

**Spring 2014**

**Stony Brook University  
Department of Asian and Asian American  
Studies College of Arts and  
Sciences**

**Course:** AAS 110 Appreciating Indian  
Music

**Course:** DEC category G

**Course Instructor:** Aruna Sharma

**Office Hours:** Tues/ Thurs 10:15am to 11:15am, Humanities 1039

**Instructor Contact Information:** Phone 632-7690

Email: arushar2002 @yahoo .com

**TA Contact Information:** Email:  
sharnam.ahmed@stonybrook.edu

**Course Description:**

**Basic elements of Indian Classical Music, such as the regional traditions( Karnatak and Hindustani); concepts such as Raga, Tala, Schools or Gharanas, styles such as Dhrupad, Khayal, Thumri, Tharana are studied through the analysis of historical and contemporary masterpieces. The role of specific stringed and percussion instruments, such as Tanpura and Tabla is studied. The intimate relationship between music and religion and ethnicity, especially in liturgical and devotional music and the very special rapport between**

**performer and audience, characteristics of Indian music are explored. Students will learn to listen critically and identify major Ragas and appreciate the nuances and innovations of the great masters. The influence of classical music on contemporary form such as film music will also be analyzed.**

**Topic:** Appreciating Indian

**Music Pre/Co requisites:**

None

**Requirements: Students are required to attend every class. Absence from two classes will result in lowering of one letter grade from final grade in course. Only a medical related absence with valid documentation from a physician will be excused.**

**Course Learning Objectives:**

**To create an understanding and appreciation of Indian Classical Music by analyzing different ragas. Students learn to understand the basic elements of Indian Music, including the musical notes and special characteristics of popular ragas and the scientific reason of the existence of such ragas. Besides the key concepts, students will learn the historical and psychological facts which contribute to keeping any system of music alive. Participation, interaction and presentations will help to enhance the confidence and communication skill. Overall students emerge as musically intelligent and informed listeners whose knowledge of music in general and enjoyment will extend to further exploration of the grandeur of classical music.**

## **READINGS AND ASSIGNMENTS;**

**Required text book: Sandeep Bagchee(1998), NAD Understanding Raga Music. Mumbai: eESHWAR.**

### **Recommended Readings:**

1. BCDeva  
Indian Music  
Indian Council for Cultural Relations, New Delhi
2. G H Ranade  
Hindustani Music  
Delhi ( Revised Edition, 1989)
3. Herbert A. Popley  
The Music of India  
Indological Book House, Varanasi( 1986)
4. Alain Danielou  
Introduction to the study of Musical Scales Oriental  
Books Reprint
5. Roger Kamien  
Music an Appreciation  
McGraw-Hill, New York
6. V N Bhatkhande  
Kramik Pustak Malika( Part 2,3,4) Sangeeth  
Karyalaya, Hathras( U P)
7. O C Ganguly  
Raga and Raginis  
Nalanda Publications, Mumbai (Reprinted 1948)

**Required Audio/Visual Materials:** (Instructor will supply for listening and analysis in class)

**Vocal Artiste**

Amir *Khan*

Amir Khan

K.Amonkar

Prabha Atre

Rashid Khan

Mehdi Hasan,G. All Thumris

Nirmala Devi Thumris

No.

NCCD, 0002 CDFN, 150138 NR7005 2 TCCD5117 DSAV 1028 NAV-1001 CDFN  
150253

A91022 CD PSLP5025 STCS0485178 CD 113

**Raga**

Todi

Lalit,Hansdhvani,Megh RPG

Shuddha Kalyan

Bhairav

**Comp**

NIN

Sony,n

Tips

Todi,Bhairvi,Puriya

NAV RPG

BMG(Am)

Music Today EMI HMV Oriental

**Instrumental**

Sindhu Bhairavi

Ravi Shankar AliAkbar Khan

Ahir Bhairav

Pt. Shiv K. Sharma Madhuvanti

Hari Prasad Chourasiya Bageshri

**DVD,Video**

Live from Carnegie Hall

Jog FMRVCD-04

The Music Festival of India

Parveen Sultana

## **Exams**

There will be three quizzes/presentation will be based on theory and the third quiz will be based on pitch perception and analysis of audio visual features. There will be one Midterm and one Final based on theory.

Quizzes, assignments, midterm and final examination are cumulative. No make up exams are given. Note also that you cannot raise your grade by doing extra work. The only way to get good grades in this course is to attend all lectures. Take good notes, do all the readings, listen to all the listening assignments, keep up with the course web page and do well on the exams.

## **Grading**

In-class quizzes / Presentation	20%
Midterm	30%
Final exam	40%
Attendance	10%

A=90-100

B=80 – 89

C=70-79

D=60-69

F= Below 60

## Meeting Schedule

Week 1: Introduction to Melody, Concept of notes and their relationship.  
(Jan.28&30)

Readings:

1. Nad, pp. 16 to 21
2. **Indian Music, pp.6 to 21**
3. The Music of India, pp. 25 to 38

Listening Assignments: Raga Yaman by Rashid Khan

**Week 2: Scales, Drone and Tetra chords**

(Feb.4&6)

**Readings:**

1. Nad, pp. 22 to 31
2. Indian Music, pp. 22 to 37
3. Introduction to the study of Musical Scales, pp. 99 to 154

Listening Assignments: Raga Todi by Amir Khan and Vilayat Khan

**Week 3: Raga structure and its classification**

(Feb.11&13)

**Readings:**

1. Nad, pp. 38 to 51
2. **Indian Music, pp. 38 to 44**
3. **Hindustani Music, pp. 114 to 117**

Listening Assignments: Raga Todi by Rashid Khan and Hansdhvani by Amir Khan (I Quiz on Feb.13)

Week4: Laya, Tala and their intricacies

(Feb.18&20)

**Readings:**

1. **Nad, pp. 56 to 63**
2. **Indian Concept of Rhythm( ch.1&2)**
3. Music an Appreciation, pp. 27 to 30

**Listening Assignment: Different Tals demonstration**

Week 5: Description of Tals

(Feb.25&27)

Readings:

1. Nad, pp. 63 to 72
2. **Kraraik Pustak malika, pp. 2**

Listening Assignments: Tals by Allah Rakkha and Zakir Hussain

**Week 6: Historical development of Ragas  
(March 4&6)**

**Readings:**

1. Nad, pp. 68 to 81
2. Historical Development of Indian Music, pp. 84 to 144
3. Ragas and Raginis, pp. 6 to 69

**Listening Assignments: Different Ragas by B. Ghulam Ali, Parveen Sultana (II Quiz on March 6 )**

**Week 7: Classical Forms of Singing; Dhrupad, Khayal and Thumri  
(March 11&13)**

**Readings:**

1. I.Nad, pp. 108 to 112
2. The music of India, pp. 83 to 97

**Listening Assignments: Dhrupad by Dagar Bros, and Thumri by Nirmala devi**

**Week 8: Explanations of Musical Forms will be continued.  
(March 25&27)**

**Readings:**

1. Nad, pp, 126 to 137

**Week 9: Major singing Gfaaranas (Schools) of Khayal Form  
(April 1&3)**

**Readings:**

1. Nad, pp. 142 to 178
2. Bhartiya Sangeet ke Mooladhar, pp. 166 to 180

**Listening Assignments: Singers of Different Gharanas**

**MIDTERM ON APRIL 3**

**Week 10: Gharanas will be continued (April 8&10)**

**Week 11: Basic Ragas and Their Descriptions  
(April 15&17)**

**Readings:**

1. Nad, pp. 282 to 317
2. K.P. M. pp. 7,18,75,122,165
3. The Ragas of North India, pp. 46,47,48,51,58

**Listening Assignments: Raga Bhairav and Marva by A. K. Khan and Amir Khan**

**Week 12: Ragas will be continued. Practice Pitch Perception.**

(April 22&24)

**Readings:**

1. Nad, pp. 288 to 320
2. **The Ragas of North India, pp. 59 to 61**

**3<sup>rd</sup> Quiz on April 24**

**Week 13: Great Scholars of India: (April**

**29&May1)**

**Week 14: Influence of Classical Music on Popular Film Music and Revision**

**(May 6&8)**

**Readings: written material will be provided in class**

**Listening Assignments: Legends Series, Lata Mangeshkar the**

**Nightingale, CDF 132,324-28**

**FINAL EXAM ON May 14(WEDNESDAY) AT 5:30-8:00PM**

**CLASS PROTOCOL**

**Cell phones should be turned off during the class.**

**Regularity and punctuality is very important, so be on time. Making noise and asking the questions, which are not relevant to the subject will be considered as interruption in the class.**

## **DISABILITY SUPPORT SERVICES (DSS) STATEMENT**

If you have a physical, Psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services, ECC(Educational Communication Center) Building, room 128, (631-632-6748). They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation are confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information, go to the following website:

<http://www.stonybrook.edu/ehs/fire/disabilities>

## **ACADEMIC INTEGRITY STATEMENT**

Each student should pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in Health Sciences Center (school of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and school of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary>

## **CRITICAL INCIDENT MANAGEMENT**

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty of the HSC schools and the School of Medicine are required to follow their school-specific procedures.

## **LEARNING OUTCOMES**

- Based on key concepts students will be able to understand any other style of music.
- Students will be able to understand the technical words in detail which will help them for the application on the practical aspect of the subject.
- Students will be able to differentiate musical notes, which is the perception of different pitches.
- Students will be able to differentiate time measures used in Indian Music.
- Students will be able to differentiate the musical forms in Indian Music.
- Students will be able to understand the scientific basis in music.
- Interaction in the class will help them to learn enthusiastically.
- Through the presentations, students will be more confident and will be able to express themselves in the class.
- In the diverse class like this, students get to know each other and behave harmoniously.

**University Policies:**

1. The university is governed by a code of academic integrity. Students are responsible to uphold the principle of academic honesty that precludes any of following activities: cheating, fabrication, facilitating academic dishonesty and plagiarism, any act of academic

dishonesty will be dealt with appropriately.

2. If you have any condition, such as a physical or mental disability, that will make it difficult for you to any out the work outlined above or which will require extra time on examinations, please contact the Disabled Student Services (DSS) office.