

**BIRLA INSTITUTE OF TECHNOLOGY AND SCIENCE, PILANI**  
**INSTRUCTION DIVISION**  
**FIRST SEMESTER 2018-2019**  
**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 F329**

*Course Title* : **Musicology - An - Introduction**

*Instructor-in-charge* : **ANIL RAI**

**1. Course Description**

Preliminary Lecture, Logic and Science working behind music, Interval of Frequencies and interval of time, Scales- Hindustani, Carnatic and Western, Musical Streams, Notation Systems, Principles of Thaata, Raga and Taal, Multiple speeds (Layakary), Philosophy and Psychology of music, Aesthetics of music, Voice Culture.

**2. Scope and objective of the course:**

The course aims to acquaint the students with the how and why of Music. It introduces the concepts of Musicology, Applied Theory, Rasa-Bhava and the working of Raga, Acoustics, some aspects of the textual and contextual development of music, the semantics of music, influence of music over mind and body, composers and compositions.

**3. Text Books:**

Clements, E, An Introduction to Study of Indian Music. Kitab Mahal, Allahabad.

An Approach to Sangeet, Notes EDD.

**4. Course Plan :-**

<b>Module Number</b>	<b>Lecture session</b>	<b>Learning Outcome</b>
(i) Introduction (Art and Fine Arts)	L-1.1- Introductory lecture regarding Art and Fine Arts	Introductory Lecture for understanding about the Art and the Fine Arts
(ii) Melody and Rhythm	L-2.1- Introduction to melody, musical notes and their positions  L-2.2- Rhythm and rhythmic patterns. Laya-Basic and variable.	Understanding of both the musical streams, the melodic and the Rhythmic streams, Different patterns of the basic and variable speeds
(iii) Tonal Sequences	L-3.1- Tonal sequences in music and their interval of frequencies  L-3.2- Internals of Shrutis, Full Tones, Half tones and microtones	Learning of the Full Tones, Half tones, microtones, Intervals of Shruties and the frequencies existing between the musical notes
(iv) Musical Scales	L-4.1- Melkarta system in Carnatic style of music  L-4.2- Scheme of Thirty-two scales and Ten Thaats in the Hindustani Sangeet	Learning of the Melkarta, and the Thaata-Raga systems of the Carnatic as well as the Hindustani styles of music, Full tones scales, Diatonic and the chromatic scales
(v) Principles of Thaata, Raga and Taal	L-5.1- Logic and science working behind the Thaata and	Understanding of the logic and science working behind music, Rules for the

	<p>Raga</p> <p>L-5.2- Formation of Taal and its principles- Kaal, Marg, Kriya, Anga, Graha</p> <p>L-5.3- Principles of Taal- Jati, Kala, Laya, Yati, Prastaar</p>	formation of the Thaats, Ragas and Taals, Taal Pran- Ten Principles of Raga and Taal
(vi) Voice Culture	<p>L-6.1- Rules to make the voice cultured</p> <p>L-6.2- Preparation of vocal chords for vocal music and preparation of fingers on the musical instruments</p>	Understanding the process of making the voice cultured and suitable for singing and performing the Ragas, Reyaz of Shadaj (the lower octave notes)
(vii) Speed and Multiple speeds	<p>L-7.1- The basic and the multiple speeds</p> <p>L-7.2- Laya and Layakaries- Simple</p> <p>L-7.3- Reverse and the Intricate Layakaries</p>	Learning about the basic (Single) and the multiple speeds for showing with hand-claps and for the purpose of the performances. The Simple, Reverse and the Intricate Layakaries
(viii) Acoustics	<p>L-8.1- The science of sound</p> <p>L-8.2- Naad - Aahat (materialistic) and Anahad (Celestial)</p>	Knowing about the science of sound, Naad-Aahat-Sangeetmaya and Kolahal, Anahat Naad, Materialistic as well as the Celestial
(ix) Philosophy and psychology of music	<p>L- 9.1- Philosophy of music</p> <p>L-9.2- Psychology of music</p>	Learning about the Philosophy and Psychology of music. Learning process by the Reception, Retention and Rejection
(x) Aesthetics of music	<p>L-10.1- Embellishments, Ornamentations</p> <p>L-10.2- Musical embellishments, i.e.- Meend, Gamak, Khatka, Muri, Andolan, Jamjama, Krintan etc.</p>	Understanding of the aesthetical science of music by applying the embellishments, i.e.- Meen, Gamak, Khatka, Murki, Aandolan, Lag, Daat, Ghaseet, etc.
(xi) Musical Pedagogy	<p>L-11.1- Teaching methods</p> <p>L-11.2- Concepts- Reception, Retention and Rejection</p>	To get acquainted and benefited with the excellent technique and the concept of teaching of the teacher/ Preceptor
(xii) Notation system	<p>12.1- Bhatkhande Notation system</p> <p>L-12.2- Paluskar Notation System</p> <p>L-12.3- Cernatic Notation System</p> <p>L-12.4- Western Notation System</p>	To be aware of the Bhatkhande, Paluskar, Cernatic and the Western notation systems, established in the North and the South side of our country as well as in the western countries, respectively

(xiii) Compositional trends	L-13.1- Categorization- Classical L-13.2- Light Classical L-13.3- Lighter L-13.4- Folk	Understanding of the Classical (Shastriya Sangeet), Light-classical (Up-Shastriya Sangeet), Light (Sugam Sangit) and the Folk (Lok Sangeet) categories of musical compositions
(xiv) Merits and demerits of performer	L-14.1- Excellences and the shortcomings of the artiste L-14.2- Stage and the mood	Would be able to analyze the excellent, Better, Good or the worst performance of the artiste
(xv) Study of Raga and Tala	L-15.1- Thorough study of the Raag Progression L-15.2- Theoretical and Practical Studies of Taal system L-15.3- Accompaniment and Solo Performances	Observing, understanding and Recognizing the Ragas and the Taals, Performed by the artiste on the stage, Appreciate for his/her excellencies and to be aware of the lacking points by having proper studies of the Raga and the Taal
(xvi) Rhythmic Compositions (Taal-Literature)	L-16.1- Taal Literature Description L-16.2- Demonstrations of the compositions of the Hindustani style, i.e.- Peshkara, Kaida, Gat, Tukda, Paran, Rela, Laggi-Ladi, Angushtana etc. L-16.3- Demonstrations of the Rhythmic compositions of the Carnatic style of music	Understanding of the Taal-literatures, performed for accompaniments with the melodic compositions as well as for the Solo performances
(xvii) Historical background (Life Sketch & Contribution of great maestros in the field of Music)	L-17.1- Life Sketch & Contribution of great maestros of Hindustani style of music L-17.2- Life Sketch & Contribution of great maestros of Carnatic style of music L-17.3- Life Sketch & Contribution of great maestros of Western style of music	Getting acquainted with the Life-sketch and the contributions given by the great musicians and the musicologists in the field of music and to get inspired by their characters, roles and behavior and to try to follow their path to accept their carrier in the field of music
(xviii) Comprehension of Raag and Taal	L-18.1- Full rendition of Raga with Anibaddha and Nibaddha forms L-18.2- Full rendition of Taal in accompaniment as well as in solo performances L-18.3- Application and importance of Taals in Dance performances.	Understanding of the full rendition of the Raga and the Taal, with the application of Alap, Jod, Bandish, Taan, Jhala, Roopakalap (Bahalawa), Embelleshments-Meend, Kan, Gamak, Khataka, Murki, Aandolan, Zamzama, Bol-Alap. Bol-Taan, Peshkara, Tukda, Gat, Paran, Rela, Laggi-Ladi, Tani-Aavartanam, Kriti, Khayal, Thumari, Jawali, Tillana, Tarana, Bhajan, Ghazal, Quawwali, Chaiti, Kajari etc.

**Lab:- Lecture Demonstration-** Understanding about the practical applications of Ragas and Taals in the performances for the accompaniments as well as solo, by going through all the ingredients of Melodic as well as the Rhythmic aspects of music (Ragam, Taalam and Nrityam), in Vocal and instrumental music.

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, The Hindustani and Carnatic Styles.

\* Explanatory Lecture Notes

5. **Home Assignments :** Self study of related topics to be announced in the class.

6. **Evaluation Schedule :-**

Components	Duration	Weightage	Date&Time	Venue	Remarks
Mid-Sem. Test	90 mints.	25%	10/10 2:00 - 3:30 PM		OB
Practicals	50mints.	10%	To be announced in the class		CB
Quiz	15mints	10%	To be announced in the class		CB
Home Assign.	.....	10%	To be announced in the class	---	CB
Viva	.....	10%	To be announced in the class		CB
Compre.	.....	35%	14/12 FN	---	CB

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

- (1) be aware of the Raga and the Taal Rendition
- (2) know the logic and science working behind music
- (3) make the notations of the compositions he/she listens
- (4) have the overall knowledge of word wide music and its compositions
- (5) observe, feel and understand the natural as well as the intellectual flow of music

**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 329