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;


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**

<table>
<thead>
<tr>
<th>Artiste</th>
<th>Raga</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amir Khan</td>
<td>Todi</td>
<td>NCCD, 0002</td>
</tr>
<tr>
<td>Amir Khan</td>
<td>Lalit,Hansdhwani,Megh</td>
<td>CDN, 150138</td>
</tr>
<tr>
<td>K.Amonkar</td>
<td>RPG</td>
<td>NR7005 2</td>
</tr>
<tr>
<td>Prabha Atre</td>
<td>Shuddha Kalyan</td>
<td>TCCD5117</td>
</tr>
<tr>
<td>Rashid Khan</td>
<td>Bhairav</td>
<td>DSAV 1028</td>
</tr>
<tr>
<td>Mehdi Hasan,G. All</td>
<td>Thumris,Todi,Bhairvi,Puriya</td>
<td>NAV-1001 CDNF</td>
</tr>
<tr>
<td>Nirmala Devi</td>
<td>Thumris</td>
<td>B 150253</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MG(Am)</td>
</tr>
</tbody>
</table>

**Instrumental**

<table>
<thead>
<tr>
<th>Raga</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RPG</td>
<td>A91022 CD</td>
</tr>
<tr>
<td>RPG</td>
<td>PSLP5025</td>
</tr>
<tr>
<td>VCD</td>
<td>STCS0485178</td>
</tr>
<tr>
<td>CD</td>
<td>CDH115</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DVD, Video</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Music Festival of India</td>
<td>Live from Carnegie Hall</td>
</tr>
<tr>
<td>Parveen Sultana</td>
<td>Jog FMRVCD-04</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>In-class quizzes / Presentation</th>
<th>20%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm</td>
<td>30%</td>
</tr>
<tr>
<td>Final exam</td>
<td>40%</td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
</tbody>
</table>

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 Hansdhwani by Amir Khan (I Quiz on Feb.13)

Week 4: Laya, Tala and their intricacies (Feb.18&20)
Readings:
1. Nad, pp. 56 to 63
2. Indian Concept of Rhythm( ch.l&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. 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 Ghaaranas (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

3rd 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](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](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.