

BIRLA INSTITUTE OF TECHNOLOGY AND SCIENCE, PILANI
INSTRUCTION DIVISION
FIRST SEMESTER 2018-20019
Course Handout (Part II)

Date:02/08/2018

In addition to part-I (General Handout for all courses appended to the time table) this portion gives further specific details regarding the course.

Course No. : HSS F 223

Course Title : Appreciation of Indian Music

Instructor-in-charge : ANIL RAI

1. Course Description

Introductory Lecture, Interpretation of Melody and Rhythm, Tonal Sequences, Musical scales, Elements of Raga and Taal, Naad, Musical Compositions, Forms and styles, Practical Application of Taals with various musical forms & styles of Hindustani and Carnatic music, Gharana system, Musical Instruments.

2. Scope and objective of the course:

Scope and objective of the course is to make the students aware of Raag and Taal System musical forms, and understanding the importance of Taal and Swargyan, style, techniques embellishments, aesthetical aspects of Indian Music etc. will be exposed through tapes and live performances. Carnatic music will also be touched upon, referring the Ragas common to Hindustani and Carnatic music.

3.Text Book:- An Approach to Sangeet by Dr. Ravindra Roy

4.Course Plan:

Module Number	Lecture session	Learning Outcome
(i)Intro: Melodic Stream of Music	L-1.1- Introduction of the melodic stream of music. Musical notes and intervals	Introductory lecture regarding Arts, Fine Arts and melodic stream of music.
(ii)Introduction to Rhythmic Stream of Music	L-2.1- Introduction of the Rhythmic stream of music. Beats, Rhythm, Meter.	Introductory lecture regarding Rhythm in music and its application
(iii)Development of Swar and Saptak	L-3.1- Concept of the musical notes and its development L-3.2- Formation of Saptak (Octave) and its utility	Understanding of the fundamental concept of the musical notes and their development from three notes to seven notes schemes and the formation of the musical scales.
(iv)Rhythm and Rhythmic Cycle	L-4.1- Laya (Rhythm) -Basic and multiple. Slow, Medium, Fast and sub-Divisions L-4.2- Rhythmic cycle (Taal) and its utilitarian value. L-4.3-Application of Taals with various musical forms and styles.	Understanding of Rhythm (the basic speed=Laya) and Rhythmic cycles (Taal), its utilitarian value and application with various musical forms and styles
(v)Concept of Musical Scales	L-5.1- Melkarts and Thaats in Carnatic and Hindustani styles of music. L-5.2- Development of musical	Understanding of Carnatic and Hindustani musical scales and its developments- (Melkarts and Taat systems), popular in the south and the

	<p>scales of Cernaic style of music</p> <p>L-5.3- Development of musical scales of Hindustani style of music</p>	north sides of our country.
(vi)Musical Modes: (Bilawal, Bhairav, Yaman, Bhairavi etc.)	<p>L-6.1- Ten Musical modes</p> <p>L-6.2- Derivation of Ragas from the Thaats</p>	To gain knowledge about the basic musical modes and the Ragas derived from them.
(vii)Musical Forms and Styles(Classical, Light Classical, light & Folk music	<p>L-7.1- Classical Musical Forms</p> <p>L-7.2- Light Classical Musical Forms</p> <p>L-7.3- Lighter Musical Forms</p> <p>L-7.4- Folk Musical Forms</p>	Knowledge of Classical, Light Classical, Light and Folk musical forms, popular in the Cernatic and the Hindustani styles of music.
(viii) Musical compositions	<p>L-8.1- Musical Compositions under Classical Category- Dhrupad, Dhamar, Bada and Chhota Khayal, Maseetkhani and Razakhani Gat</p> <p>L-8.2- Musical forms under Light Classical Category</p> <p>L-8.3- Musical Forms under Lighter Category</p> <p>L-8.4- Musical Forms under Folk Category</p>	Understanding of musical compositions of each musical categories
(ix)Melakarta, Thaata and Raaga in Indian Concept (Hindustani and Cernatic)	<p>L-9.1- Melakarta-Raga System in Cernatic music</p> <p>L-9.2- Thaata-Raga System in Hindustani style if music</p>	Understanding the system of seventy-two Melkarta, Thirty-two Scales and Ten Thaats of the Daxinatya and the Northern part of musical styles.
(x)Synthesis of Raaga and Taal system	L-10.1- Accompaniments of Taals with Vocal and Instrumental melodic compositions	Full clarification of the Raga and the Taal systems in accompaniments and the solo performances in both the systems.

(xi) Musical Instruments	<p>L-11.1- Musical instruments, established in different ages of music</p> <p>L-11.2- Range and scope of musical instruments</p> <p>L-11.3- Musical Instruments and their utilitarian value</p> <p>L-11.4- Application with accompaniment and solo performances</p>	Clarification of the musical instruments, came into existence in the ancient, Medieval and the modern age of music, their range, scope, utilitarian value and the application in the accompaniments and the solo performances.
(xii) Vocal & Instrumental Performances	<p>L-12.1- Practical Applications of Vocal Musical forms and styles</p> <p>L-12.2- Practical Applications of Instrumental Musical forms and styles</p>	Understanding of the practical applications of vocal and the instrumental musical forms and styles.
(xiii) Laya and Layakari	<p>L-13.1- The basic speed and the multiple speeds</p> <p>L-13.2- Applications of Layakaries in the melodic and the Rhythmic Performances</p>	Understanding of the Laya and the Layakaries and their practical applications in the melodic and rhythmic compositions.
(xiv) Raag and Taal Recognition	<p>L-14.1- Recognition of Basic Ragas</p> <p>L-14.2- Recognition of Shuddha, Mishra and Sankeern Jati Ragas</p>	Recognition of the Shuddha, mishra, sankeern, Vakra, Chhayalag, Odav, Shadav and Sampooran Jati Ragas.
(xv) Gharana System (Vocal and Instrumental)	<p>L-15.1- Schools of musical Performances- Vocal Music- Dhruwad and Dhamar style of singing</p> <p>L-15.2- Schools of musical Performances- Vocal Music- Khayal style of singing</p> <p>L-15.3- Schools of musical Performances- Instrumental Music (Melodic)</p> <p>L-15.4- Schools of musical Performances- Instrumental Music (Rhythmic)</p>	Understanding of the various schools of musical trainings, established in the medieval age of music. Gharana of Vocal (Dhrupad/ Dhamar, Khayal styles of singing), Melodic instruments (Senia and Baniya Gharana), Gharana of Pakhawaj, Tabla in percussion and Gharanas of Dance.
(xvi) Musical Improvisations	L-16.1- Musical Improvisations in Hindustani style of Raga and	Clarification of the improvisational parts of music, i.e.- Alap, Swar Vistar,

	Taal Presentation L-16.2- Musical Improvisations in Cernatic style of Raga and Taal Presentation	Bahalawa etc.
(xvii) Hindustani and Cernatic system	L-17.1- Overall performance-Hindustani Style L-17.2- Overall performance-Cernatic style	Acquaintance of the overall performances of the Hindustani and the Cernatic styles of music.
(xviii) Repeat Listening	L-18.1- Listening session of Ragas of Hindustani style L-18.2- Listening session of Ragas of Cernatic style L-18.3- Listening of Hindustani Taals and their application with musical compositions. L-18.4- Listening of Cernatic Taals and their applications with various musical forms.	Listening, Observing and understanding the Raga and Taal system of Hindustani and Cernatic systems by listening eminent artists of different fields.

Lab:- Lecture Demonstration- Recognition of Swara, Raga, Taal, Musical scales (Thaats), Embellishments, Melodic Compositions, Rhythmic Compositions, Various Forms and styles, Classical, Light Classical, Light and Folk categories of musical compositions, TheHindustani and Cernatic Styles.

5. Home Assignment:- will be given in the class.

6. Evaluation Scheme:-

Component	Duration	Weightage	Date & Time	Venue	Remarks
Mid-Sem. Test (Written)	90 min.	25	14/10 2:00 - 3:30 PM		CB
Practicals	50 min.	20	To be announced in the class		OB
Quiz (Written)	15 min.	10	To be announced in the class		CB
HomeAssignment (Written)	10	To be announced in the class		CB
Compre.(Wr.-2hrs.,Prac.-1hr.)	3 hrs.	15+20 = 35	11/12 FN		CB

7. After completing this course the students will be able to-

- (1) understand the music as a fine art
- (2) Recognize the Swar phrases ant notations
- (3) Observe the differences among the Ten different Thaats
- (4) recognize the Ragas and their renditions in different manners
- (5) Recognize the various Taals and their applications with various musical forms and styles.

Closed Book Test: No reference material of any kind will be permitted inside the exam hall.

Open Book Exam: Use of any printed / written reference material (books and notebooks) will be permitted inside the exam hall. Loose sheets of paper will not be permitted. Computers of any kind will not be allowed inside the exam hall. Use of calculators will be allowed in all exams. No exchange of any material will be allowed.

Note:

It shall be the responsibility of the individual student to be regular in maintaining the self study schedule as given in the course handout, attend lectures and the lab demonstration as per the schedule announced in Nalanda. Mid Semester Test and Comprehensive Examination are according to the Evaluation Scheme given in the respective Course Handout. If the student is unable to appear for the Regular Test/Examination due to genuine exigencies, the student must refer to the procedure for applying for Make-up Test/Examination. No make up for the tutorials.

8. Chamber Consultation Hours: To be announced in the class.

9. Notices, if any, concerning this course will be displayed on the HSS notice board.

**Instructor-in-Charge
HSS F 223**