

**FOUR YEAR UNDER GRADUATE (FYUG) PROGRAMME
UNDER
NEW EDUCATION POLICY, 2020**

MUSIC



Date of approval in Academic Council – May 30, 2024 and 21st June 2024

Preface

Music is part and parcel which is woven into the fabric life of the people. There are many factors contributing to the growth of music. As a course of study, it has branched out in many ways. The music under the NEP 2020 , is designed to cater the needs of the students. The four year under graduate programme of music consists of courses such as Western music, Regional music and Indian classical music. These courses covers topics which will enhance and develop the skill of the student taking into consideration the concept and the changing trends of music. The programme emphasizes both on theory and practical component. The scope of this study are music teachers, scholars, studio and live session musicians, craftsmen, composers, music arranger etc.

The first three years of the programme consists of fifteen compulsory core courses that the student are required to take across six semesters. The question paper shall be designed and prepared as per University guidelines.

Programme Outcomes

1. Profound understanding of the fundamentals and concept of Western music, Indian classical music, Regional music, Sound for music, Technology and how music is managed in the real world.
2. Develops the use of technology through the use of different music softwares.
3. Establish the use of music notations to different disciplines.
4. Execute the skills and talent in the form of individual and group performance.
5. Practical application of theoretical concepts through musical instruments and voice
6. Comprehensive understanding of legal rights pertaining to music
7. Building the foundation for search and research.

Structure of the Syllabus

1st Semester

Course Code	Title of the Course	Credit			Total Contact Hours
		Theory	Practical	Total	
MUS-100	Fundamentals of Western Music (Major)	3	1	4	75
MUS-100	Fundamentals of Western Music (Minor)	3	1	4	75
MDC-110.....200	Any of the available course as notified by the University from time to time.			3	
AEC-120....129	Any of the available course as notified by the University from time to time.			3	
SEC-130.....139	Any of the available course as notified by the University from time to time.			3	
VAC-140	Mention the name of the paper			3	
				20	

2nd Semester

Course Code	Title of the Course	Credit			Total Contact Hours
		Theory	Practical	Total	
MUS-150	Applied Theory of Western Music (Major)	3	1	4	75
MUS-150	Applied Theory of Western Music (Minor)	3	1	4	75
MDC-160.....169	Any of the available course as notified by the University from time to time.			3	
AEC-170.....179	Any of the available course as notified by the University from time to time.			3	
SEC-180.....189	Any of the available course as notified by the University from time to time.			3	
VAC-190.....199	Any of the available course as notified by the University from time to time.			3	
				20	

3rd Semester

Course Code	Title of the Course	Credit			Total Contact Hours
		Theory	Practical	Total	
MUS-200	Ancient and Medieval Music (Major)	3	1	4	75
MUS-201	General Aspects of Indian Classical Music (Major)	3	1	4	75
MDC-210.....219	Any of the available course as notified by the University from time to time.	3	-	3	45
AEC-220.....229	Any of the available course as notified by the University from time to time.	2	-	2	30
SEC-230.....239	Any of the available course as notified by the University from time to time.			3	45-90
VTC - 240.....249	Any of the available course as notified by the University from time to time.	1	3	4	105
				20	

4th Semester

Course Code	Title of the Course	Credit			Total Contact Hours
		Theory	Practical	Total	
MUS-250	Renaissance and Baroque Music(Major)	3	1	4	75
MUS-251	Phases of Indian Classical Music (Major)	3	1	4	75
MUS-252	Music of Meghalaya – I (Major)	3	1	4	75
MUS-253	Sound for Music (Major)	3	1	4	75
VTC-260....269	Any of the available course as notified by the University from time to time	1	3	4	105
				20	

5th Semester

Course Code	Title of the Course	Credit			Total Contact Hours
		Theory	Practical	Total	
MUS-300	Classical and Romantic Music (Major)	3	1	4	75
MUS-301	Treatises, Musicologists and Applied Theory (Major)	3	1	4	75
MUS-302	Music of Meghalaya - II(Major)	3	1	4	75
MUS-302	Music of Meghalaya – II(Minor)	3	1	4	75
MUS-303	Internship/Apprenticeship/Community engagement and service/ field based learning or minor project	-	4	4	120
				20	

6th Semester

Course Code	Title of the Course	Credit			Total Contact Hours
		Theory	Practical	Total	
MUS-350	Modern Music (Major)	3	1	4	75
MUS-351	Contemporary Study of Indian Classical Music (Major)	3	1	4	75
MUS-352	Music for Socio-Cultural Sustainability(Major)	3	1	4	75
MUS-353	Music Technology (Major)	3	1	4	75
VTC-360...369	Any of the available course as notified by the University from time to time	1	3	4	105
				20	

First Semester

Course Code: MUS – 100

Course Title: Fundamentals of Western Music

Contact Hours: 75/Credits: 4/Marks: 100

Course Objective:

The student will be introduced to the philosophy of music, the various aspects of theory and practical of western music. The student will also be able to use their theoretical knowledge in conjunction with practical playing of western musical instruments and singing.

Learning Outcome: To define and identify the rudiments of Western Music. To construct scales in major and minor modes and apply them in vocal and instruments. To analyse the various keys in Music Compositions. To learn the various musical performance directions and to compose basic rhythms.

Unit I: The stave, Treble and Bass clef, Notes on the stave, Notes and rests values, Bar lines and Time Signatures ($2/3$, $3/4$, $4/4$), ties and dots, accidentals,

Unit II: Degrees of the scales and intervals tones and semitones, scales and key signatures up to 2 sharps and 2 flats Major and minor scales: Natural, harmonic and melodic, cancelling an accidental, tonic triad

Unit III: Grouping of notes and rests, Arpeggio, ostinato, metronome markings, composing and answering rhythm, performance directions, Sound, Tone, Pitch, Intensity, Duration.

Unit IV: Practical- The student will have to select one instrument from the suggested list (Piano/Keyboard, Guitar, Violin, Voice and Drums)

Piano/Keyboard.

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales - Major scales: C, G, D, F (ascending and descending with both hands together for one octave in mezzo forte (mf) and piano (p), tempo 70)

- Minor scales (Natural, Harmonic and Melodic): Am and Dm scales (ascending and descending with both hands together for one octave in mezzo forte (mf) and piano(p), tempo 70)

- Contrary Motion with both hands beginning and ending on the key note in the keys of G Major and Am (one octave, mezzo forte(mf) and piano (p)

Arpeggios- C, G, D, F Majors and A minor, D minor in root position only with both hands together (one octave, mezzo forte (mf) and piano (p), tempo

Broken Chords- Chords in C, G, D, F Major and A minor, D minor with both hands together (One octave, mezzo forte (mf) and piano (p), tempo 50)

Compositions- Two pieces to be played which will be identified from time to time.

Playing at sight- A short piece in simple time in the keys of C, G, D, F majors or D Minor. Some accidentals, tied and dotted notes may be included.

Guitar

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales- Major scales: C, G, D, F (ascending and descending for one octave in mezzo forte

(mf) and piano (p), tempo 70)

- Minor scales (Natural, Harmonic and Melodic): Am and Dm scales (ascending and descending for one octave in mezzo forte (mf) and piano(p), tempo 70), Straight Rhythm, Apoyando or Tirando, PIMA fingering

Arpeggios- C, G, D, F Majors and A minor, D minor (one octave, mezzo forte (mf) and piano (p), tempo 70, PIMA fingering, Apoyando or Tirando, Straight Rhythm

Broken Chords- Chords in C, G, D, F Major and A minor, D minor

(One octave, mezzo forte (mf) and piano (p), tempo 50), Straight Rhythm.

Chords shape Strummed: G, F, Am, Dm, G, D

Compositions- Major Students: Two pieces to be played chosen by the student which will be identified from time to time.

Minor Students: One piece to be chosen by the student which will be identified from time to time.

Playing at sight- A short piece in simple time in the keys of C, G, D, F majors or D Minor. Some accidentals, tied and dotted notes may be included.

Violin

Scale: Separate bows or slurred (2 quavers to a bow), at examiner's choice; even note or long tonic, at candidate's choice.

C, D and A majors (one octave).

G major (two octave).

E, A Minor natural minor (one octave).

Arpeggio: Separate bows.

C, D and A majors (one octave).

G major (two octave),

E, A minor (one octave).

Composition: Two pieces to be played which will be identified from time to time.

Playing at sight: A short piece of previous unseen music, in the simple time in the major key of C, D, A and G for 4 bars.

Voice

Component 1- Technical Work

Students to perform either one of the following:

- Vocal Exercises
- In Italian, Lesson I: (The Scale) from Vaccai Metodo Pratico
- An unaccompanied Folk or Traditional song

Component 2- Performance

Students must choose two contrasting pieces from the singing repertoire provided.

Component 3- Viva Voce

Students will have to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)
- demonstrate a basic understanding of the meanings of texts.

Component 4- Sight Reading

The examiner will give the key and the student's starting note; the student will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The student may practice the vocal line at any point during the preparation time. Major key, up to one sharp or flat. Containing note values and rests from quaver to semibreve in 2/4, 3/4 or 4/4 (C) time. Intervals are mainly by step. Range – up to a perfect 5th.

Instrument: Drums

Rudiments: Single stroke roll, Double Stroke roll and Single Paradiddle (in eighth notes or sixteenth notes)

Exercises: Two exercises to be performed.

Composition: Two pieces chosen by the Students from each of the following list, which will be identified from time to time as required.

Playing at Sight: A short piece in simple time signature.

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

First Steps in Music Theory, ABRSM, 1999

Friday Afternoons (Unison Upper Voices), Boosey & Hawkins, London, 2000

Fundamentals of Music, Raymond Elliot,

Guitar Exam Pieces from 2019, ABRSM Grade 1 – 5, ABRSM, 2019

Guitar & Plectrum Guitar Scales, Arpeggios & Studies Initial-Grade 8 from 2016, Trinity College London, 2015

Hanon, G. Schirmer, Inc., 1986

Introducing Drum Kit - Part 1-3, Trinity College London

Introducing Guitar (Book + Online Audio), Trinity College London, 2022

Introducing Percussion, Trinity College London, 2020

Introduction to Music, Ronald Pen, McGraw Hill, Inc, 1992

Kimball, Carol, and Richard Walters. *The French Song Anthology Complete Package: Low Voice*. Hal Leonard Publishing Corporation, 2013.

LCM Theory Handbook Preliminary, Grade 1 – 8, London College of Music

Let Us Garlands Bring (Voice, Piano), Boosey & Hawkes, London

Larsen, Robert L. *Arias for Soprano, Volume 2: G. Schirmer Opera Anthology*. Hal Leonard Corporation, 2004.

Music Theory for Electronic Music Producers, Create space Independent Publishing Platform; 2nd edition, 2018

Music Theory in Practice, Grade 1 – 5, London College of Music, 2008

Piano Exam Pieces 2023 & 2024, London College of Music, 2022

Piano Handbook 2021-2024: Grade 1 - 8 (Piano Solo), London College of Music, 2021

Raise the Bar Guitar (Book 1) Initial - Grade 8, Trinity College London, 2017

Raise the Bar Piano (Book 1 - 3) Initial - Grade 8, Trinity College London, 2016

Sing Musical Theatre - Any Dream Will Do, Trinity College London, 2011

Sing Musical Theatre - Over The Rainbow, Trinity College London, 2011

Sound at Sight (2nd Series) Singing Book 3, Grades 6-8, Trinity College London, 2015

Specimen Sight-Singing Tests, Grades 1 – 8, ABRSM, 2008

Second Semester

Course Code: MUS – 150

Course Title: Applied Theory of Western Music

Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: The student will be able to apply the concept of staff notation in reading and writing music, recognizing and explaining the identified pieces using the knowledge of staff notation. Introducing the students to the fundamentals of tonic solfa notation and the art of conducting is another objective of the course.

Learning Outcome: The students will be able to differentiate the different rhythmic patterns, the art of transposing them into identified intervals, to examine and conclude the musical pieces through analysis. Applying the knowledge of tonic solfa notation in the art of singing, writing music and to correlate the staff and tonic solfa notation. To apply the fundamentals of conducting.

Unit I: Ledger line (2 Ledger lines above and below the staff), Time signatures (2/2, 3/2,4/2,3/8), The major and minor keys up to 3 sharps and 3 flats, Circle of 5ths, grouping of notes and rests, melodic and harmonic Intervals, Arpeggios and broken chords, working out the key of a piece, sequences.

Unit II: Tonic triads in First and second Inversions based on the keys of the semester, Transposing tunes up or down an octave (treble and bass clef, writing tune to a given rhythm, composing simple four bars rhythm, performance directions.

Unit III: Tonic Solfa Notation and Analysis- Brief history of tonic solfa notation, Accents, Pulses, Pulse beat division, Silences, Time names, Technical Names and their mental effect, transcribing music in Staff Notation and Tonic Solfa Notation, conducting in Simple and Compound Meter

Unit IV: Practical - The student will have to select one instrument from the suggested list (Piano/Keyboard, Guitar, Violin, Voice and Drums)

Piano/Keyboard

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales - G, D, A, E and F major. A, E and D minor (Natural, Harmonic and Melodic with both hands together for two octaves in mezzo forte (mf) and piano (p), tempo 70)

Contrary Motion with both hands beginning and ending on the key note in the keys C and G major two octaves. Am (one octave, mezzo forte(mf) and piano (p)

Chromatic Scale beginning on D: One octave (hands separately)

Broken chords: G and F Major. E and A minor (hands separately)

Arpeggios: C and A minor: one octave (hand separately)

Compositions- Two pieces to be played which will be identified from time to time.

Playing at sight- A short piece in simple time in the keys of C, G, D, F majors or D Minor. Some accidentals, tied and dotted notes may be included.

Guitar

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales- G, D, A, E and F major (Straight Rhythm) A, E and D minor (Natural, Harmonic and Melodic, (Swing Rhythm two octaves in mezzo forte (mf) and piano (p), tempo 70)

Apoyando or Tirando, PIMA fingering

Chromatic Scale beginning on D: One octave, fingering i m

Broken chords: G and F Major. E and A minor

Arpeggios: C and A minor: one octave Apoyando or Tirando, PIMA fingering

Chords Shape Strummed: A1st Inv., E 1st Inv., Em, G⁷, D⁷, Bm.

Compositions- Two pieces to be played chosen by the student which will be identified from time to time.

Playing at sight- A short piece in simple time in the keys of C, G, D, F majors or D Minor. Some accidentals, tied and dotted notes may be included.

Violin

Scale: Separate bows or slurred (2 quavers to a bow), at examiner's choice; even note or long tonic, at candidate's choice.

C and F majors (one octave).

G, A, Bb majors (two octave)

G and D (one octave) Natural or Harmonic or Melodic, at candidate's choice.

Arpeggio: Separate bows.

C and F majors (one octave).

G, A, Bb majors (two octave).

G and D (one octave) Natural or Harmonic or Melodic at candidate choice.

Composition: Two pieces, chosen by the Students from each of the following lists, which will be identified from time to time as required.

Playing at sight: A short piece of previous unseen music, in the simple time in the major key of C, D, A and G for 8 bars. Some Accidentals dated tied notes and Dynamics may be included.

Vocals

Component 1- Technical Work

Students to perform either one of the following:

- Vocal Exercises
- In Italian, Lesson I: (Skips of Thirds) from Vaccai Metodo Pratico OR any other exercises from previous semester
- An unaccompanied Folk or Traditional song

Component 2- Performance

Students must choose two contrasting pieces from the singing repertoire provided.

Component 3- Viva Voce

Students will have to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings
- explain which is their favourite piece and why
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)
- demonstrate a basic understanding of the meanings of texts.

Component 4- Sight Reading

The examiner will give the key and the student's starting note; the student will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The student may practice the vocal line at any point during the preparation time. Major key, up to two sharps or one flat. Note values as Grade 1 plus dotted crotchets and minims. Time signatures in 2/4, 3/4 or 4/4 (C). Intervals mainly by step, but may include major/minor 3rds and perfect 5ths. Range – up to a perfect 5th.

Drums

Rudiments: Single stroke roll, Double Stroke roll, Single Paradiddle, Flam, Drags, four stroke ruffs.

Exercises: Two exercises to be performed.

Composition: Two pieces chosen by the Students from each of the following list, which will be identified from time to time as required.

Sight reading: A short piece in simple time signature, Dynamics to be included.

Tonic Solfa Notation:

Sight Singing:

Time & Tune – All the degree of scale including continued tones, silent pulse and accidentals. Primary and secondary forms.

One piece to be identified from time to time.

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

First Steps in Music Theory, ABRSM, 1999

Friday Afternoons (Unison Upper Voices), Boosey & Hawkins, London, 2000

Fundamentals of Music, Raymond Elliot,

Guitar Exam Pieces from 2019, ABRSM Grade 1 – 5, ABRSM, 2019

Guitar & Plectrum Guitar Scales, Arpeggios & Studies Initial-Grade 8 from 2016, Trinity College London, 2015

Hanon, G. Schirmer, Inc., 1986

Introducing Drum Kit - Part 1-3, Trinity College London

Introducing Guitar (Book + Online Audio), Trinity College London, 2022

Introducing Percussion, Trinity College London, 2020

Introduction to Music, Ronald Pen, McGraw Hill, Inc, 1992

Kimball, Carol, and Richard Walters. *The French Song Anthology Complete Package: Low Voice*. Hal Leonard Publishing Corporation, 2013.

LCM Theory Handbook Preliminary, Grade 1 – 8, London College of Music

Let Us Garlands Bring (Voice, Piano), Boosey & Hawkes, London

Larsen, Robert L. *Arias for Soprano, Volume 2: G. Schirmer Opera Anthology*. Hal Leonard Corporation, 2004.

Music Theory for Electronic Music Producers, Create space Independent Publishing Platform; 2nd edition, 2018

Music Theory in Practice, Grade 1 – 5, London College of Music, 2008

Piano Exam Pieces 2023 & 2024, London College of Music, 2022

Piano Handbook 2021-2024: Grade 1 - 8 (Piano Solo), London College of Music, 2021

Raise the Bar Guitar (Book 1) Initial - Grade 8, Trinity College London, 2017

Raise the Bar Piano (Book 1 - 3) Initial - Grade 8, Trinity College London, 2016

Sing Musical Theatre - Any Dream Will Do, Trinity College London, 2011

Sing Musical Theatre - Over The Rainbow, Trinity College London, 2011

Sound at Sight (2nd Series) Singing Book 3, Grades 6-8, Trinity College London, 2015

Specimen Sight-Singing Tests, Grades 1 – 8, ABRSM, 2008

Third Semester
Course Code: MUS – 200
Course Title: Ancient and Medieval Music
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: The student will be introduced to different note values, compound time signatures, triads and sequences. The student will also be introduced to the origin of music of the Greek and Romans in antiquity. Tracing the development of sacred and secular music, identifying prominent composers of the Medieval era and analyzing the compositions of Ancient and Medieval era.

Learning Outcome: The student will be able to learn the various elements of music including note values and rests, compound time signatures, triads and sequences. The student will also learn the origin, terminologies, genres of western music since inception to the Medieval era. The student will also learn about the life and contributions of identified composers. The student will also be able to analyze the compositions of various composers of Ancient and Medieval era.

Unit I: Demisemiquavers (32nd notes), note values and rests, major keys and minor keys up to four sharps and four flats, circle of 5ths, formation of triads in all degrees of the diatonic scale, triads: first inversion and second inversion, compound time signatures 6/8, 9/8, 12/8, grouping of notes and rests, Intervals (major, minor and perfect), Arpeggios and broken chords, working out the key of a piece,

Unit II: Doubling the root of the tonic triads, four part chords, cadences (perfect), Transposing tunes up or down an octave from treble to bass clef and vice versa, Real and tonal sequences, anacrusis, writing tune to a given rhythm, composing four bars rhythm, chord progression (tonic and dominant), similar motion and contrary motion, performance directions.

Unit III: Western music since inception to the Medieval era (-1400)

Music in antiquity (-1300C) – Origin of music of the Greek and Romans, their philosophy, instruments, notations, melody, rhythm and extant melodies.

Music in the Medieval Era (1400C)- Early medieval period development of Christian sacred music, plain chant, polyphonic chants, organum, late Medieval periods- Ars Nova and the development of secular music during the Notre Dame school.

Life Sketch of the following composers from Ancient to Medieval: Guillaume de Machaut, Francesco Landini, Hildegard of Bingen, Analysis of Ancient and Medieval Music.

Unit IV: Practical – The student will have to select one instrument from the suggested list (Piano/Keyboard, Guitar, Violin, Voice and Drums)

Piano/Keyboard

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory.

Scales: D, A, F, Bb and Eb major. E, G and C minor (Natural, Harmonic and Melodic)

Contrary Motion Scales: E and Eb major two octaves.

Chromatic Scale beginning on A and F# Two octaves (hands separately)

Broken chords: G Major. E and D minor (Hands separately)

Arpeggios: D and A major. G and C minor: two octaves (hand separately)

Compositions- Two pieces to be played which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F major and A minor (accidentals as required by key).

Time Signatures: 2/4, 3/4 & 4/4.

Guitar

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales: D, A, F, B \flat and E \flat major. Straight rhythm

E, G and C minor (Natural, Harmonic and Melodic) (Swing Rhythm)

Apoyando or Tirando, PIMA fingering in mezzo forte (mf) and piano

Chromatic Scale beginning on A and F#: Two octaves, Fingering i m

Broken chords: G Major. E and D minor

Arpeggios: D and A major. G and C minor: two octaves Fingering PIMA,

Chords: B \flat , E \flat m⁷, D2nd Inv., Cm, Gm, A⁷, E⁷, F maj⁷.

Compositions- Two pieces to be played chosen by the student which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F major and A minor (accidentals as required by key).

Time Signatures: 2/4, 3/4 & 4/4.

Violin

Scale: Separate bows or slurred (2 quavers to a bow), at examiner's choice; even notes or long tonic, at Student's choice.

A \flat , E \flat , E majors (one octave).

B \flat , D majors (Two octaves).

A, D minors (two octaves) harmonic or melodic, at Student's choice.

Arpeggio: Separate bows or slurred (3 notes to a bow), at examiner's choice; even notes.

A \flat , E \flat , E majors (one octave).

B \flat , D majors (two octave).

A, D minors (two octave).

Chromatic Scale: Separate bows. Starting on D open string (one octave).

Playing at sight: A short piece of previously unseen music in the key of C, B and B \flat major and A, D and G minor for 8 bars. Some Accidentals dated tied notes and Dynamics may be included.

Composition: Two pieces to be played which will be identified from time to time.

Vocals

Component 1- Technical Work

Students to perform either one of the following:

- In Italian, Lesson II: (Skips of Fourths) from Vaccai Metodo Pratico OR any other exercises from previous semesters
- An unaccompanied Folk or Traditional song

Component 2- Performance

Students must choose two contrasting pieces from the singing repertoire provided.

Component 3- Viva Voce

- In addition to the requirements for previous semesters, students will have to:
- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.)
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.)
- identify contrasts of mood within pieces
- identify simple examples of word-painting

Component 4- Sight Reading

The examiner will give the key and the student's starting note; the student will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The student may practice the vocal line at any point during the preparation time. Major or minor key, up to two sharps or flats. Note values as for previous grades. Time signatures 2/4, 3/4, 4/4 (C) or 6/8. Intervals to include perfect 4ths and perfect 5ths. Range – up to a major 6th.

Drums

Rudiments: Single stroke roll, Double Stroke roll, Single Paradiddle, Flam, Drags, four stroke ruff, Five stroke roll, Seven stroke roll, Nine stroke roll (eighth notes, sixteenth notes or thirty-second notes)

Exercises: Two exercises to be performed

Composition: Two pieces, chosen by the Students from each of the following list, which will be identified from time to time as required.

Playing at sight: A short piece in simple time signature. Dynamics maybe included.

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

Acoustic Guitar 2020-2023 (Initial - Grade 8), Trinity College London, 2019

Arnold, The New Oxford Companion to music Vols. I and II

Brown, James Murray, A Handbook of Musical Knowledge, Trinity College London, 1987.

Bach: The Brandenburg Concertos (Cambridge Music Handbooks), Cambridge University Press, 1993

Boosey & Hawkes 20th Century Easy Song Collection Vol. 1-2 (Voice & Piano),

Boosey & Hawkes, London, Piano Exam Pieces Plus Exercises 2021-2023: Initial, Grade 1 – 8, Trinity College London, 2020

Boytim, Joan Frey. *The First Book of Soprano Solos*. G. Schirmer, Incorporated, 2005.

Classical Guitar Handbook 2022: Grade 1 – 8, London College of Music, 2022

Colwell, Richard Handbook of Research on music teaching and learning: A project of the music Educators National Conference, Hackett Editorial service, 1992.

Complete Method for Classic Guitar, Mel Bay Publications Inc., 2016

Gioia, Ted: The History of Jazz, Oxford University Press, New York, 1997.

Gerald Abraham. The Concise Oxford History of Music, Oxford University Press, 1985.

Hargreaves. David J. and North, Adrian C, The special Psychology of Music: Oxford University Press, New York, 1997.

Kennedy, Rod, ed. Sparks, Hugh C., Music from the heart, Eakin Press, Ausin, Texas,1998.

Richard Taruskin, Encyclopedia of Music, oxford University Press, New York, 2005.

Scrutton Roger, the Aesthetic of Music, Oxford University Press, Great Clarendon Street, 1997

Scholes, Percy a, the Oxford companion of music, ed. John Owen Ward, Oxford University Press, New York, 2000.

Solo now, Original Progressive Guitar Solos, Vols. 1-3 and ed.Richard Wright

The Publication of the Associated Board of the Royal Schools of Music, Grade I to IV, Richard Jones.

Vernal Louis, Music theory, Salesian College Sonada, 1975.

William love lock, Form in Brief, A. Hammond and Co. 1948.

Corp, Hal Leonard. *Arias for Bass: G. Schirmer Opera Anthology*. Hal Leonard Corporation, 1992.

Arias for Soprano: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Arias for Tenor: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Corporation, Hal Leonard Publishing. *The French Song Anthology Complete Package - High Voice.* Hal Leonard Corporation, 2013.

Drum Kit Exam Pieces & Exercises 2020–2023: Initial - Grade 8, Trinity College London, 2019

Drum Kit Handbook - Grades 1 – 8, London College of Music, 2022

Suzuki Violin School, Vol 1 - 8: Violin Part: International Edition, Alfred Publishing Company; Revised ed. Edition, 1995)

The AB Guide to Music Theory, Part I & II, ABRSM

The ABRSM Songbook, Book 1 – 5, ABRSM, 2008

The Christopher Parkening Guitar Method Vol. 1 & 2.

The Complete Classical Music Guide, DK, 2019

The Fundamentals of Music Composition: Learn Music Composition Step by Step, SF Nonfiction Books, 2022

The Music Lesson, Berkley; Illustrated edition, 2008

The School of Violin Technics Complete, G Schirmer, Incorporated, 2011

Theory Workbook Grade 1-8, Trinity College London

The Well-Tempered Clavier, Complete: Complete Books 1 and 2: 2057 (Schirmer's Library of Musical Classics, 2057), G. Schirmer, Inc.; Illustrated edition, 2006

Update: Applications of Research in Music Education, National Association for Music Education.

Vaccari, Niccolò. *Practical Italian Vocal Method (Marzials): Soprano, Tenor.* Alfred Music Publishing, 1985.

Vocal Exercises 2018 Initial - Grade 8 (Book & CD), Trinity College London, 2017.

Course Code: MUS – 201
Course Title: General Aspects of Indian Classical Music
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: The course aims to introduce the great musical tradition of Indian sub-continent on the concept, musical terms, the different musical forms, Ragas and the contribution of path breaking life sketches in the field of Indian classical music. The student will also be able to use their theoretical knowledge in conjunction with vocal and instrumental music.

Learning Outcome: The students will be able to define, identify the rudiments and forms of Indian Classical Music and to write about the contribution of musicologists to classical music. The students will be able to differentiate, express the various notations of Ragas, Tala system and to construct and apply the different modes of singing and playing technique from a conceptual point of view.

Unit I: Definition and explanation of the following terms: Sangeet, Naad, Shruti, Swara, Saptak, Alankar, Palta, Arohan, Avarohan, Pakad, Thata, Raga, Vadi, Samavadi, Anuvadi, Vivadi, Meend, Kana Swara, Alaap, Taan, Taal, Laya, Theka, Gat, Jati, Sthayi, Antara, Abhog, Vaggeyakar.

Unit II: Introduction of Musical forms: Lakhshan geet, Sargam geet/ Swaramallika, Tarana, Thumri

Unit III: Life sketches: Amir Khusru, Pt. Vishnu Digambar Pulashkar, Allauddin Khan

Study of Prescribed Ragas and Taals – Bilawal, Yaman, Bhopali, Kafi and Dadra, Kaharwa, Ektaal and Teentaal

Unit IV: Practical – The student will have to select one instrument either vocal or instrumental

Vocal Music –

- (i) Alankars
- (ii) One Swaramallika, one Drut Khayal with Alaaps and Taans in each of the prescribed Raga
- (iii) One Lakshangeet in any of the prescribed Ragas

Instrumental Music -

- (i) Paltas
- (ii) One Drut (Rajakhani Gat) with Arohan, Avorohan, Pakad, Alaap and Taans in each of the prescribed Ragas.

Tala Notation with Thekas - Dadra, Kaharwa, Ektaal & Teentaal

Examination structure – A theory examination for 60 for which 45 is external and 15 is internal. A practical examination of 40 mark for which 30 is external and 10 is internal.

Suggested Readings:

Bandopadhyay S., Indian Music through the Ages, B. R. Publishing, 1985.

Bhatkhande, V. N. Kramik Pushtak Malika (Book 1, 2, 3, 4,) Hathras, Uttar Pradesh

Bhatkhande, V. N., A Comparative Study of Some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, Low Price Publications, Delhi, 2004.

Bhat, Muzafarahmad, Origin and Evolution of Indian Classical Music, Cyber Tech Publications, 2012.

Bhatnagar, Neerja, Evolution of Indian Classical Music, The Publication Scheme, Jaipur, 1997.

Bagchee, Sandeep: Nad, Understanding Raga Music, Eeshwar Publications, Mumbai, 1998.

Chakravorty, M.S.: Indian Musicology (Melodic structure), Firma Kim Pvt. Ltd Ccutta, 1992.

Dutta(Ed) Birendranath: Traditional performing arts of North East India, Assam Academy for Cultural Relations, Guwahati, 1990

Das, R. K., Facets of Indian Music, B. R. Rhythms, Delhi, 2011.

Jauhari, Shruti, Elements of Hindustani Classical Music, DK Printworld, 2011.

Nag, Dipali: Ustad Faiyaz Khan, Sangeet Natak Akademi, New Delhi

Nigam, V. S.: Musicology of India, Part I, Part II (1992), Part III (1993) and Part IV(1993), Rajendra Nagar, Lucknow-226004

Prajnanananda, Swami: A Historical study of Indian Music. Munshiram Manoharlal Publishers Pvt.Ltd.New Delhi, 1981

Ranade, Ashok De, Hindustani Music NBT, India, 1997

Rowel, Lewis: Music and musical thoughts in early India, Munshiram Manoharlal Publishers, Pvt.Ltd.1998.

Sexena, Sushil Kumar: The winged form, Aesthetic Essays on Hindustani Rhythm, Sanget Natak Akademi, Publication, New Delhi, 1979

Sen, Arun Kumar: Indian Concept of Rhythm, KANISHKA Publishers and Distributors, New Delhi, 1994

Singh, Dr. Thakur Jaideva, Indian Music, Sangeet Research Academy, Calcutta

Sharma, Ed. Prem Lata, Matanga and His Work Brihaddesi, Sangeet Natak Akademi, New Delhi, 1995.

Strangways A. H., Features Principles and Techniques of Indian Music, Kanishka Publishers, New Delhi, 2008.

Swarup, Rai Bahadur Bishan, Theory of Indian Music, Asian Publication Service, Delhi, 1997.

Audio and Audio Visual Materials

Alap – part - 1 vol-1 to 6(Time music)

Alap – part -2 vol-1 to 7(time music)

Alap – part -3 vol-1 to 7 (time music)

Anga rag – Raj Lakhmi haldar.

Classical Vocal – Sanjeev Abhayankar (fountain)

Evening Moods – Manikuntala Sen (Bihaan music)

Golden Rag Collection – Pt. Mallikaranjan Mansur-(Times Music)

Khayal – Pt. Ajay Chakkravarty (saregama)

Morning moods – Sanchaita Chowdhuri(Bihaan Music)

Voice of India – Ustad Rashid Khan (Times Music)-1

PadmaVibhusan – Pt. Jasraj (Music India)

Padma Vibhusan – Gangubhai Hangal (Music India)

Sangeet Sartus – Subha Mudgal (Vol 1& 2)

Tarana - (flight of melody) – Ulhas Kashalkar (Music India)

Twilight Melodies – Pt. Bhimsen Joshi.

Fourth Semester
Course Code: MUS – 250
Course Title: Renaissance and Baroque Music
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To introduce the student to different clef, breves, enharmonic equivalents, and ornaments. The student will also learn the music terminologies and genres of the Renaissance era. To trace the development of oratorio and to introduce the instrumental musical forms of Baroque era. To acquaint the students with identified prominent composers of the Renaissance and Baroque era. To analyse the compositions of Renaissance and Baroque era

Learning Outcome: The student will be able to learn more on the elements including clef, breves, enharmonic equivalents, and ornaments. The student will also be able to understand the terminologies and genres of Renaissance and Baroque era. They will learn about the life and contributions of identified composers of Renaissance and Baroque era. The student will be able to analyse the compositions of various composers of Renaissance and Baroque era.

Unit I – Time signatures- Simple time (4/8) and compound time 6/4, 9/4, 6/16, 9/16, 12/16, Alto clef, double sharp and double flat, Breves, double dots, duplets, keys with five sharps and flats, technical names of notes in diatonic scale, circle of 5ths, triads and chords on I, IV,V and their progressions, Dominant 7th, Intervals (augmented and diminished), enharmonic equivalents, chromatic scales, 4 part chords, plagal cadences, writing a tune, writing a bass line, unaccented passing notes, , setting words to a rhythm, ornaments (trill, turn, upper and lower mordent, acciaccatura and appoggiatura), instruments and voice ranges, performance directions.

Unit II - The Renaissance (1400 - 1600) The Renaissance – sacred and secular music of Renaissance, vocal and instrumental, contrapuntal music, chansons, fauxbourdon, madrigal, mass, motet, Burgundian tradition and the music of the Netherlands. Analysis of Renaissance music.

Life Sketch of Renaissance Composers: Josquin Desprez, Giovanni da Palestrina & William Byrd, Life Sketch of Baroque Composers

Unit III - The Baroque Era (1600-1750) The Baroque Era (1600-1750). The development of the Oratorio, coming to prominence of instrumental musical forms such as sonata, the fugue, the Suite, the chorale and the cantata, preludes and fantasia, the concerto. Analysis of Baroque music.

Life Sketch of Baroque composers: Antonio Vivaldi, J.S. Bach & George Frederic Handel, & Classical Music, Analysis of Renaissance & Classical Music.

Unit- IV Practical – The student will have to select one instrument from the suggested list (Piano/Keyboard, Guitar, Violin, Voice and Drums)

Piano/keyboard

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory.

Scales: E, B, B^b, E^b, Ab and Db major. B, G, C and F minor (Natural, Harmonic and Melodic)

Contrary Motion Scales: G and D major and A minor (two octaves).

Chromatic Scale beginning on A and F#: Two octaves (hands separately)

Chromatic Contrary Motion Scales: D and on Ab two octaves

Arpeggios: C, E, B, Eb, Ab Major. B, F# and C# minor: two octaves (hand separately)

Compositions- Three pieces to be played which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F major, Am, Em and D minor (accidentals as required by key).

Time Signatures: 2/4, 3/4 & 4/4.

Guitar

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales: E, B, B^b, E^b, A^b and D^b major. (Straight Rhythm)

B, G, C and F minor (Natural, Harmonic and Melodic) (Swing Rhythm)

Apoyando or Tirando, PIMA fingering in mezzo forte (mf) and piano (p),

Chromatic Scale beginning on A and F#: Two octaves, Fingering i m a

Arpeggios: C, E Two Octaves, B, E^b, A^b Major. B, F# and C# minor: One octave

Chords Shape Strummed: C 2nd Inv., A^b, D^b, E 2nd Inv. Fm, Gm 1st Inv. Dm⁷, C⁷, Em⁷.

Compositions- Three pieces to be played to be chosen by the student which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F major, Am, Em and D minor (accidentals as required by key).

Time Signatures: 2/4, 3/4 & 4/4.

Violin

Scales: Separate bows or slurred (2 beats to a bow), at examiner's choice; even notes or long tonic, at Student's choice.

Ab, B, C, E majors (two octave).

G, B, C minors (two octave) harmonic or melodic, at Student's choice.

Arpeggio: Separate bows or slurred (3 notes to a bow), at examiner's choice; even notes.

Ab, B, C, E majors (two octave).

G, B, C minors (two octave).

Chromatic Scale: Separate bows or slurred (4 notes to a bow), at examiner's choice.

starting on A, bottom A (one octave).

starting on E, bottom E (one octave).

Dominant Sevenths: Separate bows (resolving on tonic). In the key of C, starting on open string G (one octave) in the key of D, starting on bottom A (one octave).

Playing at sight: A short piece of previously unseen music in the key Eb major for 8 bars in 6/8 Time Signature. Some Accidentals dated tied notes and Dynamics may be included.

Composition: Three pieces to be played which will be identified from time to time.

Vocal

Component 1- Technical Work

Students to perform either one of the following:

- Vocal Exercises
- In Italian, Lesson II: (Skips of Fifths) from Vaccai Metodo Pratico or any other exercises from previous semesters.
- An unaccompanied Folk or Traditional song.

Component 2- Performance

Students must choose two contrasting pieces from the singing repertoire provided.

Component 3- Viva Voce

In addition to the requirements for previous semesters, students will have to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.)
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates

- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered
- demonstrate a basic understanding of the workings of the voice
- discuss with the examiner the relationship between the texts and the composer's settings of them.

Component 4- Sight Reading

The examiner will give the key and the student's starting note; the student will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The student may practice the vocal line at any point during the preparation time. Major or minor key, up to three sharps or flats. Note values as for previous semesters with the addition of dotted quavers and semiquavers. Time signatures as for previous semesters. All intervals up to a perfect 5th. Range – up to an octave.

Drums

Rudiments: Single stroke roll, Double Stroke roll, Single Paradiddle, Flam, Drags, four stroke ruff, Five stroke roll, Seven stroke roll, Nine stroke roll, Flam tap, Flam accent, Flamacue, Flam paradiddle, Double paradiddle, Paradiddle-diddle.

Exercises: Two exercises to be performed.

Composition: Three pieces, chosen by the Students from each of the following list, which will be identified from time to time as required.

Sight reading: A short piece in simple time signature. Dynamics maybe included.

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

Acoustic Guitar 2020-2023 (Initial - Grade 8), Trinity College London, 2019

Arnold, The New Oxford Companion to music Vols. I and II

Brown, James Murray, A Handbook of Musical Knowledge, Trinity College London, 1987.

Bach: The Brandenburg Concertos (Cambridge Music Handbooks), Cambridge University Press, 1993

Boosey & Hawkes 20th Century Easy Song Collection Vol. 1-2 (Voice & Piano),

Boosey & Hawkes, London, Piano Exam Pieces Plus Exercises 2021-2023: Initial, Grade 1 – 8, Trinity College London, 2020

Boytim, Joan Frey. *The First Book of Soprano Solos*. G. Schirmer, Incorporated, 2005.

Classical Guitar Handbook 2022: Grade 1 – 8, London College of Music, 2022

Colwell, Richard Handbook of Research on music teaching and learning: A project of the music Educators National Conference, Hackett Editorial service, 1992.

Complete Method for Classic Guitar, Mel Bay Publications Inc., 2016

Gioia, Ted: The History of Jazz, Oxford University Press, New York, 1997.

Gerald Abraham. The Concise Oxford History of Music, Oxford University Press, 1985.

Hargreaves. David J. and North, Adrian C, The special Psychology of Music: Oxford University Press, New York, 1997.

Kennedy, Rod, ed. Sparks, Hugh C., Music from the heart, Eakin Press, Ausin, Texas,1998.

Richard Taruskin, Encyclopedia of Music, oxford University Press, New York, 2005.

Scrutton Roger, the Aesthetic of Music, Oxford University Press, Great Clarendon Street, 1997

Scholes, Percy a, the Oxford companion of music, ed. John Owen Ward, Oxford University Press, New York, 2000.

Solo now, Original Progressive Guitar Solos, Vols. 1-3 and ed.Richard Wright

The Publication of the Associated Board of the Royal Schools of Music, Grade I to IV, Richard Jones.

Vernal Louis, Music theory, Salesian College Sonada, 1975.

William love lock, Form in Brief, A. Hammond and Co. 1948.

Corp, Hal Leonard. *Arias for Bass: G. Schirmer Opera Anthology*. Hal Leonard Corporation, 1992.

Arias for Soprano: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Arias for Tenor: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Corporation, Hal Leonard Publishing. *The French Song Anthology Complete Package - High Voice*. Hal Leonard Corporation, 2013.

Drum Kit Exam Pieces & Exercises 2020–2023: Initial - Grade 8, Trinity College London, 2019

Drum Kit Handbook - Grades 1 – 8, London College of Music, 2022

Suzuki Violin School, Vol 1 - 8: Violin Part: International Edition, Alfred Publishing Company; Revised ed. Edition,1995)

The AB Guide to Music Theory, Part I & II, ABRSM

The ABRSM Songbook, Book 1 – 5, ABRSM, 2008

The Christopher Parkening Guitar Method Vol. 1 & 2.

The Complete Classical Music Guide, DK, 2019

The Fundamentals of Music Composition: Learn Music Composition Step by Step, SF Nonfiction Books, 2022

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Theory Workbook Grade 1-8, Trinity College London

The Well-Tempered Clavier, Complete: Complete Books 1 and 2: 2057 (Schirmer's Library of Musical Classics, 2057), G. Schirmer, Inc.; Illustrated edition, 2006

Update: Applications of Research in Music Education, National Association for Music Education.

Vaccari, Niccolò. *Practical Italian Vocal Method (Marzials): Soprano, Tenor*. Alfred Music Publishing, 1985.

Vocal Exercises 2018 Initial - Grade 8 (Book & CD), Trinity College London, 2017.

Course Code: MUS – 251
Course Title: Phases of Indian Classical Music
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To introduce the students the historical perspective of music from the Vedic to Modern period and explore different classifications of ragas. To also introduce the students to the musical forms, systems of Hindustani versus Carnatic music and the prescribed ragas and talas through compositions.

Learning Outcome: The students will be able to trace the origin and development of Indian music, ragas and talas. To understand and distinguish ragas through classification of ragas, musical forms and knowledge of the Hindustani and Carnatic music system.

Unit I: Evolution and development of Indian Music from Vedic to Modern period, Evolution of Raga and Tala in Indian Music.

Unit II: Classification of Raga - Raga Ragini system, Thata Raga system, Raganga system

Study of the prescribed Ragas – Alhaiya Bilawal, Yaman, Bageshri, Asavari, Bhimpalasi, Malkauns

Talas – Rupak, Choutaal and Jhaptaal.

Unit III: Study of the following musical forms – Khayal, Dhrupad and Dhamar
Comparative study of Hindustani and Carnatic Music System

Unit IV: Practical

The student will have to select one instrument either vocal or instrumental

Vocal music –

- (i) One Vilambit and one Drut with Alaaps and Taans in Raga Alhaiya Bilawal & Yaman
- (ii) One Drut with alaaps and taans in the ragas - Bageshri, Bhimpalasi, Asavari & Malkauns

Instrumental music –

- (i) One Vilambit (Maseetkhani) Gat and one drut (Razakhani) Gat with alaap & taans in Raga Alhaiya Bilawal & Yaman
- (ii) One Drut (Razakhani) Gat with alaap and taans in the ragas – Bageshri, Bhimpalasi, Asavari & Malkauns

Tala Notation with Thekas - Rupak, Chautaal & Jhaptaal.

Examination structure – A theory examination for 60 for which 45 is external and 15 is internal. A practical examination of 40 mark for which 30 is external and 10 is internal.

Suggested Readings:

Bandopadhyay S., Indian Music through the Ages, B. R. Publishing, 1985.

Bhatkhande, V. N. Kramik Pushtak Malika (Book 1, 2, 3, 4,) Hathras, Uttar Pradesh

Bhatkhande, V. N., A Comparative Study of Some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, Low Price Publications, Delhi, 2004.

Bhat, Muzafarahmad, Origin and Evolution of Indian Classical Music, Cyber Tech Publications, 2012.

Bhatnagar, Neerja, Evolution of Indian Classical Music, The Publication Scheme, Jaipur, 1997.

Bagchee, Sandeep: Nad, Understanding Raga Music, Eeshwar Publications, Mumbai, 1998.

Chakravorty, M.S.: Indian Musicology (Melodic structure), Firma Kim Pvt. Ltd Calcutta, 1992.

Dutta (Ed) Birendranath: Traditional performing arts of North East India, Assam Academy for Cultural Relations, Guwahati, 1990

Das, R. K., Facets of Indian Music, B. R. Rhythms, Delhi, 2011.

Jauhari, Shruti, Elements of Hindustani Classical Music, DK Printworld, 2011.

Nag, Dipali: Ustad Faiyaz Khan, Sangeet Natak Akademi, New Delhi

Nigam, V. S.: Musicology of India, Part I, Part II (1992), Part III (1993) and Part IV (1993), Rajendra Nagar, Lucknow-226004

Prajnanananda, Swami: A Historical study of Indian Music. Munshiram Manoharlal Publishers Pvt.Ltd. New Delhi, 1981

Ranade, Ashok De, Hindustani Music NBT, India, 1997

Rowel, Lewis: Music and musical thoughts in early India, Munshiram Manoharlal Publishers, Pvt.Ltd. 1998.

Sexena, Sushil Kumar: The winged form, Aesthetic Essays on Hindustani Rhythm, Sanget Natak Akademi, Publication, New Delhi, 1979

Sen, Arun Kumar: Indian Concept of Rhythm, KANISHKA Publishers and Distributors, New Delhi, 1994

Singh, Dr. Thakur Jaideva, Indian Music, Sangeet Research Academy, Calcutta

Sharma, Ed. Prem Lata, Matanga and His Work Brihaddesi, Sangeet Natak Akademi, New Delhi, 1995.

Strangways A. H., Features Principles and Techniques of Indian Music, Kanishka Publishers, New Delhi, 2008.

Swarup, Rai Bahadur Bishan, Theory of Indian Music, Asian Publication Service, Delhi, 1997.

Audio and Audio Visual Materials

Alap – part - 1 vol-1 to 6(Time music)

Alap – part -2 vol-1 to 7(time music)

Alap – part -3 vol-1 to 7 (time music)

Anga rag – Raj Lakhmi haldar.

Classical Vocal – Sanjeev Abhayankar (fountain)

Evening Moods – Manikuntala Sen (Bihaan music)

Golden Rag Collection – Pt. Mallikaranjan Mansur-(Times Music)

Khayal – Pt. Ajay Chakkravarty (saregama)

Morning moods – Sanchaita Chowdhuri(Bihaan Music)

Voice of India – Ustad Rashid Khan (Times Music)-1

PadmaVibhusan – Pt. Jasraj (Music India)

Padma Vibhusan – Gangubhai Hangal (Music India)

Sangeet Sartus – Subha Mudgal (Vol 1& 2)

Tarana - (flight of melody) – Ulhas Kashalkar (Music India)

Twilight Melodies – Pt. Bhimsen Joshi.

Course Code: MUS – 252
Course Title: Music of Meghalaya – I
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To identify and understand the music culture of regional music and its rhythmic structure.

Learning Outcome: The student will be able to define Khasi, Garo music, to recognize and explain their musical instruments. The student will also be able to apply the techniques of the identified rhythms and to demonstrate the identified drum beats.

Unit I: Introduction to Khasi and Garo Music – Folk and Traditional Music and Musical instruments

Unit II: Terms used for Musical Instruments of Meghalaya – Bthet, Sorkaria, Dun, Thang, Kuk, Krud, Kynjah, Khop, Jingsdang, Pynwai, Jingkdew, Shnok, Khup, Thylliej, Kulai, Thymbrong, Barat, Chri, kamal jakmora, Nabak, Chinabak, Abachenggoni,

Unit III: Concept of the Rhythmic Pattern of Khasi and Garo Drum Beats – Lumpaid, Shad Wait, Mastieh, Grong doka, Dadia, Rikkanga, Chongchanga, Ongrima, Salamkao doka, Jakpa doka, Chambil kolo doka.

Unit IV: Practical – The Student will have to learn the identified drum beats (Lumpaid, Shad Wait, Mastieh, Wangala drum beats (Dingdadi kimita nomil jateng rimita, Jajong mikka simdapa jrangjrang kimita, Dadi imchang gimitchang, Bolsalrikim salrikim [chongchanga, dadia, rikkangga, ongrima])

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal shall be conducted. A practical examination of 40 marks for which 30 is external and 10 is internal shall be conducted.

Suggested Readings:

A. Playfair, *The Garos*, Spectrum Publications, Pan Bazar, Guwahati, Second Reprint 1998.

Ao, A. Lanu (Ed), *Naga cultural Attires and Musical instruments*, New Delhi, 1999.

Bareh, Hamlet, *The History and Culture o Khasi people*, Third edition 1997

Bhattacharya, Dilip, *Musical instruments of Tribal India*, Manas Publications, New Delhi. Rongmitu, Dewansing, *The Traditional dances of the Garos*, Mendipather, East Garo Hills, 1996.

Chowdhury, A.B.K, *Tribal songs of North East India*. Firma KLM Pvt. Ltd, Calcutta, 1984.

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Creative Arts, *U Myllung Ha Ki Sur*, Shillong, 2001, Publication, NEHU.

Deva, B. C, *Musical Instrument*, NBT, INDIA, 1979

Dutta, Birendranath (Ed), *Traditional performing arts of North East India*, Assam Academy for Cultural Relations, Ghty, 1990

Dutta, Birendranath (Ed), *Folk Culture of the Goalpara Region of Assam*

- Giri, Helen (Ed), *Lest We Forget*, Seven Huts Enterprise, Shillong, 1994
- Giri, Helen (Ed), *Ba Ioh Ngi Klet*, Seven Huts Enterprise, Shillong, 1994
- Gurdon, P. R. T, *The Khasis*, Cosmos publication, Delhi, 1975
- Hussain, Hajid, *Encyclopedia of North East India*, (8 Vols), Rima Publishing House EG-124 Iderpuri, New Delhi, 1998
- Kakati, B. K, *The mother goddess Kamakhya*, Lawyers Book stall, Guwahati, 1948(1st edition) Reprint1967.
- Kasliwal, Suneera, *Classical Musical Instrument*, Rupa&Co., New Delhi
- Karotemprel, Sebastian, *The Tribes of North East India*, Vendrame , Musicological Institute Shillong, 1984.
- Khongwir , C, *Ki SaimukaKa Duitara*, Shillong, 1975.
- Kyndiah, Hipshon P. R, A peep into the Khasi and Jaintia music, 1979
- Lyngdoh, H. *Ka Niam Khasi*, Shillong, 1970.
- Lyngdoh, M. P. R, *Festival in the history and culture of the Khasi*, Vikash, Publication, New Delhi, 1991.
- Luniya, B .N,*Evolution of Indian Culture*, Lakshmi Narain Agarwal, Agra 3, 1998.
- Ranganath, H. K. (Ed), *Sangeet Natak Silver Jubilee volume*, Sangeet Natak, Akademi, New Delhi, 1981
- Sen, Kumar Arun, *Indian concept of Rhythm*, Kanishka Publishers and Distributors, Delhi, 1994
- Sangma, Milton, *History and culture of the Garos*, New Delhi, 1981
- Seng Khasi, *Khasi Heritage*, Ri Khasi Press, Shillong, 1979
- Shullai, P. W, *Ngin Rwai lang bad phi*, Shillong, 1998
- Syiem, Lapynshai, *The Evolution of Khasi Music: A study into the Classical Content*, Regency Publication, New Delhi, 2006
- Thomas, Iris Watre, *Music and Musical Instruments the Garo Tribe of North East India*, Akansha publishing House, New Delhi, 2007
- Vidyarthi, L. P. *Arts and Culture of North East India*, Publication, Divisions, Govt. of India, 1993 (Revised Edition)

Course Code: MUS – 253
Course Title: Sound for Music
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To introduce the students to various techniques of sound management required for performing, recording music and providing students with hands on skills in sound production techniques in analogue and digital formats.

Learning Outcome: The students will be able to understand the basic concept of sound, how human hearing works and how different microphones work and their uses. To understand about the equipment used for sound and use of Digital Audio Workstations.

Unit I: Fundamentals of Sounds/Acoustics

- Introduction to Sound: Definitions, propagation, and physical properties.
- Characteristic of Sound: Waveforms, frequency, amplitude, wavelength, pitch, timbre, and quality.
- Sound Distortions: Types of noise, causes of distortion, wow and flutter effects

Unit II: Mechanism of Human Hearing

- Auditory Perception: How we hear, aural anatomy and psychoacoustics.
- Microphone Technology: Types, construction, operation, impedance, and polar patterns.
- Microphone Application: Selection criteria, recording techniques, and live sound capturing.

Unit III: Audio Engineering Essentials

- Cables and Connectors: Balancing (Balanced and Un-Balanced), types of cables and connectors (their uses and signal integrity)
- Recording Mediums: Magnetic, optical, and solid-state storage principles.
- Audio Equipment: Mixers (analogue and digital), amplifiers, speakers -types, selection, and principle.

Unit IV: Practical

- Digital Audio Workstations (DAW): Introduction, recording, and editing fundamentals.
- Miking Techniques: Strategies for different scenarios and instruments.
- Mixing Basics: Equalization, dynamics processing, effects.
- Live Sound Setup: Equipment setup, signal flow, and troubleshooting.
Miking techniques, editing audio and basic mixing technique, Basics of Live Sound Setup.

Examination structure – A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

Alkin Glyn, Sound Recording and Reproduction, focal, Oxford, 1996

AIR Staff Training Institute (Tech) Magnetic Tape Recording, 1997

AIR Staff Training Institute (Tech) Broadcasting Training

Aldred, Manual of Sound recording

Blue Ridge Summit, PA, 1977, 1993 (Revised Edition)

Boyf Andrew, Broadcast Journalism-Techniques of Radio

Everest Alton Handbook of Multiple Channel Recording, Blue ridge Summit, Tab. 1973

Ford, Advanced Audio {Production Techniques

Gardner John, Master Creative Tape Recording, London, Newnes, 1977

Glifford Marin, Microphones, How they work and how to use them,

Haskin and David, The complete IDIOT'S guide to Sound Blaster, New Delhi, PHI, 1996

John Berger, Ways of Seeing, Penguin, London, 1974

John Berger & Jean Mohr, Granta Book Cambridge, 1992

John Valentino Photographic Possibilities the Expressive use of Ideas, Materials and Processes, Focal Press, Oxford, 1996

John Child: Photographic Lighting-Essential skills, Focal Press, Oxford, 1996 and TV news, Heinemann

Ken Kobre, Photojournalism: The Professional approach: Focal press, Oxford, 2000

Mark Galer: Location Photography-Essential skills, Focal Press, Oxford, 1996

Martin Keene, Practical Photojournalism: A professional guide, Focal Press, Oxford, 1985

Mc Cormic Rumsay, Sound recording

Nisbett Ales, Indianapolis, Sams, 1984 London, Focal, 1986

Nisbelt Alec, The use of Microphone, Focal, London, 1996

Roy Choudhury, Basav (ed) Sound, St. Anthony' s College, Shillong

Runstein Robert E, Modern Recording Technique, Indianapolis, SAMs, 1984

Sand, G. Shunaman Fred, 101 Questions and Answers about Hi-fi & Stereo Bombay Taraporewala 1972

Sinclair, IR Master Stereo Cassettes Recording, London, Newnes, 1976

Sesion Ken, How to be a Ham Blue Ridge Summit, PA, TA

Sharma MC, Understanding and using Multimeter, BPB, New Delhi, 1978

Tremaine Howard M, Audio Cyclopedia, Audel

Tomb David, Sound Recording from microphone tomster tape, London, David and Charles,1980

Towers T.D, Master Electronics in Music, London, Newnes,1976

Voices Vol.1 No 1 1997 Creating our own mainstream Mass media community Radio

Voices Vol.2 No.2, The Little Box Fighting for survival,1998

Voices Vol.3 No.3, Changing with Radio,1995.

Fifth Semester

Course Code: MUS – 300

Course Title: Classical and Romantic Music

Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To introduce to the student the irregular time signatures, passing notes and auxiliary notes, pentatonic scale, writing tunes, composing and modulation. the music terminologies and genres of the Classical and Romantic era. Acquainting the students with identified prominent composers and analyzing the compositions of Classical and Romantic era.

Learning Outcome: The student will be able to understand the art of composition for voice and solo instruments by using the various elements of music. The student will also learn the terminologies and genres of Classical and Romantic era. The student will learn about the life and contributions of identified composers of these eras and to analyse the compositions of various composers of Classical and Romantic era.

Unit- I Irregular time signatures (5/4,7/4,5/8,7/8), tenor clef, major and minor keys up to six sharps and flats, arpeggios, circle of 5th pentatonic major scale (C, G), accented passing notes and auxiliary notes, transposing tunes to different clefs (treble, bass, alto, tenor), Intervals: compound and inverted, four part chord including super tonic triad, writing a tune, writing a bass line, composing for a solo instrument (8 to 12 bars), voice in score, imperfect cadences, modulation, instruments and voices, performance directions.

Unit- II -Classical period (1750-1820) Chamber music, the origin and development of Opera, Rococo style of music the Viennese classical school. Sonata form, minuet and trio, rondo, ritornello, classical symphony, classical chamber music, classical concerto.

Life and works of the following Classical composers: Franz Joseph Haydn, Wolfgang Amadeus Mozart & Ludwig Van Beethoven,

Unit-III -Romantic era (1820-1920) Influence of non-musical sources on music, development of the symphonic poem, lieder, the development of opera during this period, introduction of folk elements to mainstream.

Life and works of the following Romantic composers: Franz Schubert, Frederic Chopin & Johannes Brahms, Analysis of Classical & Romantic Music

Unit- IV Practical – The student will have to select one instrument from the suggested list (Piano/Keyboard, Guitar, Violin, Voice and Drums)

Piano/keyboard

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory.

Scales: C, B, F, F# and Bb major. F#, C# and Bb Harmonic minor. A, D and C melodic minor.

Contrary Motion Scales: A, B and F major and E, D and C minor (two octaves).

Chromatic Scale beginning on any note: Three octaves (hands separately)

Chromatic Contrary Motion Scales: C/E and F#/A 2 octaves

Arpeggios: B, F, Bb, Ab and Db Major. B, F, Bb, G# and C# minor: two octaves (hand separately)

Compositions- Four pieces to be played which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F major, Am, Em, Dm, Gm and F# minor (accidentals as required by key).

Time Signatures: 2/4, 3/4 4/4, 3/2 and 6/8.

Guitar

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales: C, B, F, F# and B^b major (Straight Rhythm) Two Octaves, F#, C# and Bb Harmonic minor. A Three Octaves, D and C melodic minor (Swing Rhythm/Straight Rhythm Apoyando or Tirando, PIMA fingering in mezzo forte (mf) and piano (p),

Chromatic Scale beginning on any note: Three octaves, Fingering i m

Arpeggios: B, F, B^b, A^b and D^b Major. B, F, B^b, G# and C# minor: two octaves, Apoyando or Tirando, fingering PIMA, in *mf* and in *p* dynamics

Chords Shape Strummed: B^b 1st Inv. C#m 2nd Inv. B^bm 1st Inv. Am 2nd Inv

Compositions- Four pieces to be played chosen by the student which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F major, Am, Em, Dm, Gm and F# minor (accidentals as required by key).

Violin

Scales: Separate bows or slurred (2 beats to a bow), at examiner's choice; even notes or long tonic, at Student's choice.

Db, Eb, F majors (two octave).

B, C #, E minors (two octave) harmonic or melodic, at Student's choice.

Arpeggio: Separate bows or slurred (3 notes to a bow), at examiner's choice; even notes.

Db, Eb, F majors (two octave).

B, C#, E minors (two octave) harmonic or melodic, at Student's choice.

Chromatic Scale: Separate bows or slurred (4 notes to a bow), at examiner's choice; even note. Starting on G, A (two octave).

Dominant Sevenths: Separate bows (resolving on tonic). In the key of C starting on open string G (one octave).

Diminished Sevenths: Separate bows. Starting on G open string (one octave).

Playing at sight: A short piece of previously unseen music in the key of E and A \flat major and B and C minor for 10 bars. Some Accidentals dated tied notes and Dynamics may be included.

Composition: Four pieces to be played which will be identified from time to time.

Vocal

Component 1- Technical Work

Students to perform either one of the following:

- Vocal Exercises
- In Italian, Lesson III: (Skips of Sixths) from Vaccai Metodo Pratico or any other exercises from previous semesters.
- An unaccompanied Folk or Traditional song.

Component 2- Performance

Students must choose two contrasting pieces from the singing repertoire provided.

Component 3- Viva Voce

In addition to the requirements for previous semesters, students are expected to also:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.)
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections)
- identify principal modulations (by naming the new key or its relationship to the home key)
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns)
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

Component 4- Sight Reading

The examiner will give the key and the Student's starting note; the student will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The student may practice the vocal line at any point during the preparation time. Option of high or low voice test. Major or minor key, up to three

sharps or flats. Time signatures 2/4, 3/4, 4/4 (C), 6/8 or 3/2. All intervals up to a major 6th. Range – up to a 9th.

Drums

Rudiments: single stroke roll, double stroke roll, single paradiddle, flam, drags, four stroke ruff, five stroke roll, seven stroke roll, nine stroke roll, flam tap, flam accent, flamacue, flam paradiddle, double paradiddle, paradiddle-diddle, drag and stroke, double drag and stroke, drag paradiddle, single ratamacue, double ratamacue, triple ratamacue.

Exercises: Two exercises to be performed.

Composition: Four pieces, chosen by the students from each of the following list, which will be identified from time to time.

Playing at sight: A short piece in simple time based on 4/4-time signature, dynamics maybe included.

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

Acoustic Guitar 2020-2023 (Initial - Grade 8), Trinity College London, 2019

Arnold, The New Oxford Companion to music Vols. I and II

Brown, James Murray, A Handbook of Musical Knowledge, Trinity College London, 1987.

Bach: The Brandenburg Concertos (Cambridge Music Handbooks), Cambridge University Press, 1993

Boosey & Hawkes 20th Century Easy Song Collection Vol. 1-2 (Voice & Piano),

Boosey & Hawkes, London, Piano Exam Pieces Plus Exercises 2021-2023: Initial, Grade 1 – 8, Trinity College London, 2020

Boytim, Joan Frey. *The First Book of Soprano Solos*. G. Schirmer, Incorporated, 2005.

Classical Guitar Handbook 2022: Grade 1 – 8, London College of Music, 2022

Colwell, Richard Handbook of Research on music teaching and learning: A project of the music Educators National Conference, Hackett Editorial service, 1992.

Complete Method for Classic Guitar, Mel Bay Publications Inc., 2016

Gioia, Ted: The History of Jazz, Oxford University Press, New York, 1997.

Gerald Abraham. The Concise Oxford History of Music, Oxford University Press, 1985.

Hargreaves. David J. and North, Adrian C, The special Psychology of Music: Oxford University Press, New York, 1997.

Kennedy, Rod, ed. Sparks, Hugh C., Music from the heart, Eakin Press, Ausin, Texas, 1998.

Richard Taruskin, Encyclopedia of Music, oxford University Press, New York, 2005.

Scrutton Roger, *the Aesthetic of Music*, Oxford University Press, Great Clarendon Street, 1997

Scholes, Percy a, *the Oxford companion of music*, ed. John Owen Ward, Oxford University Press, New York, 2000.

Solo now, *Original Progressive Guitar Solos, Vols. 1-3* and ed. Richard Wright

The Publication of the Associated Board of the Royal Schools of Music, Grade I to IV, Richard Jones.

Vernal Louis, *Music theory*, Salesian College Sonada, 1975.

William love lock, *Form in Brief*, A. Hammond and Co. 1948.

Corp, Hal Leonard. *Arias for Bass: G. Schirmer Opera Anthology*. Hal Leonard Corporation, 1992.

Arias for Soprano: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Arias for Tenor: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Corporation, Hal Leonard Publishing. *The French Song Anthology Complete Package - High Voice*. Hal Leonard Corporation, 2013.

Drum Kit Exam Pieces & Exercises 2020–2023: Initial - Grade 8, Trinity College London, 2019

Drum Kit Handbook - Grades 1 – 8, London College of Music, 2022

Suzuki Violin School, Vol 1 - 8: Violin Part: International Edition, Alfred Publishing Company; Revised ed. Edition, 1995)

The AB Guide to Music Theory, Part I & II, ABRSM

The ABRSM Songbook, Book 1 – 5, ABRSM, 2008

The Christopher Parkening Guitar Method Vol. 1 & 2.

The Complete Classical Music Guide, DK, 2019

The Fundamentals of Music Composition: Learn Music Composition Step by Step, SF Nonfiction Books, 2022

The Music Lesson, Berkley; Illustrated edition, 2008

The School of Violin Technics Complete, G Schirmer, Incorporated, 2011

Theory Workbook Grade 1-8, Trinity College London

The Well-Tempered Clavier, Complete: Complete Books 1 and 2: 2057 (Schirmer's Library of Musical Classics, 2057), G. Schirmer, Inc.; Illustrated edition, 2006

Update: Applications of Research in Music Education, National Association for Music Education.

Vaccari, Niccolò. *Practical Italian Vocal Method (Marzials): Soprano, Tenor*. Alfred Music Publishing, 1985.

Vocal Exercises 2018 Initial - Grade 8 (Book & CD), Trinity College London, 2017.

Course Code: MUS – 301

Course Title: Treatises, Musicologists and Applied Theory

Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: The student will be able to understand the importance of Granthas(Treatises), the study of the structure of various gharanas and the contribution of musicologists and maestros of Hindustani Music and. The student will be able to understand Indian aesthetics, describing and understanding the ragas, talas through compositions and musical instruments.

Learning Outcome: The student will be able to observe and appreciate musical treatises, different gharanas, aesthetical studies, knowledge of Instruments and to articulate the knowledge of Ragas and Talas in Hindustani Music.

Unit I: Musical Treatise – Sangeet Ratnakar, Sangeet Parijat, Natyashastra, Brihadeshi
Gharanas – Gwalior, Agra, Kirana, Atrauli – Jaipur

Unit II: Contribution of Musicologists and Maestros of Hindustani Music
Musicologists – Pt. Omkarnath Thakur, Pt. Vishnu Narayan Bhatkhande, Thakur Jaidev Sing
Maestros – Ramashreya Jha, Tansen, Ustad Alla Rakha Khan

Unit III: Aesthetics – Rasa Theory according to Bharata
Description of Ragas and Talas– Bihag, Darbari Kanhadha, Desh, Puriya Dhanashri, Brindavani Sarang, Vibhas and Dhamar, Tilawada, Adda Chaotaal, Deepchanid.
Description of Musical Instruments: Tanpura and Tabla

Unit IV: Practical – The student will have to select one instrument either vocal or instrumental

Vocal music

- (i) Vilambit and Drut Khayal with Alaaps and Taans in Ragas Bihag and Darbari Kanhadha
- (ii) Drut Khayal in the following Ragas: Desh, Puriya Dhanashri, Brindavani Sarang, Vibhas
- (iii)Dhrupad in any of the prescribed Ragas with Layakaris

Instrumental music

- (i) One Vilambit (Maseetkhani Gat) with Alaaps and Taans, Jod & Jhalas in Raga Bihag & Darbari Kanhadha
- (ii) One Drut (Razakhani Gat) with Alaaps and Taans in Raga - Desh, Puriya Danashri, Bridavani Sarang & Vibhas

Tala Notation: Dhamar, Tilwada, Adda Choutaal and Deepchandi

Examination structure – A theory examination for 60 for which 45 is external and 15 is internal. A practical examination of 40 mark for which 30 is external and 10 is internal.

Suggested Readings:

Bandopadhyay S., Indian Music through the Ages, B. R. Publishing, 1985.

Bhatkhande, V. N. Kramik Pushtak Malika (Book 1, 2, 3, 4,) Hathras, Uttar Pradesh

Bhatkhande, V. N., A Comparative Study of Some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, Low Price Publications, Delhi, 2004.

Bhat, Muzafarahmad, Origin and Evolution of Indian Classical Music, Cyber Tech Publications, 2012.

Bhatnagar, Neerja, Evolution of Indian Classical Music, The Publication Scheme, Jaipur, 1997.

Bagchee, Sandeep: Nad, Understanding Raga Music, Eeshwar Publications, Mumbai, 1998.

Chakravorty, M.S.: Indian Musicology (Melodic structure),Firma Kim Pvt. Ltd Cacutta,1992.

Dutta(Ed) Birendranath: Traditional performing arts of North East India, Assam Academy for Cultural Relations, Guwahati, 1990

Das, R. K., Facets of Indian Music, B. R. Rhythms, Delhi, 2011.

Jauhari, Shruti, Elements of Hindustani Classical Music, DK Printworld, 2011.

Nag, Dipali: Ustad Faiyaz Khan, Sangeet Natak Akademi, New Delhi

Nigam, V. S.: Musicology of India, Part I, Part II (1992), Part III (1993) and Part IV(1993), Rajendra Nagar, Lucknow-226004

Prajnanananda, Swami: A Historical study of Indian Music. Munshiram Manoharlal Publishers Pvt.Ltd.New Delhi, 1981

Ranade, Ashok De, Hindustani Music NBT, India, 1997

Rowel, Lewis: Music and musical thoughts in early India, Munshiram Manoharlal Publishers, Pvt.Ltd.1998.

Sexena, Sushil Kumar: The winged form, Aesthetic Essays on Hindustani Rhythm, Sanget Natak Akademi, Publication, New Delhi, 1979

Sen, Arun Kumar: Indian Concept of Rhythm, KANISHKA Publishers and Distributors, New Delhi, 1994

Singh, Dr. Thakur Jaideva, Indian Music, Sangeet Research Academy, Calcutta

Sharma, Ed. Prem Lata, Matanga and His Work Brihaddesi, Sangeet Natak Akademi, New Delhi, 1995.

Strangways A. H., Features Principles and Techniques of Indian Music, Kanishka Publishers, New Delhi, 2008.

Swarup, Rai Bahadur Bishan, Theory of Indian Music, Asian Publication Service, Delhi, 1997.

Audio and Audio Visual Materials

Alap – part - 1 vol-1 to 6(Time music)

Alap – part -2 vol-1 to 7(time music)

Alap – part -3 vol-1 to 7 (time music)

Anga rag – Raj Lakhmi haldar.

Classical Vocal – Sanjeev Abhayankar (fountain)

Evening Moods – Manikuntala Sen (Bihaan music)

Golden Rag Collection – Pt. Mallikaranjan Mansur-(Times Music)

Khayal – Pt. Ajay Chakkravarty (saregama)

Morning moods – Sanchaita Chowdhuri(Bihaan Music)

Voice of India – Ustad Rashid Khan (Times Music)-1

PadmaVibhusan – Pt. Jasraj (Music India)

Padma Vibhusan – Gangubhai Hangal (Music India)

Sangeet Sartus – Subha Mudgal (Vol 1& 2)

Tarana - (flight of melody) – Ulhas Kashalkar (Music India)

Twilight Melodies – Pt. Bhimsen Joshi.

Course Code: MUS – 302
Course Title: Music of Meghalaya – II
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To introduce the students to the history and evolution of Khasi and Garo music and acquaint them with the different composers and their composition

Learning Outcome: The student will be able to delve into the evolution, history and the music prevalent in different levels of the music of Meghalaya. The student will be able to learn about the contributions of different composers towards the music of Meghalaya and to play the compositions of identified composers.

Unit I: Native State Formation Process – Myllem and Khyrim Native state, Garo Native state

Unit II: Growth and Development of Khasi and Garo Music – Sur ĩing, Sur Shnong, Sur Raid, Sur Hima, Grapmangtata, Nokpante

Unit III: Life sketch and contribution of Composers – (L) E. Brektist K. Wanswett, (L) Listrimai Syiemlieh, (L) Beriwell Kyndiah, (L) Webstar Davies Jyrwa, Chosterfield Khongwir, (L) Agat A. Sangma

Unit IV: Practical – The student will have to select one instrument from each group

- Group A: Duitara or Besli
- Group B: Chigring or Dotrong

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal shall be conducted. A practical examination of 30 marks for which 10 is external and 6 is internal shall be conducted.

Suggested Readings:

A. Playfair, *The Garos*, Spectrum Publications, Pan Bazar, Guwahati, Second Reprint 1998.

Ao, A. Lanu (Ed), *Naga cultural Attires and Musical instruments*, New Delhi, 1999.

Bareh, Hamlet, *The History and Culture o Khasi people*, Third edition 1997

Bhattacharya, Dilip, *Musical instruments of Tribal India*, Manas Publications, New Delhi.
Rongmitu, Dewansing, *The Traditional dances of the Garos*, Mendipather, East Garo Hills, 1996.

Chowdhury, A.B.K, *Tribal songs of North East India*. Firma KLM Pvt. Ltd ,Calcutta, 1984.

Chowdhury, N, *The Khasi Canvas*, Shillong, 1978.

Creative Arts, *U Myllung Ha Ki Sur*, Shillong, 2001, Publication, NEHU.

Deva, B. C, *Musical Instrument*, NBT, INDIA, 1979

Dutta, Birendranath (Ed), *Traditional performing arts of North East India*, Assam Academy for Cultural Relations, Ghty, 1990

Dutta, Birendranath (Ed), *Folk Culture of the Goalpara Region of Assam*

Giri, Helen (Ed), *Lest We Forget*, Seven Huts Enterprise, Shillong, 1994

Giri, Helen (Ed), *Ba Ioh Ngi Klet*, Seven Huts Enterprise, Shillong, 1994

- Gurdon, P. R. T, *The Khasis*, Cosmos publication, Delhi, 1975
- Hussain, Hajid, *Encyclopedia of North East India*, (8 Vols), Rima Publishing House EG-124 Iderpuri, New Delhi, 1998
- Kakati, B. K, *The mother goddess Kamakhya*, Lawyers Book stall, Guwahati, 1948(1st edition) Reprint1967.
- Kasliwal, Suneera, *Classical Musical Instrument*, Rupa&Co., New Delhi
- Karotemprel, Sebastian, *The Tribes of North East India*, Vendrame , Musicological Institute Shillong, 1984.
- Khongwir , C, *Ki SaimukaKa Duitara*, Shillong, 1975.
- Kyndiah, Hipshon P. R, *A peep into the Khasi and Jaintia music*, 1979
- Lyngdoh, H. *Ka Niam Khasi*, Shillong, 1970.
- Lyngdoh, M. P. R, *Festival in the history and culture of the Khasi*, Vikash, Publication, New Delhi, 1991.
- Luniya, B .N,*Evolution of Indian Culture*, Lakshmi Narain Agarwal, Agra 3, 1998.
- Ranganath, H. K. (Ed), *Sangeet Natak Silver Jubilee volume*, Sangeet Natak, Akademi, New Delhi, 1981
- Sen, Kumar Arun, *Indian concept of Rhythm*, Kanishka Publishers and Distributors, Delhi, 1994
- Sangma, Milton, *History and culture of the Garos*, New Delhi, 1981
- Seng Khasi, *Khasi Heritage*, Ri Khasi Press, Shillong, 1979
- Shullai, P. W, *Ngin Rwai lang bad phi*, Shillong, 1998
- Syiem, Lapynshai, *The Evolution of Khasi Music: A study into the Classical Content*, Regency Publication, New Delhi, 2006
- Thomas, Iris Watre, *Music and Musical Instruments the Garo Tribe of North East India*, Akansha publishing House, New Delhi, 2007
- Vidyarthi, L. P. *Arts and Culture of North East India*, Publication, Divisions, Govt. of India, 1993 (Revised Edition)

Sixth Semester
Course Code: MUS – 350
Course Title: Modern Music
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To introduce the student the extended chords, transposition, circle of fifth and modal scale. The student will be introduced to the music terminologies and genres of the Modern era and to acquaint the students with identified prominent composers of the Modern era. The students will also be able to analyse the compositions of Modern era.

Learning Outcome: The student will understand the extended chords, transposition, circle of fifths and modal scales. The student will also understand the terminologies and genres of Modern era. The student will learn about the life and contributions of identified composers of Modern era and to analyse the compositions of various composers of Modern era.

Unit- I Extended chords, more on writing a tune and bass line, composing for a solo instrument, transposition up or down (P5, M2, m3) in different clefs learn from previous semesters, circle of 5th. instruments and voices, more on compound and inverted intervals, modal scales, performance directions.

Unit- II : Early Modern Period (1920-)

Effects of the modern means of mass communication on music, chromaticism, micro tonal music, neoclassical, musique concrete, socialism, atonality, serialism, and indeterminacy in music.

The opera in the 20th century, development of new genre of music- Rag time, the Blues, Bebop, Jazz, Blues, rock and roll, pop music, heavy metal music, etc.

Unit- III Life and works of the following modern composers: Igor Stravinsky, Leonard Bernstein & John Cage, Analysis of Modern Music.

Unit- IV Practical – The student will have to select one instrument from the suggested list (Piano/Keyboard, Guitar, Violin, Voice and Drums)

Piano/ Keyboard

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory.

Scales: E, B, F#, F, Bb, Eb, Ab and Db major. E, B, F#, F, Bb, Eb, G# and C# minor (Melodic and Harmonic)

Contrary Motion Scales: Bb, Ab and Db major and B, G and F harmonic minor (two octaves).

Chromatic Scale beginning on any note: Four octaves (hands separately)

Chromatic Contrary Motion Scales:

E and on Bb 2 octaves

Arpeggios: G, A, B, F#, Bb, Eb and Db Major. G, A, B, F#, Bb, Eb and C# minor: Four octaves (hand separately), Dominant 7th in the Key of C major. Diminished 7th beginning on C.

Compositions- Four pieces to be played which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F, Bb major, Am, Em, Dm, Gm F# and B minor (accidentals as required by key).

Time Signatures: 2/4, 3/4 4/4, 2/2, 3/2 and 6/8.

Guitar

Scales, Arpeggios, Broken Chords and Chords are to be played from Memory

Scales: E, G Three octaves, B, F#, F, B^b, E^b, A^b and D^b major. (Two octaves)

Straight Rhythm, E Major Three Octaves, B, F#, F, B^b, E^b, G# and C# minor (Melodic and Harmonic) (two octaves) (Straight Rhythm/Swing Rhythm)

Apoyando or Tirando, PIMA fingering in mezzo forte (mf) and piano (p),

Chromatic Scale beginning on any note: Three octaves, Fingering PIMA.

Arpeggios: G, F# Three Octaves, A, B, B^b, E^b and D^b Major. G, A, B, F#, B^b, E^b and C# minor: Two octaves, Fingering i m. Dominant 7th in the Key of C major. Diminished 7th beginning on C.

Broken Chords: F# 2nd Inv., B^b 2nd Inv., D^b 1st Inv. G#⁷, C#m⁷ E^bMaj⁷

Compositions- Four pieces to be played chosen by the student which will be identified from time to time.

Playing at sight- Students will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study the test before playing, during which the Student may try parts of the test if they wish. Sight reading at this level will be based on any combination of the following parameters:

Keys: C, G, F, Bb major, Am, Em, Dm, Gm F# and B minor (accidentals as required by key).

Time Signatures: 2/4, 3/4 4/4, 2/2, 3/2 and 6/8.

Violin

Scales: Separate bows or slurred (2 beats to a bow), at examiner's choice; even notes or long tonic, at Student's choice.

G, A majors (three octave).

G, A minors (three octave) harmonic or melodic, at Student's choice.

Arpeggio: Separate bows or slurred (3 notes to a bow), at examiner's choice; even notes.

G, A majors (three octave).

G, A minors (three octave) harmonic or melodic, at Student's choice.

Chromatic Scale: Separate bows or slurred (4 notes to a bow), at examiner's choice; even note. B \flat (two octave).

Dominant Sevenths: Separate bows (resolving on tonic). In the key of D starting on bottom A (one octave).

Diminished Sevenths: Separate bows. Starting on D open string (one octave).

Playing at sight: A short piece of previously unseen music in the key of C \sharp minor for 12 bars. Some Accidentals dated tied notes and Dynamics may be included.

Composition: Four pieces to be played which will be identified from time to time.

Vocal

Component 1- Technical Work

Students to perform either one of the following:

- Vocal Exercises
- In Italian, Lesson IV: (Skips of Sevenths or Skips of Octaves) or Lesson V (Semitones) from Vaccai Metodo Pratico.
- An unaccompanied Folk or Traditional song

Component 2- Performance

Students must choose two contrasting pieces from the singing repertoire provided.

Component 3- Viva Voce

In addition to the requirements for previous semesters, students will have to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.)
- demonstrate knowledge of formal structures (e.g. verse structure, ternary, binary, rondo etc.)
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why

Component 4- Sight Reading

The examiner will give the key and the student's starting note; the student will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further

short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The student may practice the vocal line at any point during the preparation time. Option of high or low voice test. Major or minor key, up to four sharps or flats. May modulate and may include triplets. Time signatures as for previous grades. All intervals up to a major 6th. Range – up to a 9th.

Drums

Rudiments: Single stroke roll, Double Stroke roll, Single Paradiddle, Flam, Drags, four stroke ruff, Five stroke roll, Seven stroke roll, Nine stroke roll, Flam tap, Flam accent, Flamacue, Flam paradiddle, Double paradiddle, Paradiddle-diddle, Drag and stroke, Double drag and stroke, Drag paradiddle, Single ratamacue, Double ratamacue, Triple ratamacue, Triple paradiddle, Reverse paradiddle

Exercises: Two exercises to be performed.

Composition: Three pieces chosen by the Students from each of the following list, which will be identified from time to time as required.

Playing at sight: A short piece in simple time signature.

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

Acoustic Guitar 2020-2023 (Initial - Grade 8), Trinity College London, 2019

Arnold, The New Oxford Companion to music Vols. I and II

Brown, James Murray, A Handbook of Musical Knowledge, Trinity College London, 1987.

Bach: The Brandenburg Concertos (Cambridge Music Handbooks), Cambridge University Press, 1993

Boosey & Hawkes 20th Century Easy Song Collection Vol. 1-2 (Voice & Piano),

Boosey & Hawkes, London, Piano Exam Pieces Plus Exercises 2021-2023: Initial, Grade 1 – 8, Trinity College London, 2020

Boytim, Joan Frey. *The First Book of Soprano Solos*. G. Schirmer, Incorporated, 2005.

Classical Guitar Handbook 2022: Grade 1 – 8, London College of Music, 2022

Colwell, Richard Handbook of Research on music teaching and learning: A project of the music Educators National Conference, Hackett Editorial service, 1992.

Complete Method for Classic Guitar, Mel Bay Publications Inc., 2016

Gioia, Ted: The History of Jazz, Oxford University Press, New York, 1997.

Gerald Abraham. The Concise Oxford History of Music, Oxford University Press, 1985.

Hargreaves. David J. and North, Adrian C, The special Psychology of Music: Oxford University Press, New York, 1997.

Kennedy, Rod, ed. Sparks, Hugh C., Music from the heart, Eakin Press, Ausin, Texas,1998.

Richard Taruskin, *Encyclopedia of Music*, oxford University Press, New York, 2005.

Scrutton Roger, *the Aesthetic of Music*, Oxford University Press, Great Clarendon Street, 1997

Scholes, Percy a, *the Oxford companion of music*, ed. John Owen Ward, Oxford University Press, New York, 2000.

Solo now, *Original Progressive Guitar Solos, Vols. 1-3* and ed. Richard Wright

The Publication of the Associated Board of the Royal Schools of Music, Grade I to IV, Richard Jones.

Vernal Louis, *Music theory*, Salesian College Sonada, 1975.

William love lock, *Form in Brief*, A. Hammond and Co. 1948.

Corp, Hal Leonard. *Arias for Bass: G. Schirmer Opera Anthology*. Hal Leonard Corporation, 1992.

Arias for Soprano: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Arias for Tenor: G. Schirmer Opera Anthology. Hal Leonard Corporation, 1991.

Corporation, Hal Leonard Publishing. *The French Song Anthology Complete Package - High Voice*. Hal Leonard Corporation, 2013.

Drum Kit Exam Pieces & Exercises 2020–2023: Initial - Grade 8, Trinity College London, 2019

Drum Kit Handbook - Grades 1 – 8, London College of Music, 2022

Suzuki Violin School, Vol 1 - 8: Violin Part: International Edition, Alfred Publishing Company; Revised ed. Edition, 1995)

The AB Guide to Music Theory, Part I & II, ABRSM

The ABRSM Songbook, Book 1 – 5, ABRSM, 2008

The Christopher Parkening Guitar Method Vol. 1 & 2.

The Complete Classical Music Guide, DK, 2019

The Fundamentals of Music Composition: Learn Music Composition Step by Step, SF Nonfiction Books, 2022

The Music Lesson, Berkley; Illustrated edition, 2008

The School of Violin Technics Complete, G Schirmer, Incorporated, 2011

Theory Workbook Grade 1-8, Trinity College London

The Well-Tempered Clavier, Complete: Complete Books 1 and 2: 2057 (Schirmer's Library of Musical Classics, 2057), G. Schirmer, Inc.; Illustrated edition, 2006

Update: Applications of Research in Music Education, National Association for Music Education.

Vaccari, Niccolò. *Practical Italian Vocal Method (Marzials): Soprano, Tenor*. Alfred Music Publishing, 1985.

Vocal Exercises 2018 Initial - Grade 8 (Book & CD), Trinity College London, 2017.

Course Code: MUS – 351

Course Title: Contemporary Study of Indian Classical Music

Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To introduce the lesser known musical forms and the contribution of Western Musicologists in Indian music and current trends from a global perspective in Indian music. To introduce and showcasing the musical talents through music academics, festivals and to recognize the prescribed Ragas and Talas through compositions and playing techniques.

Learning Outcome: The students will be able to observe and appreciate the musical forms, work done by Western legends in Hindustani music and the contributions of various agencies in propagating Indian Classical Music. The student will also be able to demonstrate and articulate the intricacies of Ragas and Talas of Hindustani Music.

Unit I: Lesser known Forms: Dadra, Chaturang, Tappa, Chaiti, Trivat

Unit II: Contribution of Western Musicologist on Indian Music

Alain Daniélou, A. H. Fox Strangways, E. Clements

Current Trends of Hindustani Music

Unit III: Music propagation through music academics, Prasar Bharati, Music Festivals

Description of Ragas and Talas

Ragas- Bhairav, Miyan Malhar, Todi, Khamaj, Bhairavi, Multani and jhumra and previous taals.

Unit IV: Practical – The student will have to select one instrument either vocal or instrumental

Vocal music

- (i) Vilambit and Drut Khayal with Alaps and Taans in ragas: Bhairav and Multani
- (ii) One Drut Khayal with Alaps and Taans in the Ragas: Miyan Malhar, Todi, Khamaj and Bhairavi
- (iii) Dhrupad in Raga Bhopali with Laykari

Instrumental music

- (i) Vilambit (Maseetkhani Gat) with Alap, Jod, Jhala in ragas: Bhairav and Multani
- (ii) Drut (Razakhani Gat) with Alaaps and Taans in the Ragas: Miyan Malhar, Todi, Khamaj and Bhairavi

Tala Notation: Jhumra and previous talas

Examination structure – A theory examination for 60 for which 45 is external and 15 is internal. A practical examination of 40 mark for which 30 is external and 10 is internal.

Suggested Readings:

Bandopadhyay S., Indian Music through the Ages, B. R. Publishing, 1985.

Bhatkhande, V. N. Kramik Pushtak Malika (Book 1, 2, 3, 4,) Hathras, Uttar Pradesh

Bhatkhande, V. N., A Comparative Study of Some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries, Low Price Publications, Delhi, 2004.

Bhat, Muzafarahmad, Origin and Evolution of Indian Classical Music, Cyber Tech Publications, 2012.

Bhatnagar, Neerja, Evolution of Indian Classical Music, The Publication Scheme, Jaipur, 1997.

Bagchee, Sandeep: Nad, Understanding Raga Music, Eeshwar Publications, Mumbai, 1998.

Chakravorty, M.S.: Indian Musicology (Melodic structure), Firma Kim Pvt. Ltd Calcutta, 1992.

Dutta (Ed) Birendranath: Traditional performing arts of North East India, Assam Academy for Cultural Relations, Guwahati, 1990

Das, R. K., Facets of Indian Music, B. R. Rhythms, Delhi, 2011.

Jauhari, Shruti, Elements of Hindustani Classical Music, DK Printworld, 2011.

Nag, Dipali: Ustad Faiyaz Khan, Sangeet Natak Akademi, New Delhi

Nigam, V. S.: Musicology of India, Part I, Part II (1992), Part III (1993) and Part IV (1993), Rajendra Nagar, Lucknow-226004

Prajnanananda, Swami: A Historical study of Indian Music. Munshiram Manoharlal Publishers Pvt.Ltd. New Delhi, 1981

Ranade, Ashok De, Hindustani Music NBT, India, 1997

Rowel, Lewis: Music and musical thoughts in early India, Munshiram Manoharlal Publishers, Pvt.Ltd. 1998.

Sexena, Sushil Kumar: The winged form, Aesthetic Essays on Hindustani Rhythm, Sanget Natak Akademi, Publication, New Delhi, 1979

Sen, Arun Kumar: Indian Concept of Rhythm, KANISHKA Publishers and Distributors, New Delhi, 1994

Singh, Dr. Thakur Jaideva, Indian Music, Sangeet Research Academy, Calcutta

Sharma, Ed. Prem Lata, Matanga and His Work Brihaddesi, Sangeet Natak Akademi, New Delhi, 1995.

Strangways A. H., Features Principles and Techniques of Indian Music, Kanishka Publishers, New Delhi, 2008.

Swarup, Rai Bahadur Bishan, Theory of Indian Music, Asian Publication Service, Delhi, 1997.

Audio and Audio Visual Materials

Alap – part - 1 vol-1 to 6(Time music)

Alap – part -2 vol-1 to 7(time music)

Alap – part -3 vol-1 to 7 (time music)

Anga rag – Raj Lakhmi haldar.

Classical Vocal – Sanjeev Abhayankar (fountain)

Evening Moods – Manikuntala Sen (Bihaan music)

Golden Rag Collection – Pt. Mallikaranjan Mansur-(Times Music)

Khayal – Pt. Ajay Chakkravarty (saregama)

Morning moods – Sanchaita Chowdhuri(Bihaan Music)

Voice of India – Ustad Rashid Khan (Times Music)-1

PadmaVibhusan – Pt. Jasraj (Music India)

Padma Vibhusan – Gangubhai Hangal (Music India)

Sangeet Sartus – Subha Mudgal (Vol 1& 2)

Tarana - (flight of melody) – Ulhas Kashalkar (Music India)

Twilight Melodies – Pt. Bhimsen Joshi.

Course Code: MUS – 352
Course Title: Music for Socio-Cultural Sustainability
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: To enlighten the students with the rich and varied culture through festivals and to brief them on the various methods of sustaining and preservation of music.

Learning Outcome: The student will be able to understand, witness the different cultural festivals of Meghalaya and factors contributing towards sustainability of culture through music. The student will also be able to explore and document through field visits

Unit I: Festivals of Meghalaya- Ka Pomblang Syiem Hima Khyrim, Behdeinkhlam, Shad Suk Mynsiem, Tyllu festival, Wangala festival, Chywgyn festival.

Unit II: Factors contributing to music for socio - cultural sustainability: Academic and Non- Academic institutions, Museums, Master craftsmen, maintenance and refurbishing and other related factors,

Unit III: Technology as a source of Preservation – Applications, audio and audio visual, transcription (hand written and digital)

Unit IV: Practical – The student will have to write an assignment on a related topic which be notified and present a report based on field visit to identified places.

Examination Structure: A theory examination of 60 marks for which 45 is external and 15 is internal. A practical examination of 40 marks for which 30 is external and 10 is internal.

Suggested Readings:

A. Playfair, *The Garos*, Spectrum Publications, Pan Bazar, Guwahati, Second Reprint 1998.

Ao, A. Lanu (Ed), *Naga cultural Attires and Musical instruments*, New Delhi, 1999.

Bareh, Hamlet , *The History and Culture o Khasi people*, Third edition 1997

Bhattacharya, Dilip, *Musical instruments of Tribal India*, Manas Publications, New Delhi.
Rongmitu, Dewansing, *The Traditional dances of the Garos*, Mendipather, East Garo Hills, 1996.

Chowdhury, A.B.K, *Tribal songs of North East India*. Firma KLM Pvt. Ltd ,Calcutta, 1984.

Chowdhury, N, *The Khasi Canvas*, Shillong, 1978.

Creative Arts, *U Myllung Ha Ki Sur*, Shillong, 2001, Publication, NEHU.

Deva, B. C, *Musical Instrument*, NBT, INDIA, 1979

Dutta, Birendranath (Ed), *Traditional performing arts of North East India* , Assam Academy for Cultural Relations, Ghty, 1990

Dutta, Birendranath (Ed), *Folk Culture of the Goalpara Region of Assam*

Giri, Helen (Ed), *Lest We Forget*, Seven Huts Enterprise, Shillong, 1994

Giri, Helen (Ed), *Ba Ioh Ngi Klet*, Seven Huts Enterprise, Shillong, 1994

Gurdon, P. R. T, *The Khasis*, Cosmos publication, Delhi, 1975

Hussain, Hajid, *Encyclopedia of North East India*, (8 Vols), Rima Publishing House EG-124 Iderpuri, New Delhi, 1998

Kakati, B. K, *The mother goddess Kamakhya*, Lawyers Book stall, Guwahati, 1948(1st edition) Reprint1967.

Kasliwal, Suneera, *Classical Musical Instrument*, Rupa&Co., New Delhi

Karotemprel, Sebastian, *The Tribes of North East India*, Vendrame , Musicological Institute Shillong, 1984.

Khongwir , C, *Ki SaimukaKa Duitara*, Shillong, 1975.

Kyndiah, Hipshon P. R, *A peep into the Khasi and Jaintia music*, 1979

Lyngdoh, H. *Ka Niam Khasi*, Shillong, 1970.

Lyngdoh, M. P. R, *Festival in the history and culture of the Khasi*, Vikash, Publication, New Delhi, 1991.

Luniya, B .N,*Evolution of Indian Culture*, Lakshmi Narain Agarwal, Agra 3, 1998.

Ranganath, H. K. (Ed), *Sangeet Natak Silver Jubilee volume*, Sangeet Natak, Akademi, New Delhi, 1981

Sen, Kumar Arun, *Indian concept of Rhythm*, Kanishka Publishers and Distributors, Delhi, 1994

Sangma, Milton, *History and culture of the Garos*, New Delhi, 1981

Seng Khasi, *Khasi Heritage*, Ri Khasi Press, Shillong, 1979

Shullai, P. W, *Ngin Rwai lang bad phi*, Shillong, 1998

Syiem, Lapynshai, *The Evolution of Khasi Music: A study into the Classical Content*, Regency Publication, New Delhi, 2006

Thomas, Iris Watre, *Music and Musical Instruments the Garo Tribe of North East India*, Akansha publishing House, New Delhi, 2007

Vidyarthi, L. P. *Arts and Culture of North East India*, Publication, Divisions, Govt. of India, 1993 (Revised Edition)

Course Code: MUS – 353
Course Title: Music Technology
Contact Hours: 75/Credits: 4/Marks: 100

Course Objective: This paper on music technology covers various aspects of using computers for composing, recording and sequencing music. It introduces the students to the principles of sound designing, digitizing audio, working with MIDI, creating music scores using score creation software and also to record, edit, and sequencing both digital audio and midi music with software professionally used for that purpose. To apply the concept of staff notation in reading and writing music using softwares.

Learning Outcome: The students will be able to learn various aspects of digital audio formats, MIDI (Musical Instrument Digital Interface) and to understand how various signal processors are used. The student will also be able to compose and program music using software.

Unit I: Elements of Digital Audio

- Definition and scope of Digital Audio: What is Digital Audio in the context of modern technology?
- Fundamentals of Digital Sound: Meaning and analysis of sample rate, bit depth and digital waveforms and their significance in audio fidelity.
- Digital Audio Compression and Audio File Format: Exploration of lossy and lossless compression methods of audio, important digital audio sound formats and their uses – AIFF, WAV, MP3, CDA, WMA, AAC.

Unit II: MIDI Music Instrument Digital Instrument

- Introduction to MIDI: Principles of MIDI, What is MIDI?
- MIDI Vs Digital Audio: Differences between MIDI audio format and digital audio format.
- MIDI Communication: Detailed examination of MIDI messages – including note on/off, control change, program change, and System Exclusive (SysEx) messages.
- MIDI Standard: Standard MIDI file formats, General MIDI (GM) program assignments and general MIDI drum assignment, and their application in interoperable software and hardware environment.

Unit III: Signal Processors

Preliminary studies on Equalizers and effects such as reverb, delay, distortion, chorus, phaser and their applications in different situations.

Unit IV: Practical –

- Music Notation Software: Comprehensive guide to creating music score using software – Setting up the composition, entering and editing the music score, lyrics, chord symbols, dynamics, articulation, saving the score, auditioning the score.
- Music Sequencing: Arranging and sequencing digital and MIDI audio using sequencing software package. The elements of the sequencer interface, playing controls of the software, recording, importing and inputting MIDI into the sequencer interface.

Examination structure – A theory examination of 60 marks for which 30 is external and 10 is internal. A practical examination of 60 marks for which 45 is external and 15 is internal.

Suggested Readings:

Alkin Glyn, Sound Recording and Reproduction, focal, Oxford, 1996

AIR Staff Training Institute (Tech) Magnetic Tape Recording, 1997

AIR Staff Training Institute (Tech) Broadcasting Training

Aldred, Manual of Sound recording

Blue Ridge Summit, PA,1977, 1993(Revised Edition)

Boyf Andrew, Broadcast Journalism-Techniques of Radio

Everest Alton Handbook of Multiple Channel Recording, Blue ridge Summit, Tab.1973

Ford, Advanced Audio {Production Techniques

Gardner John, Master Creative Tape Recording, London, Newnes,1977

Glifford Marin, Microphones, How they work and how to use them,

Haskin and David, The complete IDIOT'S guide to Sound Blaster, New Delhi, PHI,1996

John Berger, Ways of Seeing, Penguin, London,1974

John Berger & Jean Mohr, Granta Book Cambridge,1992

John Valentino Photographic Possibilities the Expressive use of Ideas, Materials and Processes, Focal Press, Oxford,1996

John Child: Photographic Lighting-Essential skills, Focal Press, Oxford,1996 and TV news, Heinemann

Ken Kobre, Photojournalism: The Professional approach: Focal press, Oxford,2000

Mark Galer: Location Photography-Essential skills, Focal Press, Oxford,1996

Martin Keene, Practical Photojournalism: A professional guide, Focal Press, Oxford,1985

Mc Cormic Rumsay, Sound recording

Nisbett Ales, Indianapolis, Sams,1984 London, Focal,1986

Nisbelt Alec, The use of Microphone, Focal, London,1996

Roy Choudhury, Basav (ed) Sound, St. Anthony' s College, Shillong

Runstein Robert E, Modern Recording Technique, Indianapolis, SAMs,19841

Sand, G. Shunaman Fred, 101 Questions and Answers about Hi-fi & Stereo Bombay Taraporewala1972

Sinclair, IR Master Stereo Cassettes Recording, London, Newnes,1976

Sesion Ken, How to be a Ham Blue Ridge Summit, PA, TA

Sharma MC, Understanding and using Multimeter, BPB, New Delhi,1978

Tremaine Howard M, Audio Cyclopedia, Audel

Tomb David, Sound Recording from microphone tomster tape, London, David and Charles,1980

Towers T.D, Master Electronics in Music, London, Newnes, 1976

Voices Vol.1 No 1 1997 Creating our own mainstream Mass media community Radio

Voices Vol.2 No.2, The Little Box Fighting for survival, 1998

Voices Vol.3 No.3, Changing with Radio, 1995.