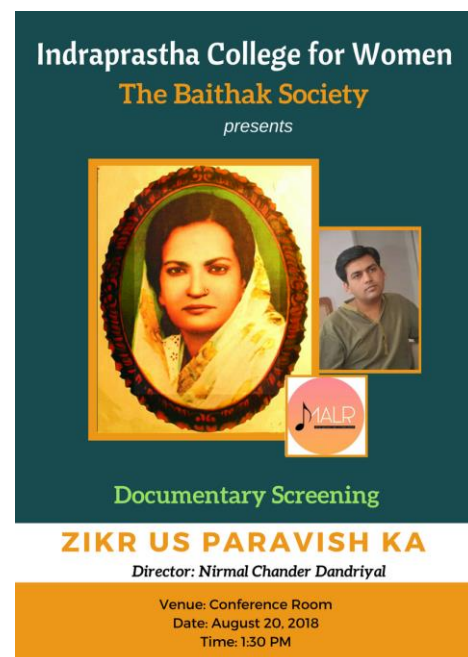


Annual Report (August 2018-April, 2019)

Music Archive and Listening Room (MALR) and Baithak Society

The year 2018-19 has been extremely enriching for the Music Archive and Listening Room (hereafter, MALR) in which it organized a host of events ranging from documentary screening and discussions on the lives of eminent musicians, conducting a certificate course on Music Appreciation, organizing lecture demonstrations by eminent artists, cataloging by students of the date present in the archive, organizing event in the college festival Shruti, to conducting informal listening sessions.

Screening of Documentary 'Zikr Us Parivash Ka' and Discussion with the Director with Mr. Nirmal Chander Dandriyal, 20th August 2018



Date: 20 August, 2018

Venue: Conference Room

Time: 1.30 PM-3 PM

Title of Film: Zikr Us Parivash Ka

MALR conducted screening of documentary 'Zikr Us Parivash Ka' on the life of Begum Akhtar and discussion with the director Mr. Nirmal Chander Dandriyal, an award-winning documentary film maker. The documentary acquainted us intimately with the journey of life of the eminent

Ghazal singer Begum Akhtar. It started with the showcasing of her early musical training that happened in the *tawaif* culture of Lucknow when she was known as Akhtari Bai Faizabadi to her gaining respectability after marriage when she rechristened herself as Begum Akhtar. It enlightened students about the various nuances of her *gayaki* that kept on evolving with her age and eventually became an independent style on its own. The documentary was followed by interesting questions by the students pertaining to the choice of the subject, methodology of research for making such a film, the authenticity of his sources, and the challenges faced by him. The event was attended by around 120 students from different departments such as Music, History, Political Science, Hindi and English.

Music Appreciation Course September-October, 2018



INDRAPRASTHA COLLEGE FOR WOMEN
University of Delhi
MUSIC ARCHIVE AND LISTENING ROOM

presents

MALR CERTIFICATE COURSE
An Introduction to Hindustani Music
TRADITION AND AESTHETICS

<p>September 18, 2018 What is a Music Archive? Discourses around Archiving Prof. Urvashi Vaidhakar</p>	<p>September 19, 2018 Demystifying Classical Music: A Guide to Maestros and Iconic Recordings Prof. Partha Chatterjee</p>
<p>September 25, 2018 Basic Concepts of Hindustani Classical Music: Lecture Demonstration Dr. Smita Pathak, Yajurvedi</p>	<p>September 26, 2018 Differences between Khayal and Dhrupad: Lecture Demonstration Shri Ajay Mishra</p>
<p>September 27, 2018 The Intersections of Bollywood and Hindustani Music Dr. Rakhi Mittal Saraf</p>	

Venue: AV Lecture Theatre
Date: 18th September to 27th September, 2018
Timings: 3:00 pm - 4:30 pm

- Registration mandatory for the Certificate Course.
- Registration Fee: Rs. 500/- (Rs. 200/- for IPCW students)
- Send your application at baihak.ipcw@gmail.com by 17th September, 2018, 5:00 pm.
- A minimum of 80% attendance compulsory for the award of the certificate.

ALL ARE INVITED

For further details, contact:
9205844014, 8319258853, 9931947486

The MALR conducted a Music Appreciation Course consisting of five sessions spread over two weeks to introduce college students with the nuances of listening and appreciating Hindustani music. The course was conducted by eminent resource persons comprising of academicians with long standing engagement with Hindustani music as well as performers of Dhrupad and Khayal. 42 students enrolled and successfully completed the course. The course was initially meant for the students of IP college. However, we accepted the request of 2 participants from outside the college (a student of Miranda House and a Project Engineer working in the Ministry of Railways) who exhibited keen interest in our course.

Day 1: Professor Urmila Bhirdikar, Shiv Nadar University (Lecture)

Date: 18 September, 2018

Title of Lecture: Music Archive is a Study Room

Venue: AV Lecture Theatre

Time: 3-4.30 PM



The course opened with an extremely interesting lecture by Prof. Bhirdikar on the importance of archiving classical music and its challenges. The lecture started by introducing the concept of the archive as distinct from a library and museum. It then delved into the finer nuances of constructing narratives and discourses from the archive. The lecture finally ended with describing the specificity of a music archive and the kinds of research question that can emerge from the study of a music archive.

Day 2: Professor Partho Dutta, Jawaharlal Nehru University (Lecture)

Date: 19 September, 2018

Title of Lecture: Demystifying Classical Music: A Guide to Maestros and Iconic Recordings

Venue: Conference Room

Time: 3-4.30 PM



In an attempt to demystify classical music Professor Dutta first and foremost dispelled the myth that classical music can only be understood and accessed by a select/elite audience. He argued that classical music refers to a broad repertoire of musical forms that not only include *dhrupad* and *khyal*, but also *tappa*, *thumri*, *dadra*, *ghazal* and *qawwali*, which are hugely popular among masses. He also broke the myth that classical music is only about gravity, contemplation, and brooding by giving examples of two very different styles of singing by stalwarts like Ustad Amir Khan on one hand and Ustad Bade Ghulam Ali Khan on the other. He then discussed the different paths that one can follow to appreciate Hindustani music. The session ended on a melodious note with playing select iconic recordings of the masters of Hindustani music.

The next two sessions were in the format of lecture demonstrations.

Day 3: Professor Sarita Yajurvedi, Bharati College, University of Delhi

Date: 25 September

Title of Lecture Demonstration: Basic Concepts of Hindustani Classical Music

Venue: AV Lecture Theatre

Time: 3-4:30 PM



Justifying the theme of the session, Prof Yajurvedi beautifully explained the basic concepts of Hindustani music by defining Swar (Shuddha and Komal), Taal, Aaroh, Avroh, Raga and Ragini and Bandish through Raga Bhimpalasi which is sung in the afternoons (at the time of the lecture demonstration). She also explained the connections between the moods, seasons, time of renditions and the various Ragas of Hindustani music. The way in which Prof. Yajurvedi balanced the theory with practical demonstration of the concepts made this a particularly useful

session for everyone. Accompanying her on Sarangi was Shri Ghulam Mohd. Khan and on Tabla was Shri Amritesh Mishra.

Day 4: Shri Ajey Mishra, Guru at Dhruvad Music Academy

Date: 26 September

Title of Lecture Demonstration: Differences between *Khyal* and *Dhrupad*

Venue: AV Lecture Theatre

Time: 3-4:30 PM



Shri Ajey Mishra introduced the students to the *Shruti-swar vyavastha* in the Hindustani music. Tracing the historical trajectory of Hindustani music, he highlighted the stylistic differences between the two major forms of *Dhrupad* and *Khyal*. After explaining the theory he then demonstrated the two forms in a mesmerizing performance of *Dhrupad* in Patdeep and *Khyal* in Bhimpalasi both of which are afternoon Ragas. He was accompanied by Shri Ravinder Soni on Tabla for the *Khyal* rendition and on Pakhawaj by Shmt. Lakshmi Joshi

Day 5: Dr. Babli Moitra Saraf, Principal, Indraprastha College of Women

Date: 27 September

Title of Lecture: The Intersections of Bollywood and Hindustani Music

Venue: Conference Room

Time: 3-4:30 PM



The last session, conducted by Dr. Babli Moitra Saraf, brought the discussion on Hindustani music in the course to a full circle by talking about the intersections of the so called ‘elite’ classical music with the ‘popular’ Hindi film music. Dr. Saraf argued that music in Hindi films was constantly borrowing from Hindustani music with the music directors deftly using the time and the mood of the ragas for corresponding themes in the films. This session was particularly useful in helping the students identify the Ragas on which a number of Hindi film songs were based. The reference to Bollywood music, a form that students are more familiar with, beautifully resonated with the larger purpose of the course that is to invoke interest in classical music in the youth.

Lecture Demonstration on the Thumri Repertoire by Vidya Rao, 20 February, 2019



The MALR organized a lecture demonstration and recital on the semi-classical form of Indian Music, namely thumri and dadra. This was conducted by renowned musicologist, music consultant, and author of several books, Vidya Rao. A disciple of stalwarts such as Late Naina Devi ji, and Girija Devi ji, Vidya Rao has carved a niche for herself in the field of thumri, dadra, hori, and other semi-classical forms of Hindustani music. Ms. Vidya Rao began with a brief introduction to semi-classical music, differentiating it from pure classical music. She then enlightened the audience with the historical trajectory of the emergence of thumri and dadra. Ms. Vidya Rao described in detail about the various components of thumri such as the importance of literature in the compositions, the selection of Ragas and the theme chosen for singing. She began her recital with a Thumri 'Udat Abeer Gulaal' in Raga Mishr Kafi. Next she sang a Dadra in Raga Manjh-Khamaj, which was set to Dadra Taal (6-beat cycle). She concluded her recital with a Hori in Raga Mishra Gara, Aaj Biraj Mein Hori Re Rasiya'.set to Keharva Taal (8-beat cycle).

Dhun 2

The Baithak Society organized another season of Dhun, a quiz cum antakshari in the college festival, Shruti. The event got an enthusiastic response with 35 teams of 2 students each registering for the quiz. The first round was an elimination round in which five teams qualified for the final round. As a special feature, this time there was a dedicated round for teachers. Six teams of teachers participated in a fun round in Quiztakshatri. The questions consisted of both Bollywood and classical music, making it an interesting one for all present.

Cataloging

In addition to organizing and attending the events mentioned above, the students of Baithak Society engaged in cataloging the various ragas that form a part of our donor's collection. This introduced the students to the rich collection of music that is present in our archive and invoked their interest in further listening to classical music. Students completed 200 entries from the Navjeevan Khosla Collection in the period from January, 2019-April-2019.

The Baithak Society keeps on organizing informal listening sessions for its members.

Informal Listening Sessions

Date: 24 August, 2018

Venue: MALR room



The first informal listening session was conducted during the orientation program, presided over by Dr. Shruti Dubey, the society advisor and the office bearers. Shambhavi Jha, the Joint Secretary of the Baithak Society, conducted a guiding listening session on Raga Vrindavani Sarang. In order to invoke the interest of the students in classical music, she began by playing the famous Bollywood song Ghoomar from the film Padmavat and then played chhota khyal in the same raga by Vidushi Ashwini Despande. Around 30 students attended this session.

Date: 15th March, 2019

Venue: MALR Room

Time: 1.30 PM



Vasundhara Raturi, a student of BA (Hons) Music III Year and a member of Baithak Society, conducted a listening session on 15th March 2019. She highlighted the differences between ragas which appear similar by taking examples comparing Bhoopali and Deshkar on one hand and Jansammohini and Kalavati on the other. She used audio-visuals for playing classical and Bollywood renditions in these ragas and also sung herself to explain the subtle features used to distinguish these ragas. The active participation of the students could be seen from the numerous questions asked by students in the question-answer session. Around 15 students attended the listening session.