

Fall 2017
Stony Brook University
Department of Asian American Studies
College of Arts and Sciences

Course Instructor: Aruna Sharma

Office Hours: Tues/ Thurs 10:45-11:15 AM

Humanities 1039

Instructor Contact Information: aruna.sharma@stonybrook.edu

Teaching Assistant: Eshani Goradia

TA Office Hours: Tues/Thurs 10:15-11:15 AM, Wed 10:00-11:00AM

AAS TA Room, Humanities

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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, Tarana are studied through the analysis of historical and contemporary masterpieces. The role of specific stringed and percussion instruments, such as Tanpura and Tabla are studied. The intimate relationship between music, 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.

READINGS AND ASSIGNMENTS:

Required textbook Course Packs: AAS 110, Appreciating Indian Music, available at *amazon @stonybrookuniversity*

Recommended Readings:

1. B, C Deva
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)

Recommended Readings: (Instructor will supply for listening and analysis in class)

Vocal		
Artiste	Raga	No.
Amir Khan	Todi	NCCD, 0002
Amir Khan	Lalit, Hansdwani, Megh	CDNF, 150138
K. Amonkar	RPG	NR7005 2
Prabha Atre	Shuddha Kalyan	TCCD5117
Rashid Khan	Bhairav	DSAV 1028
Mehdi Hasan, G.	All Thumris Todi, Bhairivi, Puriya	NAV-1001 CDFN
Nirmala Devi	All Thumris BMG(Am) NAV RPG	150253
Instrumental		
Ali Akbar Khan	Aheer Bhairav Music Today, EMI HMV	A91022 CD PSLP5025
Pt. Shiv K. Sharma	Madhuvanti Oriental	STCS0485178
Hari Prasad Chourasiya	Bageshri	CD 113

DVD, Video

The Music Festival of India

(DVD, Live from Carnegie Hall)

Clips of other artists will be shown of YouTube and we will be having discussions in class

Ragas (YouTube links provided for listening):

1 Raga Yaman and Malkouns by Ustad Rashid Khan.

- <https://www.youtube.com/watch?v=oSEuCJSnu94>

2 Raga Todi By Ustad Rashid Khan

- <https://www.youtube.com/watch?v=rS5jBhU2dPQ>

3 Raga Darbari Kanda by Ustad Bade Ghulam Ali Khan

- <https://www.youtube.com/watch?v=HwRbgkbuKgw>

4 Raga Bageshri

- Nikhil Banerji (Sitar)
<https://www.youtube.com/watch?v=E75SfJgCyoE>
- Dr. Prabha Atre:
https://www.youtube.com/watch?v=AeZG4Ka_aIY

5 Raga Bharavi by Koushiki.

- <https://www.youtube.com/watch?v=-FuW2ZcgOmA>

Exams

There will be three quizzes (possibly 2 quizzes and 1 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.

(August 29th & 31st)

Readings:

1. 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

(September 7th)

Readings:

1. 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

(September 12th & 14h)

Readings:

1. 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

Week 4: Laya, Tala and their intricacies

(September 19th & 21st)

Readings:

1. PP 56 to 62
2. Indian Concept of Rhythm(ch.1&2)
3. Music an Appreciation, pp. 27 to 30

Listening Assignment: Different Tals demonstration

QUIZ 1 ON SEPTEMBER 21st

Week 5: Description of Tals

(October 3rd & 5th)

Readings:

1. PP. 63 to 72
2. Kraraik Pustak malika, pp. 2 (Explained by Instructor)

Listening Assignments: Tals by Allah Rakkha and Zakir Hussain

Week 6: Historical development of Ragas

(October 10th & 12th)

Readings:

1. 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 date October 12th)

QUIZ 2 ON OCTOBER 12TH

Week 7: Classical Forms of Singing; Dhrupad, Khayal and Thumri

(October 17th & 19th)

Readings:

1. PP. 108 to 112
 2. The music of India, pp. 83 to 97
- Listening Assignments: Dhrupad by Dagar Bros, and Thumri by
Nirmala Devi and Singers

Week 8: Explanations of Musical Forms will be continued.

(October 24th & 26th)

Readings:

1. PP. 126 to 137

Week 9: Major singing Gharanas (Schools) of Khayal Form

(October 31st & November 2nd)

Readings:

1. PP. 142 to 178
 2. Bhartiya Sangeet ke Mooladhar, pp. 166 to 180
- Listening Assignments: Singers of Different Gharanas

Week 10: Gharanas will be continued.

(November 7th & 9th)

MIDTERM ON NOVEMBER 9TH

Week 11: Basic Ragas and Their Descriptions

(November 14th & 16th)

Readings:

1. PP. 282 to 317
2. K.P. M. pp. 7,18,75,122,165

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

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

(November 21st)

Readings:

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

NOVEMBER 22-26th 🗓️ THANKSGIVING BREAK! 🗓️

Week 13: Great Scholars of India: (November 28th & 30th)

Will be explained by instructor

Week 14: Influence of Classical Music on Popular Film Music

(December 5th & 7th)

Readings: written material will be provided in class

Listening Assignments: Legends Series, Lata Mangeshkar the Nightingale, CDF 132,324-28

Week 15: Revision

FINAL EXAM ON WEDNESDAY, December 13th, 2017

AT 5:30-8:00PM

GOOD LUCK 😊

AMERICANS WITH DISABILITY ACT

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.

Course Evaluations

Each semester Stony Brook University asks students to provide feedback on their courses and instructors through an online course evaluation system. The course evaluation results are used by the individual faculty, department chairs and deans to help the faculty enhance their teaching skills and are used as part of the personnel decision for faculty promotion and tenure.

Stony Brook contracts with an outside vendor to administer the surveys and all results are completely anonymous. No individually identifiable data are ever reported back to the university or instructor. Students who have completed previous evaluations can view all

faculty ratings at: tlt.stonybrook.edu/evaluate

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 will 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 of the work outlined above or which will require extra time on examinations, please contact the Disabled Student Services (DSS) office.