**NORTH-EASTERN HILL UNIVERSITY**

**SYLLABUS OF P.G. Diploma (Music) COURSE**

**(As Per Choice Based Credit System)**

**2016**

**DEPARTMENT OF CULTURAL AND CREATIVE STUDIES**

**SCHOOL OF SOCIAL SCIENCES**

**NORTH-EASTERN HILL UNIVERSITY**

**MAWKYNROH-UMSHING**

 **SHILLONG – 793022, MEGHALAYA**

**P.G. Diploma (Music) as per Choice Based Credit System**

**Duration of the Course: Two Semesters (One Year)**

**Total Intake: 20 (Twenty)**

**Credit Structure for P.G. Diploma (Music) Course**

**MAXIMUM MARKS: 900**

* **Credits: 36**
* **Core credits : 30**
* **Open choice: 6**

**Credit:**

* **1 credit (one unit) = 25 marks**
* **4 credits (four units) = 100 marks**
* **Internal assessment : Theory - 25% Practical - 40%**
* **External assessment: Theory-75% Practical - 60%**

**Eligibility: Graduation with an aptitude in Music**

**P.G. Diploma (Music) Course Structure**

|  |  |
| --- | --- |
| **First Semester** | **Second Semester** |
| **Course: CCSC101: 4 credits (100 marks)** | **Course: CCSC201: 4 credits (100 marks)** |
| **Course: CCSC102: 4 credits (100 marks)** | **Course: CCSC202: 4 credits (100 marks)** |
| **Course: CCSC103: 4 credits (100 marks)** | **Course: CCSC203: 4 credits (100 marks)** |
| **Course: CCSC104: 4 credits (100 marks)** | **Course: CCSC204: 2 credits (50 marks)** |
| **Course: CCSO105: 2 credits (50 marks)** **Open Course** | **Course: CCSO205: 4 credits (100 marks)** **Open Course** |

**Course Structure**

**Semester -I**

|  |  |
| --- | --- |
| **Course: CCSC-101** | **Brief History of Indian Classical Music and its** **Development in General (Theory)** |
| **Course: CCSC-102** | **Introducing General Musical Terms ( Theory)** |
| **Course: CCSC-103** | **An Introduction to Indian Classical Music (Practical)** |
| **Course: CCSC-104** | **Practical Training in Indian Classical Music (Practical)** |
| **Course: CCSO-105** | **An Introduction to Western Musical (Staff) Notation** **(Practical)** |

**Semester –II**

|  |  |
| --- | --- |
| **Course: CCSC-201** | **A Study of Selected Musical Instruments: Their** **Classification and Crafting (Theory)** |
| **Course: CCSC-202** | **Songs of Meghalaya (Practical)** |
| **Course: CCSC-203** | **Rhythmic Pattern of the Music of Meghalaya (Practical)** |
| **Course: CCSC-204** | **Concept of the Rhythmic Pattern of the Music** **of Meghalaya (Theory)** |
| **Course: CCSO-205** | **Proficiency in Western Musical Instruments (Practical)** |

**Course: CCSC-101 Brief History of Indian Classical Music and its Development**

**in General (Theory) Credits: 4 Marks: 100**

**Objective:** This course shall form the background to the study of Indian Classical (Hindustani) Music alongside the Cultural evolution of India from the earliest to the modern times. The inclusion of Unit 4: A brief Study of the Sangit Granthas is to enable the students to understand the importance of Treatises in the development of Indian Classical Music where the musical context is more focused, thereby helping them in their practice of Ragas.

**Unit-1.** Growth of Indian Music in the Vedic Period: Evolving Trends (Early Vedic Period ) and (Later Vedic Period).

**Unit-2.** Indian Music in the Medieval Period: Development of Court Music, Evolution and Growth of Gharanas (Hindustani – Vocal).

**Unit-3.** Impact of the Indian Renaissance on the Development of Music in India.

**Unit-4.** Brief Study of the following Sangit Granthas:

Natyasastra by Bharata (3rd Century)

Raag Tarangini by Pt. Lochan (15th Century)

Chaturdandi Prakashika by Pt. Vyankatmakhi (1640 A.D.)

Sangit Parijat by Pt. Ahobal (1650 AD)

Abhinava Raga Manjari by Pt. V.N. Bhatkhande (20th Century)

**Readings:**

Basham, A.L., *The Wonder that was India,* Rupa and Company, New Delhi(Third Edition) 1966.

Bhatkhande, V.N., *Music Systems in India (A Comparative Study of Some of the Leading Music Systems of the 15th, 16th, 17th and 18th Centuries*, S. Lal and Co., New Delhi, 1989 (Second Edition).

Chakravorty, M.S., *Indian Musicology (Melodic Structure*) Firma KLM Pvt., Ltd, Calcutta, 1992.

Kakati, B.K., *The Mother Goddess Kamakhya,* Lawyer’s Book Stall, Guwahati 1948 (First Edition), 1967 (Reprint).

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

Mutatkar, Sumati, (Ed.) *Aspects of Indian Music: A Collection of Essays,* Sangeet Natak Akademi Publication, New Delhi, 1987.

Nigam, V.S., *Musicology of India,* Part I, Part II (1992), Part III and Part IV (1993): 73, Rajendra Nagar, Lucknow –226004.

 Prajnanananda, Swami, *A Historical Study of Indian Music,* Munshiram Manoharlal Publishers Pvt Ltd, New Delhi, 1981 (Second Edition).

 Ranade, Ashok Da, *Hindustani Music*, N.B.T. India, 1997.

Rowell, Lewis, *Music and Musical Thought in Early India*, Munshiram Manoharlal Publishers, Pvt., Ltd., New Delhi, 1998.

**Course: CCSC-102 Introducing General Musical Terms (Theory) Credits: 4 Marks: 100**

**Objective:** This will help students understand the Musical terms in the study of Music. Unit-3 will take care of the north-eastern region whereas Unit-4 will concentrate on the musical terms of Meghalaya which will allow the students to have a more detailed insight. This will provide a better understanding of the music of the various states in the North East.

**Unit-1.** Indian Classical (Vocal): Nada, Shruti, Swara, Saptak, Thata, Jati, Alankar, Varna, Raga, Meend.

**Unit-2.**  Western: General Introduction: Note reading, Rests, Key Signatures, Time Signatures, Tied note, Syncopation, Corona.

**Unit-3.** Regional: North East. India - Bar Geet, Bon Geet, Bihu Geet, Nat Sankeertan, Kongan, Asugan, Meimkan, Cheihlam, Jadu-Kalija or Jaduni, Hojagiri, Bisu Chani.

**Unit-4.** Meghalaya: Dun, Thang, Kuk, Krud, Kynjah, Kdun, Khop, Shi-pyllun, ‘Sing Tied, Ongrima, Rikaka, Grap Mangtata.

**Readings :**

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

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

 Brown, James Murray, *Handbook of Musical Knowledge*,Trinity College of Music, London, Reprint, 1989,(can be had from L.M.:Furtado and Company, Kalba Devi, Mumbai – 400002).

Dutta, Birendranath, (Ed) *Traditional Performing Arts of North East India,*  Assam Academy for Cultural Relations, Gauhati, 1990.

 Nigam, V.S., *Musicology of India,* Part I, Part II (1992), Part III and Part IV (1993): 73, Rajendra Nagar, Lucknow –226004.

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

 Saxena, Sushil Kumar, *The Winged Form: Aesthetical Essays on* *Hindustani Rhythm*,Sangeet Natak Akademi, Publication New Delhi, 1979.

Sen, Arun Kumar, *Indian Concept of Rhythm,* Kanishka Publishers and Distributors, New Delhi, 1994.

 Singh, K.S., (General Editor) *People of India* (Volume – V-XIV, XV, XXXI, XXXIV, XXXIX, XLI) Anthropological Survey of India, Seagull Books, Calcutta, 1995.

 Syiem, L., *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005.

**Course: CCSC-103 An Introduction to Indian Classical Music (Practical)**

 **Credits: 4 Marks: 100**

**Objective :** This course intends to gradually introduce Indian Classsical (Hindustani) Music to the students. Through this Course, students can be nurtured/exposed to Indian Classical Music. Some more Ragas have been included in Unit 4 to further enhance the students’ knowledge, understanding and application.

 **Unit-1.** Voice Culture : Practice of Paltas . .

**Unit-2.** Notation Reading and Writing: Oral Rendition of some Talas.

**Unit-3.** Sargams/ Swara Mallikas : (Raga Bilawal, Raga Bhoopali): Inclusive of Aroho, Avoroho, Pakad.

**Unit-4.** Sargams/ Swara Mallikas : (Raga, Asawari, Raga Bhairabi): Inclusive of Aroho, Avoroho, Pakad.

**Course: CCSC-104 Practical Training in Indian Classical Music (Practical**)

 **Credits: 4 Marks: 100**

**Objective:** Since the students have already been introduced to Indian Classical (Hindustani) Music, some more Ragas are introduced to the students to further enhance their understanding about this system of music.

**Unit-1.** Sargams/Swara Mallikas : (Rag Yaman, Rag Bhairab) : Inclusive of Aroho, Avoroho, Pakad.

**Unit-2.** Chota Khayals with a few Taans in Rag Yaman and in Rag Bilawal.

**Unit-3.** Chota Khayals with a few Taans in Rag Bhoopali and in Rag Bhairab.

**Unit-4**. Chota Khayals with a few Taans in Rag Asawari and in Rag Bhairabi, and one Dhrupad in Raga Bhoopali with Dugun.

**Course: CCSO-105 An Introduction to Western Musical (Staff) Notation (Practical)**

 **Credits: 2 Marks: 50**

**Objective:** This course aims to familiarize the students with Western Musical (Staff) Notation so as to enable them to develop an understanding of notation reading and writing.

**Unit-1.** Scales : Diatonic and Chromatic, Major and Minor.

**Unit-2.** Chords and Accidentals, Harmonization and Cadences.

**Course: CCSC-201 A Study of Selected Musical Instruments: Their Classification** **and Crafting** **( Theory) Credits: 4 Marks: 100**

**Objective:** This course will familiarize students with an understanding of the crafting of some Musical Instruments and their influence on the evolution/classification of Music. The students will also understand the scope of vocational skills.

**Unit-1.** Membranophones : Chordophones: Aerophones : Others.

**Unit-2.** A Study of the Crafting of some Musical instruments: Materials, Execution (Field Trip to some selected areas of North East).

**Unit-3.** A Study of the contribution of some Master Craftsmen/Master Craftswomen of Meghalaya, Mizoram, Nagaland and Sikkim.

**Unit-4.** A Study of the contribution of some Master Craftsmen/Master Craftswomen of Assam, Manipur, Arunachal Pradesh and Tripura.

**Readings :**

 Bhattacharya, Dilip, *Musical Instruments of Tribal India,* Manas Publications, New Delhi, 1999.

 Deb, Ranjit, *Tabla and Taal,* Surajit Publishing, Shillong, 1996.

 Deva, B.C., *Musical Instruments* NBT, India, 1979.

 Goswami, Tarun, *Tuning in to Dimasa Folk Instruments*, NEZCC Publications, Dimapur, 1992.

 Kasliwal, Suneera, *Classical Musical Instruments,* Rupa and Company, New Delhi, 2001.

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

 Syiem, L., *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005

 Thomas, Iris W, *Music and Musical Instruments of the Garo Tribe of North East*, New Delhi, 2007.

**Documentation:** Visuals and Slides available in the Centre.

**Course: CCSC-202 Songs of Meghalaya. (Practical) Credits: 4 Marks: 100**

**Objective :** This course will acquaint the students with the different composed songs of Meghalaya since the establishment of the All India Radio, Shillong in 1948. The songs of different composers will be chosen on the basis of thematic relevance keeping in view the core and content of the songs. Different batches of students will therefore have access to different compositions.

**Unit-1.**  Songs on Nature (4 numbers).

**Unit-2.** Lullabies (4 numbers).

**Unit-3.** Patriotic Songs (4 numbers).

**Unit-4.** Mourning Songs (4 numbers)

**Course: CCSC-203 Rhythmic Pattern of the Music of Meghalaya (Practical)**

 **Credits: 4 Marks: 100**

##

**Objective:** This course will give practical training to the students to understand the rhythmic patterns of the music of Meghalaya through membrane instruments and also through some melody instruments of Meghalaya.

**Unit-1**. Practice of selected beats through membrane instruments.

**Unit-2.** Practice of selected melodies through string instruments.

**Unit-3.** Practice of selected melodies through wind instruments.

**Unit-4.** Practice of selected beats through reeded instruments.

**Course: CCSC-204 Concept of the Rhythmic Pattern of the Music of Meghalaya (Theory) Credits: 2 Marks: 50**

**Objective:** This course intends to introduce to the students the concept of rhythmic pattern of the music of Meghalaya

**Unit-1.** A Study of the different rhythmic patterns of Khasi Jaintia Hills.

**Unit-2.** A Study of the different rhythmic patterns of Garo Hills.

**Readings:**

 Dutta, Birendranath, (Ed) *Traditional Performing Arts of North East India,* Assam Academy for Cultural Relations, Gauhati, 1990.

 Giri, Helen, (Ed) *Lest We Forget,* Sevenhuts Enterprise, Shillong 1994.

 Giri, Helen, (Ed) *Ba Ioh Ngi Klet*, Sevenhuts Enterprise, Shillong, 1994.

 Gurdon, P.R.T., *The Khasis,* Cosmo Publications, Delhi 1975.

Khasi, Seng, *Khasi Heritage,* Ri Khasi Press, Shillong, 1969.

 Lyngdoh, M.P.R., *Festivals in the History and Culture of the Khasis,* Vikas Publishing House, New Delhi, 1991.

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

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

 Syiem, L., *The Evolution of Khasi Music: A Study of the Classical Content*, Regency Publications, New Delhi, 2005.

 Vidyarthi, L.P., *Art and Culture of North East India,* Publications Division, Govt of India, 1993. (Revised Edition).

**Course: CCSO-205 Proficiency in Western Musical Instruments (Practical)**

 **Credits: 4 Marks: 100**

**Objective:** This course will enable the students to develop proficiency in playing selected western musical instruments where they will learn and understand the playing techniques.

 **Unit-1**. Practice of two pieces (Natural Scale) on Piano.

 **Unit-2.** Practice of two pieces (Chromatic Scale) on Piano.

 **Unit-3.** Practice of two pieces (Natural Scale) on Guitar.

 **Unit-4.** Practice of two pieces (Chromatic Scale) on Guitar.