MUSC 227 POPULAR MUSIC OF INDIA (SPRING 2013)

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Course Number: MUSC 227
Course Time: TR 12:45 to 2:00pm
Course Location: HRBB 113
Course Credits: 3 Media website: http://mediamatrix.tamu.edu

Catalog Description
Introduction to Indian popular musics and society; focus on musical, cultural, and aesthetic features of ‘Bollywood’ films and film songs; overview of Indian social, cultural, and religious expression. Prerequisites: None

Introduction
This course surveys South Asian popular musics, paying particular attention to Bollywood film songs, their narrative functions in films, performance and production practices, and their social roles inside India. In developing this cultural literacy, we will explore the representational power of film song and gain a window into 50 years of Indian collective memory. The initial course readings will provide a sense of how we might understand the conventions and production-reception of Hindi film songs, the music directors, the formal and stylistic conventions, and the films they come from. By the end of the course, we will examine other musical popular music genres in India including ghazal, remix, qawwals, and Indipop. Prerequisites: None

Learning Outcomes
- Describe Indian musical and cultural history
- Apply active listening skills for music of any kind
- Analyze the social role of popular music in India
- Discuss the narrative functions of songs in films
- Recognize styles and genres of Indian popular music
- Recognize the sounds of South Asian instruments
- Recognize important film songs, music directors, singers
- Analyze picturizations to develop a sense of the conventions of film song
Course Requirements
Students are responsible for all materials that are presented in class. This not only includes the lectures, it also includes handouts, announcements about assignments and exams, and all other information. When in class, do not talk on your cell phone, send or receive messages on cell phones or laptop computers, read newspapers, magazines, or books, or do crossword puzzles or other games. Turn off and put away your cell phone before class starts.

The class lectures and discussion will be driven by the issues raised by films, music videos, and readings. You can view the films through MediaMatrix or check out the DVD at the reserves counter on the 4th floor of Evans Library Annex.

Assignments
10% Quizzes/Assignments (weekly)
20% Exam 1 (Feb 7)
20% Exam 2 (Mar 5)
25% Exam 3 (Apr 9)
25% Exam 4 (May 8)

Quizzes
Grading:
A=90-100%  B=80-90%  C=70-80%  D=60-70%  F = below 60%
Each week there will be a short quiz or assignment to evaluate student progress on lectures, readings, films, and listening assignments. Quizzes will be assigned on eLearning and available to be taken online by students beginning on Tuesday evening at 6pm. The quiz will be closed at noon Thursday and after that time will not be available to be taken. There will be no makeup quizzes unless the student provides a copy of a University excused absence. Quizzes will be true/false or multiple choice and might include factual questions from that week’s film, identification of elements of a song or picturization that has already been covered in lecture, or matching of a song with its film or composer.

There will be occasional opportunities (e.g. attendance at event, a song analysis or picturization project) that will enable students to receive extra credit for their quiz grades. These opportunities will be announced in class as they become available.

Exams
The exams in this class are multiple choice format. Exams typically have fifty questions. All of the questions are of equal value, and the exam is in three parts. The first part typically has 10 questions. For each of the questions in part one, I will play a 30 second passage from a recording on your listening list. For some questions, you might be asked to identify the music director, the name of the song/film, or its style; for others, you might be asked to identify the musical features found in the passage played during the exam or answer other questions about it. In all cases, these questions will refer to just the passage played during the exam, not the full recording on the original album or CD. Typically, each recorded selection is a randomly selected thirty to forty second sample. The entire group of recorded selections for the first part of the exam will be played twice.
The second part of the exam includes 5 visual identification questions in which you will be asked to identify a screenshot from a song. The final 35 questions will be based upon history and musical concepts covered in the lectures.

**Missed exam policy**

The first three exams are given in class during the regular part of the semester, and the fourth exam occurs during the finals period. Students are expected to take all exams at the times specified on the syllabus. If you miss an exam for any reason, it is your responsibility to contact me as soon as possible to schedule a make up. If you have a university excused absence for the missed exam (see Student Rules 7.1.1–7.1.8) and provide me with satisfactory documentation, a make-up exam can be taken and no penalty will be given.

(Please note: a medical confirmation note from your medical provider is necessary for satisfactory documentation, even for illnesses or injuries resulting in an absence of less than three days. The medical confirmation note must contain the date and time of the illness and medical professional’s confirmation of needed absence.) If you miss the first or second exam for a reason other than a university excused absence, or if you do not provide me with satisfactory documentation for your absence, you may (at a time convenient to the instructor) take a make-up exam, but a penalty will be levied as follows. If you miss one exam without a satisfactorily documented university excused absence, nine points will be deducted from the score of that exam; if you miss a second or third exam without satisfactorily documented university excused absence, twenty one points will be deducted from the score of that exam. If you miss the last exam, which is held during the finals period, and you do not have a satisfactorily documented university absence, you may not take a makeup exam.

See [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

**Americans with Disabilities Act (ADA) Policy Statement.**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit [http://disability.tamu.edu/](http://disability.tamu.edu/)

**Academic Integrity Statement: Aggie Honor Code.**

*An Aggie does not lie, cheat, or steal or tolerate those who do.*

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: [http://aggiehonor.tamu.edu/](http://aggiehonor.tamu.edu/)

**Academic Integrity Statement: Pledge.**

On all course work, assignments, or examinations at Texas A&M University, the following
Honor Pledge shall be pre-printed and signed by the student: "On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work."

Statement on copyright of handouts.
The handouts that I have created for this course are copyrighted. By "handouts," I mean all materials generated by me for this class, which include but are not limited to syllabi, quizzes, exams, lab problems, in class materials review sheets, and additional problem sets. Because these are copyrighted, you do not have the right to copy the handouts, unless I expressly grant permission.
Please note: if you need to contact me for any reason, I can be reached most easily via e-mail at jhseiterjones@tamu.edu.

Textbooks and other required course materials.

All other readings are available in PDF format in the "Readings" folder of the eLearning course website.

Listening assignments can be accessed via TAMU's MediaMatrix website. To access MediaMatrix:
1. Type URL http://mediamatrix.tamu.edu
2. Log on with your Net ID and password.
3. Select the Home tab.
4. Scroll down to see the published streams listed under the tabs (select appropriate tab): Published to my NetID/Guest User; Published to my courses; or Published to my UN
5. Click the view link to watch/listen to stream.

Note: Flash Player is required to listen to mp3 sound streams and view film streams with extension .flv. Make sure you have the most recent version of Flash.
http://get.adobe.com/flashplayer/ Some recordings may also be accessed at the Educational Media Services Center (EdMS) on the fourth floor of the Evans Library Annex. Listening to these recordings is a required part of the course. See "The Guide to the Listening Assignments" (below) for more information.

Additional Resources:
Philip Lutendorf's "Notes on Popular Indian Cinema" (Film synopses, commentary)
http://www.uiowa.edu/~incinema/index.html

Course Outline:

Week 1
Jan 15
Course Introduction
Jan 17 “Fundamentals of Indian Musical Systems & Instruments”
Sarrizin, “Introduction to Indian Classical Music,” pp. 30-46

Week 2
Film: Shree 420 (1955) [Dir. Raj Kapoor; Music: Shankar-Jaikishan]
Jan 22 – “Post-Independence Indian History: Indian Instruments”
Jan 24 – “Bollywood Aesthetics and Conventions”
Reading: Ganti, “Production and Distribution of popular Hindi Cinema” in Bollywood: pp. 79-88

Week 3
Film: Guide (1965) [Dir. Vijay Anand; Music: S.D. Burman]
Jan 29 – “Functional Roles of Songs in Films”
Jan 31 – NO CLASS

Week 4 Feb 5 – “Music Production Practices: 1940-60”
Pendakur, “Film Music: Pleasure and Popularity,” pp. 131-38
Feb 7 – EXAM 1

Week 5 Feb 12 – “Indian History: 1970 to 1991”
Ganti, Bollywood, pp. 30-33
Feb 14 – “Roles of Music Directors and Arrangers”

Week 6
Film: Sholay (1975) [Dir. Ramesh Sippy; Music: R.D. Burman]
Feb 19 – “Sholay and the ‘Masala Western’”
Ganti “Sholay,” “Amar Akbar Anthony,” pp. 156-58, 161-63 Dwyer, [100 Hindi Films] “Mr. India”
Feb 21 – “Love, Marriage, Sex, Family”
Dwyer, [100 Hindi Films] “Pakeezah,” “Umaa Jaan,” “Tezaab,” “Maine Pyar Kiya”

Week 7
Feb 26 – “1990s Bollywood Films: India stays home, India goes abroad”
Feb 28 – “The Indian Music Industry after the Cassette Revolution”

Week 8
Mar 5 – EXAM 2
Mar 7 – “Effects of Liberalization, Satellite Television”
Ganti, *Bollywood*, pp. 33-42

**SPRING BREAK**

**Week 9**
Film: *Dil Se* (1998) [Dir. Mani Ratnam, Music: A.R. Rahman]
Mar 19 – “The Tamil Invasion”
Mar 21 – “A.R. Rahman”

**Week 10**
Film: *Swades* (2004) [Dir. Ashutosh Gowariker; Music: A.R. Rahman]
Mar 26 – “Conventions of mid-1990s to 2000s Bollywood Films”
Mar 28 – “New Bollywood”

**Week 11**
Film: *Zindagi Na Dobara Milegi* (2011) [Dir. Zoya Akhtar; Music: Shankar-Ehsaan-Loy]
Apr 2 – “The Multiplex Film” Apr 4 – “Rocking Bollywood”

**Week 12** Apr 9 – EXAM 3
Apr 11 – “Punjabia Abroad: Bhangra”
Baumann, “The Re-Invention of Bhangra,” pp. 81-94

**Week 13** Apr 16 – “Alternatives to Film Song: Indipop and the Pop Ghazal” Kvetko,
“Private Music,” pp. 111-22
Apr 18 – “Hindi Film Song Remixes: History and Controversy”

**Week 14** Apr 23 – “Qawwali and Sufi Rock”
Apr 25 – NO CLASS

**Final Exam**
[504] May 8, 8 10am [506] May 8, 1 3pm

A Guide to the Listening Assignments

Listening to assigned recordings outside of class is a basic part of this course. The goal of
the listening work is to deepen you knowledge of Indian music history and build your
aural skills. All of the exams have a listening component. Unless otherwise noted, any
recording that is played in class may be covered on the exams.

Do not let the listening part of the class worry you. I am aware that many students in the class have no formal musical training and cannot read music. Even without any background in music, you can still do well in the course. By the same token, even those students with training in music will need to do the listening assignments, as well as attend class, read the assigned passages in the textbook, and study for the exams.

Strategies for Listening and Studying. During each class, make a list of all the recordings that are played and take careful notes on the lecture and discussion. Shortly after each class, listen to the tracks we discussed in class. On a basic level, you should be able to identify the name of each piece, the film it comes from, and the piece’s style. More importantly, you need to be able to hear and identify the musical features of the piece that we discussed in class. Before playing the recording, read over your notes and make a list of the musical features we explored. After you press play, listen actively, and make sure you can identify those features when they come up in the recording. Think about how the piece fits in with other pieces we discuss during the semester and how it relates to the larger concepts in the class. Do not just play the recording and let the sound wash over you, and do not leave all of your listening until the day before the exam.

Doing the outside of class listening is crucial if you want to do well on the exams. More importantly, active listening outside of class will help you build your aural skills and learn about the music. You should listen to the course recordings shortly after each class (usually within a day or two of the lecture) and then again as many times as is required for you to be able to know what you need to know about each track. Do not wait for the night before the night before the exam to do all of the listening.

Locating the recordings. The recordings for the listening assignments can be accessed via TAMU’s MediaMatrix website (http://mediamatrix.tamu.edu/). Some may also be accessed at the Educational Media Services Center (EdMS) on the fourth floor of the Evans Library Annex. For the EdMS’s hours of operation, call 845-2316 or 845-5741.

Using MediaMatrix, many students can listen to the same track at the same time. Streaming audio technology is relatively new at TAMU, and problems may arise with it. The EdMS, which may not own all of the discs for the course, does not hold more than three copies of any CD. For these reasons, and also to improve your listening skills, listening assignments should be done in advance. Do not wait till the right before the exam to listen to the recordings for the class. Technical problems with MediaMatrix or with the CDs at the EdMS do not constitute an excuse for failing to listen to the recordings. Exams will not be rescheduled, modified, or graded differently if these systems don’t work.