

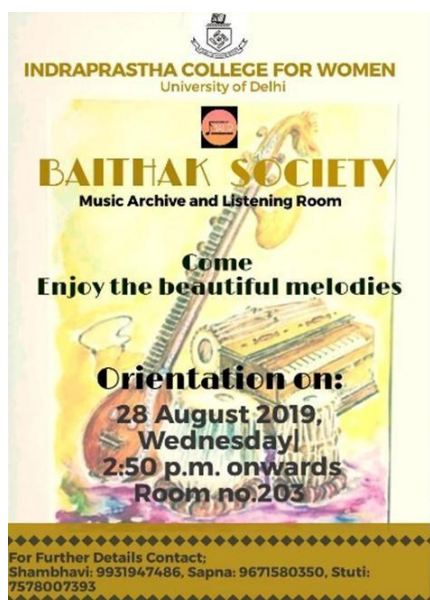
## **Report of Baithak Society, Music Archive and Listening Room (MALR), July-December, 2019**

### **Orientation of Baithak Society, (Music Archive and Listening Room)**

Date: 28 August, 2019

Time: 2:50 PM

Venue: Music Archive and Listening Room (Room No. 203)



The Orientation of the Baithak Society, Indraprastha College for Women, University of Delhi was organised on 28 August, 2019 in the Music Listening and Archive Room by the office bearers under the guidance of the society advisor, Dr. Shruti Dubey. The orientation was attended by around 30 students from 1<sup>st</sup> and 2<sup>nd</sup> years. The students were acquainted with a brief history of the society and its various activities (archiving, listening and movie sessions, music appreciation course) through a Power Point Presentation. The existing members also shared their experiences of being a part of the society. The presentation was followed by an interactive session in which queries of the new members were answered.

### Informal Listening Session

Lecture-Demonstration cum guided listening session: Vasundhara Raturi

Title: Different genres of Indian Music

Date: 7<sup>th</sup> September, 2019

Time: 2:30 PM

Venue: MALR (Room No. 203)



The first event for the new members of Baithak Society was a lecture-demonstration cum guided listening session by Vasundhara Raturi, a student of MA Music in the University of Delhi, an alumna of Indraprastha College for Women and a former member of Baithak Society. She spoke about the different genres of Indian Music ranging from classical forms of *dhrupad* and *khyal* to semi-classical forms of *thumri*, *dadra*, *ghazal* and *qawwali*. To demonstrate these different forms, she played the recordings of stalwarts like Ustad Sayiduddin Dagar, Vidushi Prabha Atre and Vidushi Ashwini Bhide Deshpande, to Ustad Nusrat Fateh Ali Khan, Ustad Rashid Khan and Ustad Mehendi Hasan and Ustad Ghulam Ali. Vasundhara also sang a *bandish* in raga Yaman to explain concepts like *khatka*, *murki*, *alaap*, and *taan*. Around 25 students from departments of Geography, History, Computer Science, English, Hindi, and B.Com attended the session. The members of Baithak Society found the session extremely insightful, informative and relaxing at the same time.

## Movie Screening and Discussion

“*Katyar Kaljat Ghusali*”- Movie Screening and Discussion

Date- 15<sup>th</sup> and 22<sup>nd</sup> September, 2019

Venue- MALR (Room No.203)

Time- 2:30 pm



The second event of Baithak Society was the screening of Marathi film “*Katyar Kaljat Ghusali*” directed by Subodh Bhawe based on a play by the same name in two parts on two consecutive Saturdays. Set during the British Raj in a princely state, the movie deals with fundamental questions pertaining to Hindustani music such as the definition of an artist, the role of patronage by kings, the ethical dilemmas posed when the “ego” of the artists becomes bigger than the art form itself, the role of *gharanas* and their specific forms of *gayaki*, and the transition from *dhrupad* to *khyal*. The movie screening was followed by a discussion moderated by the society advisor, Dr. Shruti Dubey, in which the meanings and significance of the various terms used in the film that were borrowed from Hindustani music such as *gharanas*, *gayaki*, patronage, Miraj, dhrupad and khyal were elaborated in great detail. Students critically evaluated the film by questioning some of the stereotypical portrayals of women and minority communities. The definition of a true artist and the question of survival of artists and art forms were also reflected upon. The session was attended by around 20 students from various departments.

## Informal Listening Session on Tabla

Date: 28 September, 2019

Time: 2:30 PM

Venue: MALR Room No 203



As a part of a series geared towards helping students without any background in Hindustani Music to develop an understanding of the various instruments used in it, the Baithak Society of the MALR has started a novel initiative of inviting students of Music Faculty from University of Delhi to give lecture demonstrations and conduct listening sessions for the members of Baithak Society. The first lecture was conducted on *Tabla* by Harsh Tyagi, a Masters student of University of Delhi and a disciple of Pt. Vinod Lele, a maestro from Banaras Gharana. In an extremely enriching lecture Harsh started from the various myths and stories about the origin of *tabla*. Acquainting the students with the precursors of *tabla* such as Mridangam, Pakhavaj, and Jodi by showing the pictures of the same, Harsh described the various parts of *tabla* such as *siyahi*, *daggi*, *dahina* and *bayan*. He then played the basic *bols* of *tabla* described in Natya Shastra and the prominent rhythm cycles or *taals* including *Dadra*, *Keherva*, *Rupak*, *Teentaal* and *Ektaal*. In the end he performed a solo in which he was accompanied by Vasundhara Raturi, a former member of Baithak Society and a classmate of Harsh, on the harmonium. The session was followed by questions from the students and the faculty present in the session on the differences between Mridangam and Pakhavaj.

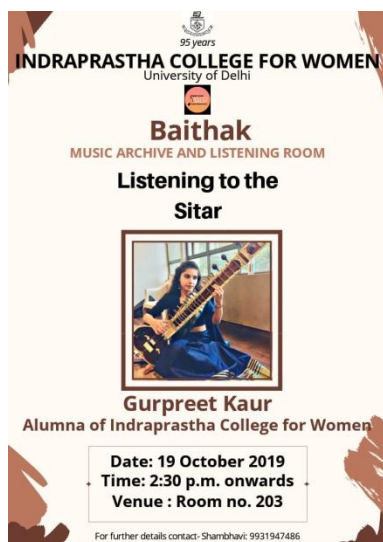


## Listening to the Sitar

Date: 19 October, 2019

Time: 2:30 PM

Venue: MALR Room No 203



The second instrument in the lecture demonstration series was Sitar. Gurpreet Kaur, who is pursuing a Masters degree on Sitar from the Faculty of Music, Delhi University gave an enriching lecture demonstration on different aspects of Sitar. Gurpreet began by explaining the different parts of the body of Sitar such as *tumba*, *table*, *jawari*, *tarak*, *baaj*, *jode*, *chitkari* and the functions performed by them. She then introduced the different gharanas of Sitar such as *Maiyar*, *Vilayatkhani*, *Imdadkhani* and elaborated on the stylistic differences among them. In order to familiarize Baithak students with the stalwarts of Sitar, she played the recordings of Pt. Ravishankar, Ustad Shahid Parvez, Ustad Allaaddin Khan and Pt. Nikhil Banerjee. She ended the session by playing *maseedkhani* (slow beat rendition) and *razakhani* (fast beat rendition) *gat* (composition of Sitar) in raga *Bhimpalasi*. She was accompanied on tabla by Harsh. Around 20 students from different departments attended the session. The students really appreciated the session and felt that it had succeeded in invoking their interest in the hitherto less understood instrument.

## Listening Session

Lecture-Demonstration cum guided listening session: Vasundhara Raturi

Title: Different Angs to Perform a Raga

Date: 2<sup>nd</sup> November, 2019

Time: 2:30 PM

Venue: MALR (Room No. 203), Indraprastha College for Women



The activities of Baithak Society for this semester completed a full circle with the final listening session of the semester again being conducted by Vasundhara Raturi, on different *angs* to perform a *raga*. Vasundhara Raturi spoke about the concepts of *raga*, *thaat* and *ang*, and the significance of *angs* in identifying and creating new *ragas*. She further explained these concepts through performance of ragas like *Bhairav*, *Kalyan*, etc. The audience comprising of around 15 people from across departments found the session extremely interesting and useful. One of the big achievements of this semester was in the task of developing a culture of having conversations about Hindustani music between the students of Music Faculty, University of Delhi and those studying other disciplines in Indraprastha College for Women. We, at Baithak hope that this would go a long way in demystifying Hindustani Music and invoking the interest of young people in listening and appreciating it.