"³⁵ in promoting that message. There is certainly a need for a contextualized music education program at this village school and the beginnings of creating that program are found in this intervallic study of those who are singing from the village. Further study may show that lower-caste peoples can develop their creativity with their own traditional music as a foundation. With creativity and education they can improve their status in society.

³⁵ Information taken from a recorded interview with Sheker Raj, pseudonym, on March 12, 2011.

APPENDICES

Appendix A

PARENT INTERVIEW QUESTIONS

Name: _____ **Date:** _____

Location: _____

Location Description: _____

Questions:

1. Describe your love for your children and your family. What do you want most for your children to receive out of life?
2. What is your value of education? How is education important to you? How important is it that your child gets an education?
3. Do you believe your child is receiving a practical education that focuses on basic academic skills, life skills, and spiritual awareness at this school?
4. How do you know what kind of education your child is getting? Does your child share with you what he or she is learning at school? Does your child tell you the information or sing the information? Does your child sing directly to you, or do you hear them singing while they are working or at play?
5. What song have you heard your child sing in the last three weeks? What is the message of that song, to you? How has that song affected the life of your child? How has that song affected your life?
6. Do you like communicating about your child's education through song? How can song communication be improved? What other ways can we improve school to home communication?

APPENDIX B
OBSERVATION QUESTIONS

School: _____ **Location:** _____

Date: _____ **Administrator:** _____

Location Description: _____

1. What age are the students?
2. What is the subject of the day's lesson?
3. How does the teacher engage the children and help them learn the concepts?
4. Is the classroom teacher – centered or student – centered?
5. Do the students seem to enjoy the lesson?
6. What teaching strategies is the teacher using? Questions? Discovery? Inductive?
Deductive? Cooperative Groups? None of these? Other?
7. What modalities is the teacher using? Tactile? Aural? Oral? Are they being used singly or combined?
8. Describe the classroom: decorations, student materials available, teacher materials available, and physical school conditions.
9. Describe the discipline of the children. Are they obeying the teacher? Is there constant disruption? What is the reaction of the teacher? What does the teacher do to control the flow of the class and lesson?

10. How does the teacher review and extend educational activities and concepts?
11. Does the teacher have a lesson plan? How is it organized? Is he or she following that plan? Does the plan indicate a variety of teaching strategies and modalities? If so, which ones?

APPENDIX C**INTERVIEW QUESTIONS FOR TEACHERS/ADMINISTRATORS**

Name: _____ **Date:** _____

Title: _____

School: _____ **Location:** _____

Location Description: _____

Questions:

1. Describe your love for your children the children in your class? What drives you to teach children and help improve their lives?
2. What is your value of education? How is education important to you? How important is it that the children in your class receive a valuable and practical education?
3. In what ways do you communicate with parents through the children in your classroom? (before this study) How has this study helped, or not helped that communication?
4. What have you learned about using music in the classroom? How can music help with language, reading, math, and social skills?
5. How will you use music in your classroom?
6. What have you learned about composing songs? Will you compose songs or have your students to compose songs to remember the concepts you are teaching them?

APPENDIX D

INTERVIEW QUESTIONS FOR DALIT MUSICIANS

Name: _____ **Date:** _____

Location: _____

Location Description: _____





















Instrument: _____

1. Describe for me how you learned music and why you have dedicated a portion of your life to performing music.
2. Do you have a favorite song? Why is it your favorite? What does it mean to you?
3. What kind of song would you sing to help you remember the date of someone's birthday?
4. What kind of song would you sing if you wanted to remember how to spell a new word, remember a math concept, or remember something in your history?
5. What kind of song do you sing when you celebrate?
6. What kind of song do you sing when you are oppressed?
7. What kinds of songs did you sing as a child? Do you still remember your favorite?
8. Sing your favorite song for me and tell me why it is your favorite and what it means to you.
9. When you sang as a child, did your parents sing with you? Did you sing with other children? Or did you sing by yourself, only?
10. What styles of song do you think are appropriate for children?
11. Can you think of a time in your life where a song helped you remember something you had forgotten?
12. Has a song's message ever encouraged you to change how you live? If so, how?
13. If you were to really listen and engage your heart and mind to one particular style of music, what would it be?
14. What affect would the message of that song have on you? How would you pass that message on to others?

APPENDIX E

LISTENING AND FEELINGS MUSIC SURVEY FOR CHILDREN AND ADULTS

To Participant: Listen to each example, color or circle the face or action picture that describes how the music makes you feel. There are not right or wrong answers on this survey, but choosing the first answer that comes to your mind, may be the best indicator of what you actually think.

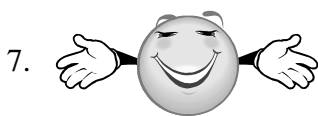
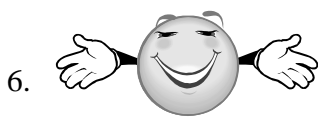
	LOVE IT!	Makes me Happy	Makes me Sad	It's Terrible!
1.				
2.				
3.				
4.				
5.				

LOVE IT!

Makes me Happy

Makes me Sad

It's Terrible!



APPENDIX F

Mukti Dilaye (He Saves)

by Unknown

Mukti Dilaye Yesu naam
 Shanti dilaye Yesu naam
 Peace comes to you in Jesus' name,
 Salvation in no other name.)

Yesu daya ka behta sagar
 Yesu daya ka behta sagar
 Yesu hai data mahan
 Yesu hai data mahan
 Jesus is the Ocean of Grace:
 You are majestic, Lord.)

Charni main tooney janamliya Yesu
 Charni main tooney janamliya Yesu
 Sooley pay kiya vishram
 Sooley pay kiya vishram
 Jesus, You were born in a manger (Made of wood)
 You were crucified on the cross (Made of wood.))

Peace comes to you in Jesus' name
 Salvation in no other name

Ham sab key papon ko mitane

Ham sab key papon ko mitane

Yesu hua hai balidan

Yesu hua hai balidan

For the remission of our sins,

Jesus has been sacrificed on the cross.)

Krus par apna khoon bahaa kar

Krus par apna khoon bahaa kar

Sara chukaya daam

Sara chukaya daam

By shedding Your blood on the cross,

You paid the full price for our sins.)

APPENDIX G***Blessed Assurance***

Lyrics: Fanny J. Crosby Music: Phoebe P. Knapp

Verse 1:

Blessed assurance, Jesus is mine! Oh, what a fore-taste of glory divine!

Heir of salvation, purchase of God, Born of His Spirit, washed in His blood!

Chorus:

*This is my story, this is my song, Praising my Savior all the day long. This is my story,
this my song, Praising my Savior all the day long.*

Verse 2:

Perfect submission, perfect delight! Visions of rapture now burst on my sight!

Angels descending bring from above, Echoes of mercy, whispers of love.

Chorus

Verse 3:

Perfect submission, all is at rest, I in my Savior am happy and blest;

Watching and waiting, looking above, Filled with His goodness, lost in His love.

Chorus

APPENDIX H**Jai Ho Lyrics**

From the 2009 Bollywood Movie: *SlumDog Millionaire*

I got (I got) shivers (shivers),
When you touch ????,
I'll make you hot,
Get what you got,
I'll make you wanna say (Jai Ho)

I got (I got) fever (fever),
Running like a fire,
For you I will go all the way,
I wanna take you higher (Jai Ho)

I keep it steady uh-steady,
That's how I do it.
This beat is heavy, so heavy,
You gonna feel it.

You are the reason that I breathe,
You are the reason that I still believe,
You are my destiny,
Jai Oh! Oh-oh-oh-oh!

Nothing can ever come between us,
So come and dance with me,
Jai Ho! (oohh)

Catch me, catch me, catch me, c'mon, catch me,
I want you now,
I know you can save me, you can save me,
I need you now.

I am yours forever, yes, forever,
I will follow,
Anywhere in anyway,
Never gonna let go.

Escape (escape) away (away),
I'll take you to a place,
This fantasy of you and me,

I'll never lose my chance. (Jai Ho)

Yeaahhhh

I can (I can) feel you (feel you),
Rushing through my veins,
There's an ocean in my heart,
I will never be the same. (Jai Ho)

Just keep it burnin', yeah baby,
Just keep it comin',
You're gonna find out baby,
I'm one in a million.

You are the reason that I breathe,
You are the reason that I still believe,
You are my destiny,
Jai Oh! Oh-oh-oh-oh!

No there is nothing that can stop us,
Nothing can ever come between us,
So come and dance with me,
Jai Ho! (oohh)

Catch me, catch me, catch me, c'mon, catch me,
I want you now,
I know you can save me, you can save me,
I need you now.

I am yours forever, yes, forever,
I will follow,
Anywhere in anyway,
Never gonna let go.

I need you,
Gonna make it,
I'm ready,
So take it!

You are the reason that I breathe,
You are the reason that I still believe,
You are my destiny,
Jai Oh! Oh-oh-oh-oh!

No there is nothing that can stop us,
Nothing can ever come between us,

So come and dance with me,
Jai Ho! (oohh)

Jai Ho!

Baila baila!

Jai Ho³⁶

³⁶ “Lyrics of Jai Ho: Oscar winning song.” <http://www.listown.com/group/lyrics-of-jai-ho-oscar-winning-song-2118> [accessed 28 July 2010].

APPENDIX I

Lyrics of “Every Move I Make”

Na-- na-- na na na na na
(3X)

Every move I make
I make in You
You make me move, Jesus
Every breath I take
I breathe in You

Every step I take
I take in You
You are my way, Jesus
Every breath I take
I breathe in You

Waves of mercy
Waves of grace
Everywhere I look
I see Your face
Your love has captured me
Oh my God, this love
How can it be ³⁷

³⁷ Lyrics from:

http://www.lyricsmania.com/every_move_i_make_lyrics_hillsong_kids.html

All about Hillsong Kids: <http://www.musicictory.com/music/Hillsong+Kids>

APPENDIX J

Transcriptions

The reader will be well informed to understand the liberties I have taken in musical transcriptions found in chapter four. Since this music is not western music, it does not necessarily fit well into all of the rules of writing western music on staff paper. For purposes of an intervallic view of the music, it has been written on the western five-line notation with pitch frequencies approximately notated by the treble clef. However, it may not conform to the rules of the key signature system. The “keys” indicated are simply there to notate constant changes in pitch and do not suggest a specific key, unless otherwise noted. They may not be written in the typical order of sharps and flats, either, since the idea of key is not what is important here. There are also other notations such as (-) meaning that the pitch is just a little lower on the recording than indicated on the staff, and (+) meaning that the pitch is a little higher than the frequency indicated on the staff. However, neither (-) or (+) means that the pitch is a half step lower or higher, respectively, regular sharps, flats, naturals, and double-sharp symbols are used for that notation. All accidentals are carried through to the next time that the reader sees that same pitch, unless the pitch changes. Also, courtesy sharps, flats, and naturals are in the transcriptions to avoid confusion, though it does make the transcriptions a little more difficult to read in some cases. Some transcriptions have a small curvy line from one note to the next (see figure 1.1 below) to indicate that the pitch varies upward or downward, depending on the direction of the line, either simply away from the pitch or from one pitch to the next.

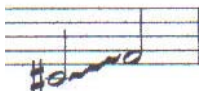


Figure J:1: Symbol for gamakas or glissandi in transcriptions

In Indian music this variance in pitch, similar to a glissando is called a gamaka. Another symbol that is used in the transcriptions is that of a turn in western music. This symbol is usually coming off a pitch where the performer varied the pitch after singing the original pitch and may or may not have slid to the next note (See figure 1.2 below).



Figure J:2: Symbol used to denote subtle change in pitch or a sliding from a pitch.

The transcriptions in this study focus mainly on melody, but that does not mean that the rhythm and beat are not important. Many times the note values, while in western notation, only reflect an approximate timing according to the beat markers (l) below the staff. Numbers on top of the staff indicate the minutes, seconds, and milliseconds at which the phrase or musical point ends (e.g. 1:20.3, respectively). Other notations such as (1x) mean that that section between the repeat bars is repeated one time, for example.

Also important to understanding the melodic flow charts in this study is the semi-tone system. The charts give numbers to represent the semi-tones used above and below the central tone. The central tone or tonal center is called zero (0) and one semi-tone away would be 1. If the tonal center is C, then it is zero (0), if the next tone in the series is D, it would be given a semitone number of 2 because it is two half steps away from C

(i.e. C, C#, D). If the tone is below the tonal center, such as B-flat, it would also be given the number 2 because it is two half-steps (semi-tones) below C. To denote the difference between the lower “2” then it would be called “2L” for the lower tone at semi-tone 2. For example, a song in C major could have the tones: G A B C D E F or 5 3 2L 0 2 4 5H, with 5H, representing the higher tone found five semitones above the tonal center.

APPENDIX K

Analysis of Village Women's Songs

Village Women's Field Work Song

Beg.								FL	Clac.
B – flat	0	2	0	0	0			1	1+1 = 2
7									
A – flat	0	0	0	0	2			1	1+1 = 2
5									
G	0	4	2	2	0			2	2+2 = 4
4									
F	3	3	6	0	0			2	2+ 4 = 6
2									
E-flat	6	3	0	0	0			1	1+ 2= 3
0									
	E- flat	F	G	A- flat	B- flat	End			
	0	2	4	5	7				

IT: 10 12 8 2 2
 FL: 2 4 2 1 1
 DU: 9.5 15 6 2 2 (Unit:)

Analysis Summary:

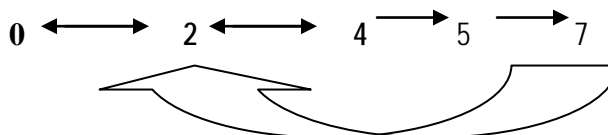
Iterations: 1st Place: F = 2 2nd Place: E-flat = 0

Flexibility: 1st Place: F = 2 2nd Place: G = 4

Durations: 1st Place: F = 2 2nd Place: E-flat = 0

Beginning Tone: E-flat = 0 Ending Tone: E-flat = 0 Tonal Center: E-flat = 0

Tonal Inventory: E-flat, F, G, A-flat, B-flat or 0 2 4 5 7

Flow Chart:**Basic Melodic Clues:**

- ♩ Numbers in **bold** above on the flow chart can go to themselves or repeat.
- ♩ 0 and 2 can go to and from each other, whole steps upward and downward are acceptable
- ♩ 2 and 4 can go to and from each other
- ♩ 4 can go to 5, upward half step acceptable
- ♩ 5 cannot go to 4, downward half step not acceptable
- ♩ 5 can go to 7, only an upward half step is used between these two tones.
- ♩ 7 can not go to 5, 4, or 0
- ♩ 7 can only go down to 2 (perfect fourth), but 2 cannot go up to 7 (up a perfect 4th).
- ♩ If you want to get to 5 you must have a passing tone.
- ♩ Can only go down by a perfect fourth or a whole step, nothing else.

Village Women's Song about Shiva and Mallanna (Telegu)

Beg.	👉			
G [#]	0	2	0	
F [#]	2	10	0	
E	7	0	2	👉
	E	F [#]	G [#]	End
	0	2	4	

FL	Calc.
1	1 + 1 = 2
1	1 + 2 = 3
1	1 + 3 = 4

IT: 10 12 2
 FL: 3 2 1
 DU: 6 8 2 (Unit: 🎵)

Analysis Summary:

Iterations: 1st Place: F[#] = 2 2nd Place: E = 0

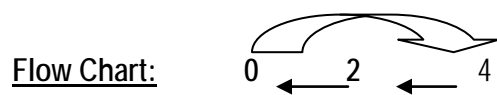
Flexibility: 1st Place: E = 0 2nd Place: F[#] = 2

Durations: 1st Place: F[#] = 2 2nd Place: E = 0

Beginning Tone: E = 0 Ending Tone: E = 0

Tonal Center: E = 0



Tonal Inventory: E, F[#] G[#] or 0 2 4




Basic Melodic Clues:

- ♫ 0 can go to 4 and nowhere else, upward major 3rd.
- ♫ Only 2 and go directly to 0, downward whole step
- ♫ 4 can only go down a whole step to 2.
- ♫ **4 cannot skip to 0, or a downward major 3rd.**
- ♫ 0 and 2 can go to themselves

Village Women's Lullaby

Beg.					FL Clac.
F ^x	1 (by sliding)	1	1		2 2+2=4
4					
E [#]	1	3	2		2 2+3=5
2					
D [#]	19	2	0		1 1+3=4
0					
	D [#]	E [#]	F ^x	End	
	0	2	4		

IT: 22 6 3
 FL: 3 3 2
 DU: 6.5 2.5 1 (Unit: )

Analysis Summary:

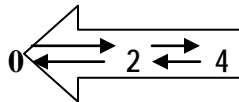
Iterations: 1st Place: D[#] = 0 2nd Place: E[#] = 2

Flexibility: 1st Place: E[#] = 2 2nd Place: D[#] = 0

Durations: 1st Place: D[#] = 0 2nd Place: E[#] = 2

Beginning Tone: D[#] = 0 Ending Tone: D[#] = 0 Tonal Center: D[#] = 0

Tonal Inventory: D[#] E[#] F^x or 0 2 4

Flow Chart:**Basic Melodic Clues:**

- ♫ 4 can go to itself, but rarely
- ♫ 0 and 2 can repeat
- ♫ 2 can go to 0, but not as often as 0 goes to 2
- ♫ 4 can go to 2, but not as often as 2 goes to 4
- ♫ On the chart and the transcription, it looks like 4 can go to 2, or a major third, but the singers get there via a glissando through several pitches before deciding on 0. So, do not be fooled, though the singing is not exact, the downward major third requires passing through tones via glissando. Note that the block arrow, above in the flow chart, goes *through* number two, not over it to indicate the glissando.

Bathukamma Festival Song (Telegu)

Beg.	👉			
F 4	0	2	0	
E- flat 2	4	4	2	
D- flat 0	16	4	0	👉
	D- flat 0	E- flat 2	F 4	End

FL Clac.

1 1+1=2

2 2+3=5

1 1+2=3

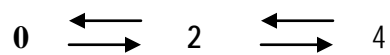
IT: 21 10 2

FL: 2 3 1

DU: 20 13 2 (Unit: 🎵)

Analysis Summary:Iterations: 1st Place: D-flat = 0 2nd Place: E-flat = 10Flexibility: 1st Place: E-flat = 2 2nd Place: D-flat = 0Durations: 1st Place: D-flat = 0 2nd Place: E-flat = 2Beginning Tone: D-flat = 0 Ending Tone: D-flat = 0 D-flat = 0 Tonal Center: D-flat = 0

Tonal Inventory: D-flat, E-flat, F or 0 2 4

Flow Chart:

Basic Melodic Clues:

0 and 2 can go to themselves.

4 cannot go to 4

0 and 2 can go to and from each other or a whole step upward or downward, they do this only after going to themselves several times.

2 can go to 4 and 4 can go to 2, also a whole step upward or downward, but usually to climax the phrase. This interval is not used over and over again or repeated.

There no leaps or jumps.

Since this song begins with whole steps it could either be related to a Bilawal (Western Major Scale) or a Kalyan (Sarrazin 2009, 36).

APPENDIX L

Analysis of Telegu Songs with Christian Message

Jesus Gives Blessings and Love

				Beg.					
D# 4	0	0	0	6	0	1	0	4	
D 3	0	0	0	1	0	1	4	0	
C# 2	0	0	4	6	2	27	2	6	
C 1	0	0	0	7	3	3	0	0	
B 0	0	0	13	32	5	13	0	1	
A/A# 2L/1L	0	13	28	12	0	1	0	0	
G# 3L	6	2	3	0	0	1	1	1	end
F# 5	0	0	0	0	0	5*	0	0	
	F# 5	G# 3L	A/A# 2L/1L	B 0	C 1	C# 2	D 3	D# 4	

FL Clac.

$$3 + 4 = 7$$

$$3 + 3 = 6$$

$$6 + 8 = 14$$

$$3 + 3 = 6$$

$$5 + 6 = 11$$

$$4 + 4 = 8$$

$$6 + 2 = 8$$

$$1 + 1 = 2$$

Iterations: 6 15 48 65 10 52 7 12

Flexibility: 1 2 4 6 3 8 3 4

Durations: 9 16 60.25 67.25 15.5 75.25 10 14 (Unit:)

Iterations: 1st Place: B=0 2nd Place: C#=2

Flexibility: 1st Place: C#=2 2nd Place: B=0

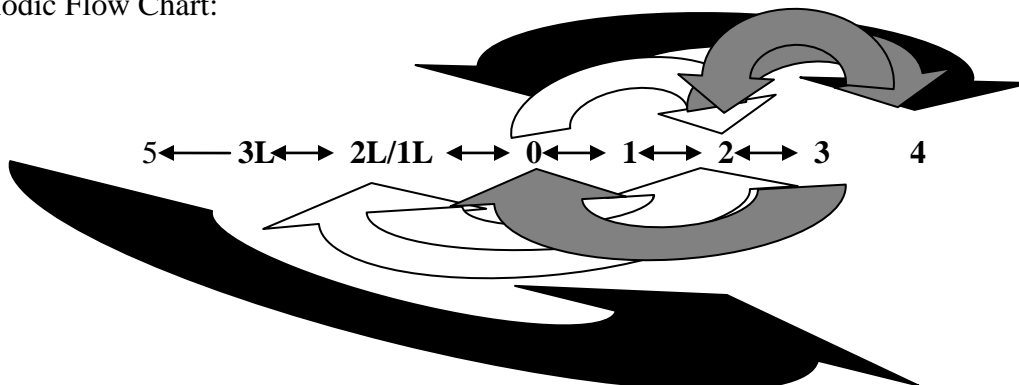
Duration: 1st Place: C#=2 2nd Place: B=0

Final Tone: G# = 3L First Tone: B=0

Tonal Center: B=0

Tonal Inventory: F#, G#, A/A#, B, C, C#, D, D# or 5, 3L, 2L/1L, 0, 1, 2, 3, 4

Melodic Flow Chart:



Basic Melodic Clues:

0 – 1 or a half step

0 – 2 or a whole step

0 – 4 or a major third, but only once

2L/1L – 0 or a whole step down (except for once when B goes to A# which is a half step down)

1-0 or a half step down

1-2 or a half step up

0, 1, 2, 3, 4, 3L, and 2L can go to themselves or repeat and are thus labeled in **bold** above.

2- 2L or down a major third

2-1 or down a half step

2-3 or up a half step

2-4 or up a whole step

3-0 or down a minor third (only once)

3-2 or down a half step

4-0 or down a major third

4-2 or down a whole step

5-2 or a perfect fifth, but only between sections*

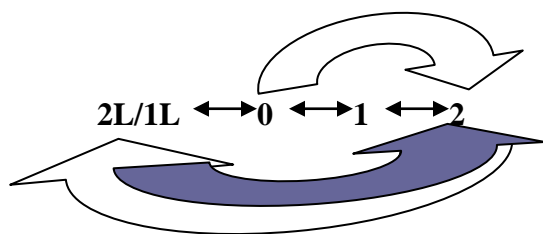
3L-5 or a whole step down
 3L – 2L or a whole step up
 3L – 2 or a perfect fourth, only once
 3L – 3 or an augmented fourth, only once
 3L – 4 or a perfect fifth only once

2L/1L – 0 or up a whole step, except for once when A# goes to Be which is up a half step.

2L – 2 or a major third up, but only once

2L – 3L or a whole step down.

More Basic Melodic Flow Chart:



God is in our Small Hut (Telegu)

Beg.	👉					
E 5	1	0	2	7		
D# 4	3	0	11	4		
C# 2	6	6	2	0		
B 0	39	8	3	1		👉
	B 0	C# 2	D# 4	E 5		End

FL	Clac.
2	2+3=5
2	2+4=6
2	2+2=4
3	3+4=7

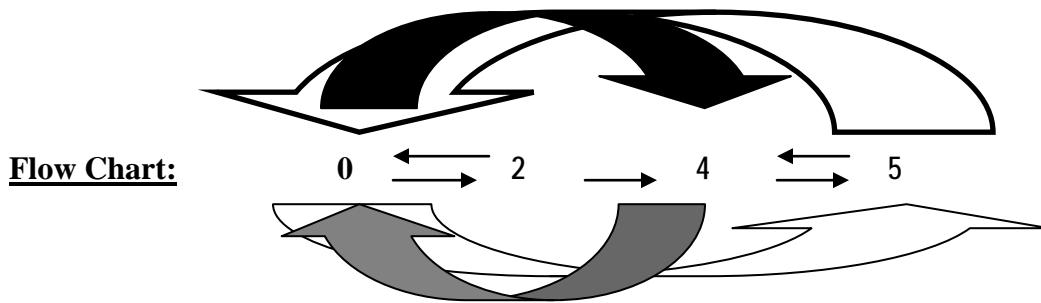
IT: 50 14 18 12

FL: 4 2 4 3

DU: 58 15 19.5 9.5 (Unit: 🎵)

Analysis Summary:Iterations: 1st Place: B = 0 2nd Place: D# = 4Flexibility: 1st Place: B = 0 2nd Place: D# = 4Durations: 1st Place: B = 0 2nd Place: D# = 4Beginning Tone: B = 0 Ending Tone: B = 0 Tonal Center: B = 0

Tonal Inventory: B C# D# E or 0 2 4 5



Basic Melodic Clues:

All pitches can repeat.

0 and 2 can go to each other, upward and downward whole steps.

2 can go to 4 upward whole step, but not downward, 4 to 2.

4 and 5 can go to each other, upward and downward half steps. (It is possible that 4 and 5 are allotones)

0 can go to 5 or up a perfect fourth.

5 can go to 0 or down a perfect fourth

0 can go to 4 or up a major third.

4 can go to 0 or down a major third.

Most likely this song's scale is the beginning of a B Major scale.

Sing for Jesus (Telegu)

Beg.				👉					
F#	0	0	0	0	0	0	2	3	
E	0	0	0	0	0	6	3	2	
D#	0	0	0	0	9	11	7	0	
C#	0	0	3	4	5	6	0	0	
B	0	2	0	6	6	2	0	0	👉
A#	0	0	9	3	0	0	0	0	
G#	1	3	0	4	0	0	0	0	
F#L	0	0	0	0	0	0	0	0	
	F#L 5L	G# 3	A# 1	B 0	C# 2	D# 4	E 5	F# 7	End

FL Clac.

2 2+2=4

3 3+3=6

2 2+4=6

3 3+3=6

2 2+4=6

1 1+2=3

2 2+2=4

0 0+1=1

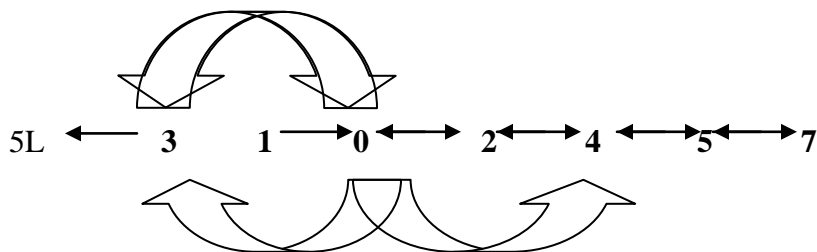
IT: 1 5 12 18 20 25 12 5

FL: 1 2 2 4 3 4 3 2

DU: 2 6.5 13 17 24.5 24.5 10.5 2.5 (Unit: 🎵)

Analysis Summary:Iterations: 1st Place: D# = 4 2nd Place: C# = 2Flexibility: 1st Place: E, D#, C#, B = 5, 4, 0 2nd Place: F#, G# = 7, 3Durations: 1st Place: C#, D# = 2, 4 2nd Place: B = 0Beginning Tone: B = 0 Ending Tone: B = 0Tonal Center: B = 0

Tonal Inventory: F#L G# A# B C# D# E F#, or 5L 3 1 0 2 4 5 7

Flow Chart:**Basic Melodic Clues:**

I picked B as tonal center because I believe this song is based on Western music rules, not village music rules and this song fits into the Western key of B Major. However, D# could be chosen because of its first place iterations, durations, and flexibility. It really wins on all 3.

Everything but 5L, which only occurs once at the end of a section that only occurs once in the song, goes to itself.

0 can go up to 2, a major second, 2 can go down to 0, a major second.

0 can go down to 3, a minor third; 0 can go up to 4, a major third, and cannot skip any more.

1 can go to 0 and nothing else

0 down to 3 or 3 up to 0 is fine, a minor third

3 can go to 5L, but this only happens once.

2 can go to 4, up a whole step

4 can go to 2, down a whole step

4 can go to 5, up a half step

5 can go to 4, down a half step

5 can go to 7, up a whole step

7 can go to five, down a whole step.

NO Leaps bigger than a third!

APPENDIX M

Analysis of "Praise Him, Praise Him"

Beg.	👍					
A 4	0	0	1	3	2	
G 2	0	0	3	0	0	
F 0	0	3	4	2	4	👍
D 3	1	0	4	0	0	
C 5	1	2	0	0	0	
	C 5	D 3	F 0	G 2	A 4	End

FL	Clac.
2	2+2= 4
1	1+2= 3
3	3+4= 7
2	2+2= 4
2	2+2= 4

IT: 3 5 12 5 6
 FL: 2 2 4 2 2
 DU: 8 6 33 6 11 (Unit: 🎵)

Analysis Summary:

Iterations: 1st Place: F = 0 2nd Place: A = 4

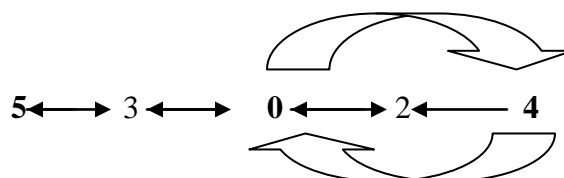
Flexibility: 1st Place: F = 0 2nd Place: C, D, & A = 5, 3, 4

Durations: 1st Place: F = 0 2nd Place: A = 4

Beginning Tone: C = 5 Ending Tone: F = 0

Tonal Center: F = 0

Tonal Inventory: C D F G A or 5 3 0 2 4

Flow Chart:**Basic Melodic Clues:**

5 , 0 , & 4 can go to themselves only

Upward minor 3rds, 3-0, are acceptable

0 does not go to 5, so no downward fourths

Downward minor thirds are acceptable

Upward major seconds are acceptable

Upward major thirds are acceptable

Downward major thirds are acceptable

Downward major seconds are acceptable

“Praise Him, Praise Him” as sung by the students at the village school

Beg.						
A	0	0	0	3	2	
G or G#	0	0	3	0	1	
F or F#	1	1	4	1	3	
D	1	0	0	0	0	
C or C#	1	0	4	0	0	
	C or C# 6/5	D 4	F or F# 1/0	G or G# 1H/2	A 3	End

FL	Clac.
1	1+3=4
2	2+2=4
4	4+3=7
1	1+1=2
1	1+3=4

IT: 4 1 11 4 6

FL: 3 1 3 2 3

DU: 11 2 30 9 9 (Unit:)

Analysis Summary:

Iterations: 1st Place: F/F# = 1/0 2nd Place: A = 3

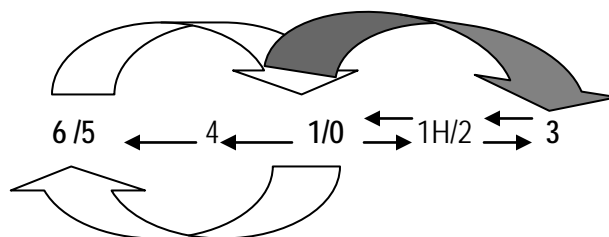
Flexibility: 1st Place: F/F# = 1/0 2nd Place: A, G/G#, C/C# = 3, 1H/2, 6/5

Durations: 1st Place: F/F# = 1/0 2nd Place: C/C# = 6/5

Beginning Tone: C# = 5 Ending Tone: F# = 0

Tonal Center: F# = 0

Tonal Inventory: C/C# D F/F# G/G# A
6/5 4 1/0 1H/2 3

Flow Chart:**Basic Melodic Clues:**

1/0 to 3 or a major or minor third is trying to be sung.

1/0 to or from 6/5 or a perfect fourth or diminished fourth is trying to be sung.

1/0 to 4 major or minor third trying to be sung

1/0 to or from 1H/2 half steps and whole steps trying to be sung, not sure which to sing.

1H/2 to 3 whole steps and half steps trying to be sung upward and downward, not sure which one to sing.

0 to 3, this only happens twice in the transcription going from measure five to measure six and from measure six to measure seven. 0 to 3 makes an interval of a minor third.

However, in measure 7 the F is not an F-sharp, but a higher F so the interval looks like a major third, but does not quite sound like one. Thus, the children are close to the note, but not exactly on it. (This may point to the lack of not knowing the tonal center and hearing how to sing major and minor thirds!)

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