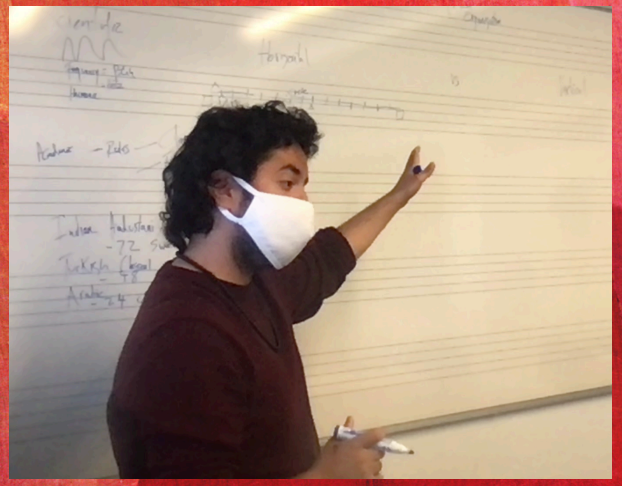
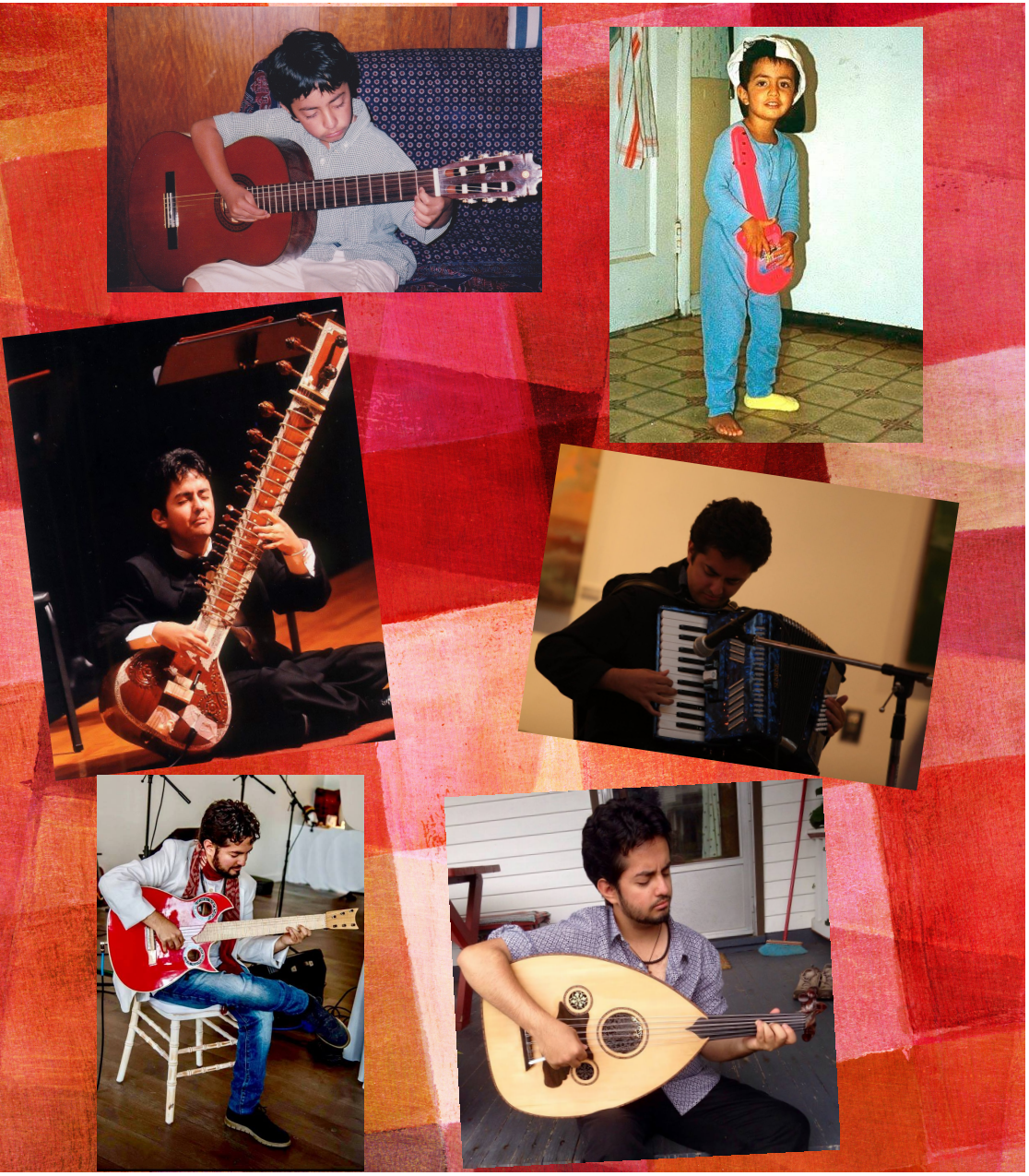


Berklee

Kris Sebastian Ramakrishna

GLOBAL MUSIC CONCEPTS AND APPLICATION

A Methodology in Assorted Music



BIOGRAPHY

- Swiss/Indian, born in Italy
- Grew up in the US
- Guitar since age 5
- Guitars, Oud, Piano, Accordion, Sitar
- High school for Performing Arts
- Jazz Composition at Berklee Boston
- After School Music program Waldorf education
- Contemporary Performance Berklee Valencia

OBJECTIVES AND METHODOLOGY

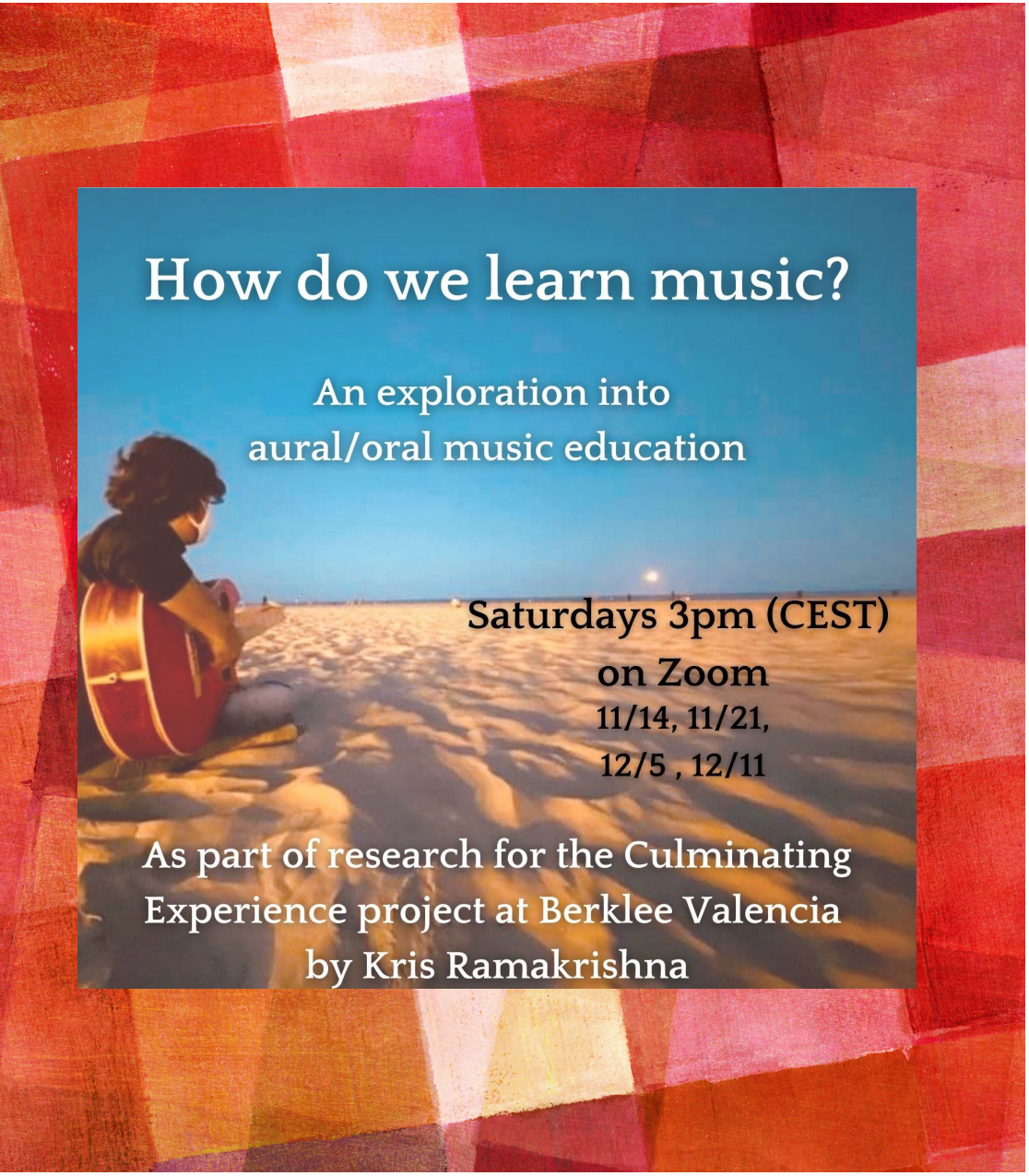
Methodology for music education, that is more inclusive to the many different aural/oral traditions around the world, through the creation of a one semester long course for higher western music education.

✤ Course development, Exploration of oral/aural traditions, Compose and perform diverse music, Hold extra curricular classes for Berklee Valencia students.

✤ Pure ethnography of music pedagogy

✤ Why? Creating a balanced form of education to promote global collaboration and acceptance through music

Research,
Development,
and
Application



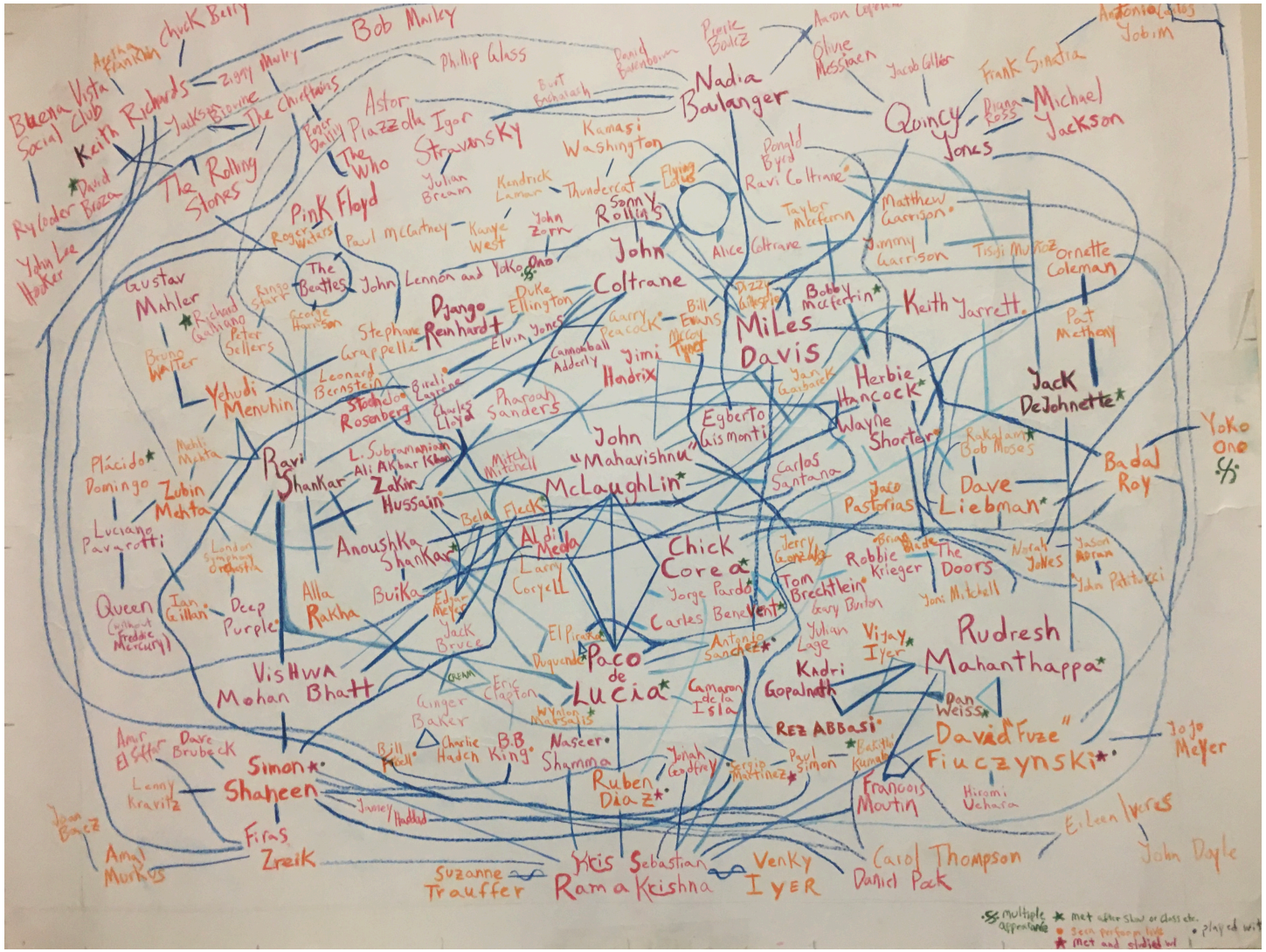
INTERVIEWS

- Chaitanya Natu (India)
- Sergio Martinez (Spain)
- Joshua Wiredu (Ghana)
- Mateo Falgas (Turkana, England, Spain)

PREVIOUS CLASSES

- Sitar with Bina Kalavant (India)
- Flamenco Guitar with Ruben Diaz (Spain)
- Maqam and Oud with Simon Shaheen (Palestine)

MUSICAL CONVERSION CHARTS



12 Note Octave Pitch Name Conversion Chart

#	Indian Sargam (movable)	Italian Solfege (fixed)	English Alphabetical (fixed)	North American (movable)
1.	SA	Do	C	Do
2.	komal re	re bemolle	d flat (b)	ra
3.	RE	Re	D	Re
4.	komal ga	mi bemolle	E flat (b)	me
5.	GA	Mi	E	Mi
6.	MA	Fa	F	Fa
7.	tivra ma	fa diesis	F sharp (#)	fi
8.	PA	Sol	G	Sol
9.	komal dha	la bemolle	a flat (b)	le
10.	DHA	La	A	La
11.	komal ni	si bemolle	b flat (b)	te
12.	NI	Si	B	Ti

Do you remember the melody??
Lets Add
Rhythm!!
Nakriz+Tangos

PEDAGOGY COURSE PS-631 AND

GLOBAL MUSIC CONCEPTS AND APPLICATION

- ✤ Analysis of existing teaching methodologies
- ✤Organisation
- ✤Lessons plans, Syllabus, Rubrics, Teaching Philosophy, Universal design, Cultural Responsiveness

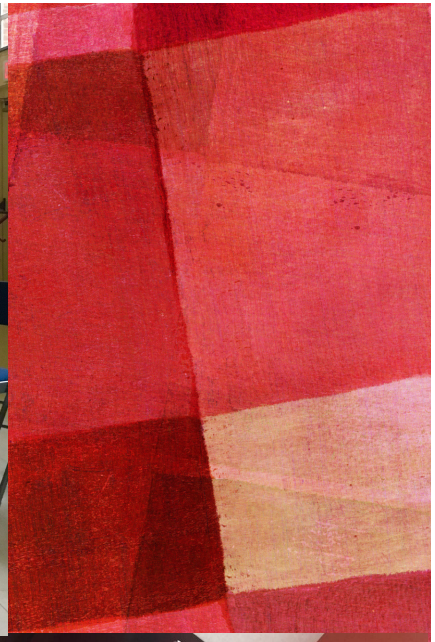
All course material is selected from various different cultures to give a more balanced and inclusive educational experience. While each topic will be presented and explained clearly, in no way does the course claim to give a full picture of any cultural expression, or give the students the validation to use cultural appropriation any of tradition that is not their own for artistic creation.

Global Music Concepts and Application

Name: Kris Ramakrishna
Grade/Class: College level **Lesson # 1**

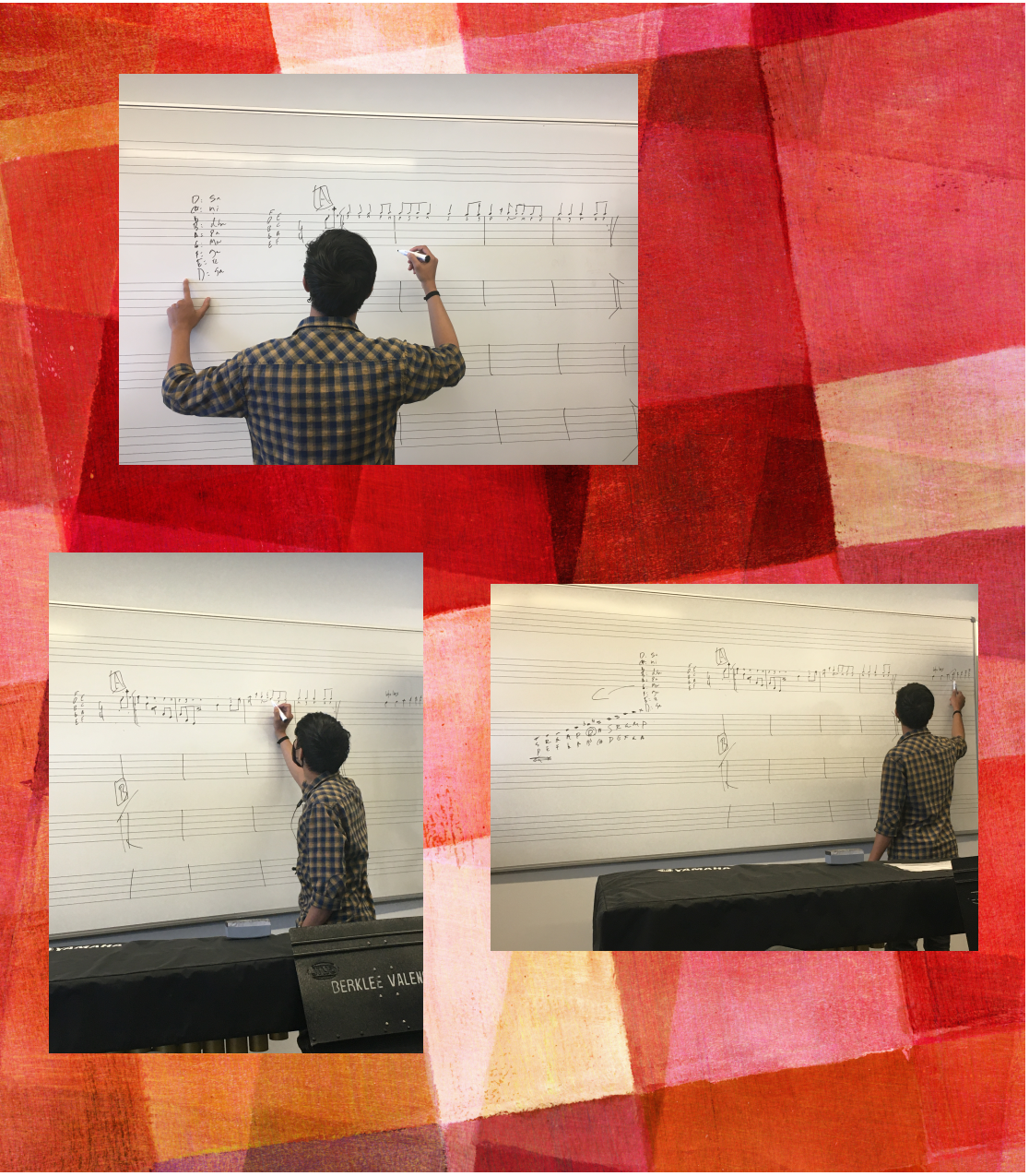
1. **Lesson Objectives:** (measurable/observable, based on standards and frameworks)
   - Recite a simple melody (from memory)
   - Understand the melodic context of the melody (scale using numbers and solfege)
   - Demonstrate a simple tangos rhythm by clapping
   - Determine harmonic choices based on the melody
   - Improvise only using the notes from the scale of the day
2. **Assessment:** (based on objectives)
   Singing/playing and clapping in small groups (one group singing, one clapping)
   Improvise over the piece
3. **Required prior knowledge/skills:**
   Basic western music theory
   Basic ear training in rhythm, melody, and harmony
4. **Review and/or support for new skills needed:**
   Review of major/minor scale and diatonic chords if needed
5. **Accommodations:** (special needs and/ ELL)
   Pre-recorded examples of the music
   Use of multiple musical languages to describe the topic
6. **Materials, Repertoire, Equipment needed:**
   Smartboard/Whiteboard/blackboard, Way to listen to music, students should bring their instruments
7. **Lesson Sequence:**

   A. Have students write down their thoughts on the music playing and have a few students discuss what they wrote.
   B. Learning Activities and Pacing (number and list as many as needed, specific learning experiences and instruction, specific instructions for students and teacher reminders, including review, pacing is allotted time)
      1. Call and response of rhythm with students
      2. Introduce Tangos (Flamenco) rhythm with brief explanation of its origin
      3. Teach melody based on the scale phrase by phrasing using call and response



RAMAKRISHNA TEACHING PHILOSOPHY

My teaching philosophy in regard to music education is in direct correlation to my diverse upbringing. Born in Italy, to a Swiss mother and Indian father, while growing up in the United States has instilled in me the importance of cross-cultural collaboration. I think of music as one language with a vast number of dialects (I avoid using the term genre because I believe genre has created borders instead of bridges). When musical creators and recipients visualize music as one language of the highest power, we can appreciate every dialect that is its DNA. While teaching, I try to instil the notion that what my students are learning is not only a profession or hobby, but a deep form of communication and feeling. I encourage my students to be open minded, accepting, and curious about various dialects, and more importantly to find their own personalities, cultures, and goals in music. Through a strong focus on aural/oral methodology, I have applied my philosophy to various instrumental and vocal private instruction of various ages, and group settings including an after-school music program for middle school children (ages 10-14), and a course curriculum for higher music education called “Global Music Concepts and Application”.



TEACHING

- El Sistema, Athens
- A Quelar Cabanyal
- Private lessons

COMPOSING, RECORDING, PERFORMING

CONCLUSION

- My methodology has been forming since before my project
- Bringing existing concepts together instead of paving a new path
- Musical Education Tour
- Application development
- Berklee Valencia