

NORTH-EASTERN HILL UNIVERSITY

**REVISED SYLLABUS OF P.G. DIPLOMA (MUSIC) COURSE
(As Per NEP 2020)**



2022

**DEPARTMENT OF CULTURAL AND CREATIVE STUDIES
SCHOOL OF SOCIAL SCIENCES
NORTH-EASTERN HILL UNIVERSITY
MAWKYNROH-UMSHING
SHILLONG-793022, MEGHALAYA**

Duration of the Course: Two Semesters (One Year)

- 1 credit = one unit =25 marks
- 4 credits = four units = 100 marks

Eligibility: Candidates with Bachelor's degree or equivalent in any discipline from a recognised university or institution having an aptitude in music are eligible for admission in this course. All other eligibility criteria shall be adhered to as specified by the university ordinance.

Revised Syllabus Structure of P.G. Diploma (Music) as per NEP 2020**Total Marks: 1100****Total Credits: 44****1 Year (2-Semester) Course****Evaluation: 25%: 75%=1:3****Mid-Term, Internal = 25%****End-Term, External = 75%**

FIRST SEMESTER				
Course Code	Title	Type	Credit	Marks
MUS (CC)-500:	Indian Classical Music-I (Theory)	Core Course (CC)	4	100
MUS (CC)-501:	General Musical Terms (Theory)	Core Course (CC)	4	100
MUS (DSEC)-502:	Indian Classical Music-II (Practical)	Discipline-Specific Elective Course (DSEC)	4	100
MUS (DSEC)-503:	Western Musical (Staff) Notation (Practical)	Discipline-Specific Elective Course (DSEC)	4	100
MUS (GEC)-504:	Art, Aesthetics and Music (Theory)	Generic Elective Course (GEC)	4	100
Total			20	500
SECOND SEMESTER				
Course Code	Title	Type	Credit	Marks
MUS (CC)-505:	Selected Musical Instruments (Theory)	Core Course (CC)	4	100
MUS (CC)-506:	Folk Music of Northeast India (Theory)	Core Course (CC)	4	100
MUS (DSEC)-507:	Indigenous Musical Instruments (Practical)	Discipline-Specific Elective Course (DSEC)	4	100
MUS (DSEC)-508:	Music of Meghalaya (Practical)	Discipline-Specific Elective Course (DSEC)	4	100
MUS (CC)-509:	Proficiency in Western Musical Instruments (Practical)	Core Course (CC)	4	100
MUS (SEC)-510:	Digital Technology and Music (Theory)	Skill Enhancement Course (SEC)	4	100
Total			24	600
Grand Total			44	1100

FIRST SEMESTER

MUS (CC)-500: Indian Classical Music-I (Theory)

Credits: 4 Marks: 100

Objective: This course will familiarize the students with the evolution of Indian classical music from the Vedic period to the present day. It will briefly discuss the historical development of this musical tradition of India.

Course Contents:

- Unit 1.** Indian classical music: development and evolving trends in the Vedic period, study of the treatise of Natyasastra.
- Unit 2.** Medieval period: development of court music, contributions of court musicians: study of treatise: Raag Tarangini by Lochan, Sangit Parijat by Ahobal.
- Unit 3.** Evolution and growth of Gharanas (Hindustani – Vocal) and their contributions. Gwalior, Agra, Jaipur, Patiala.
- Unit 4.** Impact of the Indian Renaissance on the development of music in India: Contributions of music thinkers – Vishnu Narayan Bhatkhande, Vishnu Digambar Paluskar, S. N. Ratanjankar.

Suggested Readings:

- Bhatkhande, V.N. 2004. *Music Systems in India* (A Comparative Study of some of the Leading Music Systems of the 15th, 16th, 17th and 18th Centuries). New Delhi: Low Price Publications.
- Nayar, Sobhana. 2011. *Bhatkhande's Contribution to Music: A Historical Perspective*. Mumbai: Popular Prakashan.
- Mutatkar, Sumati (ed).2006 (Reprint). *Aspects of Indian Music: A Collection of Essays*. New Delhi: Sangeet Natak Akademi Publication.
- Nigam, V.S.1992. *Musicology of India, Part I and Part II*. Lucknow: Publisher K.K. Nigam
- Nigam, V.S.1993. *Musicology of India, Part III and Part IV*. Lucknow: Publisher K.K. Nigam
- Chakravorty, M.S. 1992. *Indian Musicology (Melodic Structure)*. Calcutta: Firma KLM Pvt. Ltd.
- Prajnananada, Swami. 1981 (Second Edition). *A Historical Study of Indian Music*. New Delhi: Munshiram Manoharlal Publishers.
- Rowell, Lewis.1998: *Music and Musical Thought in Early India*. New Delhi: Munshiram Manoharlal Publishers.

MUS (CC)-501: General Musical Terms (Theory)

Credits: 4 Marks: 100

Objective: This course will familiarize the students with the different musical terms used in the study of music. It will enable them to have a better understanding of how these musical terms are used in the practice of music.

Course Contents:

Unit 1. Indian: Nada, Shruti, Swara, Saptak, Thata, Jati, Alankar, Varna, Raga, Meend, Alap, Vadi, Samvadi.

Unit 2. Western: Notes, Rests, Key Signature, Time Signature, Syncopation, Corona, Tied note.

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

Unit 4. Meghalaya: ‘Sing Tied, Shipyllun, Dun, Thang, Kuk, Krud, Kynjah, Khop, Bthet, Laha, Sorkaria, Ongrima, Rikaka, Grap Mangtata, Barat.

Suggested Readings:

Brown, James Murray. 1987 (Reprint). *A Handbook of Musical Knowledge*. London: Trinity College of Music.

Taylor, Eric. 1989. *The AB Guide to Music Theory, Part I*. Oxford: Oxford University Press.

Taylor, Eric. 1991. *The AB Guide to Music Theory, Part II*. Oxford: Associated Board of the Royal School of Music.

Nigam, V.S.1992. *Musicology of India, Part I and Part II*. Lucknow: Publisher K.K. Nigam

Nigam, V.S.1993. *Musicology of India, Part III and Part IV*. Lucknow: Publisher K.K. Nigam

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

Dutta, Brendranath (Ed). 1990. *Traditional Performing Arts of Nort-east India*. Guwahati: Assam Academy for Cultural Relations.

Ao, A. Lanu (Ed). 1991. *Naga Cultural Attires and Musical Instruments*. New Delhi: Concept Publishing Company.

Thomas, Iris W. 2007. *Music and Musical Instruments of the Garo Tribe of North-East India*. New Delhi: Akansha Publishing.

MUS (DSEC)-502: Indian Classical Music-II (Practical)

Credits: 4 Marks: 100

Objective: This course seeks to impart practical training in Indian classical music. It will familiarize the students with Indian classical (Hindustani) music and its vocal rendition.

Course Contents:

- Unit 1.** Practice of Paltas, oral rendition of Talas: Trital, Jhaptal, Kaharwa and Dhamar.
- Unit 2.** Swaramallika of the following Ragas: Bhoopali, Bilawal, Yaman, Bhairab (including Aroha, Avoroaha and Pakad)
- Unit 3.** Chhota Khayal of the following Ragas; Bhoopali, Bilawal Yaman, Bhairab (with a few Taans)
- Unit 4.** Tarana, Lakshangeet in Raga Yaman Dhrupad in Raga Bhoopali with Dugun and Tingun.

MUS (DSEC)-503: Western Musical (Staff) Notation (Practical)

Credits: 4 Marks: 100

Objective: This course will familiarize the students with the western musical (staff) notation which will enable them to understand basic concepts of western notation writing and playing.

Course Contents:

- Unit 1.** Major Scales: upto four sharps C, D, G, A, E, upto three flats Bb, Eb, F
- Unit 2.** Minor Scales: Am, Em, Dm (Melodic, Natural, Harmonic)
- Unit 3.** Broken Chords and Arpeggios.
- Unit 4.** Chromatic Scales and Chord Progression.

MUS (GEC)-504: Art, Aesthetics and Music (Theory)

Credits: 4 Marks: 100

Objective: This course will familiarize the students with the meaning and concept of art, aesthetics and music. It will also discuss the importance of aesthetics in music.

Course Contents:

Unit 1. Meaning and concept of art and music, music as fine art, its nature and elements, art and music appreciation.

Unit 2. Aesthetics: meaning, concept, aesthetic appreciation of music, aesthetic judgement.

Unit 3. Indian and Western aesthetics: Rasa theory, musical expressions, forms, Kant's Expressive Theory of Music.

Unit 4. Musical aesthetics: development, its focus on emotions, intellect and psychology of music.

Suggested Readings:

Mittal, Anjali. 2000. *Hindustani Music and the Aesthetic Concept of Form*. New Delhi. D.K. Print World (P) Ltd.

Prajnananada, Swami. 2002 (2nd Revised Edition). *A Historical Study of Indian Music*. New Delhi: Munshiram Manoharlal Publishers.

Saxena, S.K. 2012 (Second Revised Edition). *The Winged Form: Aesthetical Essays on Hindustani Rhythm*. New Delhi: D.K. Printworld (P) Ltd.

Lippman, Edward A. 1992 (Reprint). *A History of Western Musical Aesthetics*. USA: University of Nebraska Press.

Scruton, Roger.1999. *The Aesthetics of Music*. New York: Oxford University Press.

Turek, Ralph. 1995. *The Elements of Music: Concept and Applications*. UK: Mc Graw – Hill Higher Education

Kamien, Roger. 2014 (11th Edition). *Music: An Appreciation*. UK: McGraw- Hill Education.

SECOND SEMESTER

MUS (CC)-505: Selected Musical Instruments (Theory)

Credits: 4 Marks: 100

Objective: This course will familiarize the students with the various musical instruments and their classification. It will touch upon select Western instruments, Indian classical instruments and folk instruments of Northeast India.

Course Contents:

Unit 1. Concept and meaning of musical instruments: Types and classification: membranophones, chordophones, aerophones, idiophones.

Unit 2. Western musical instruments: types and uses: percussion, string, woodwind and brass instruments.

Unit 3. Indian musical instruments: classification: avanaddha, tata, sushir, ghana.

Unit 4. Musical instruments of Northeast India: an overview, classification, uses and significance.

Suggested Readings:

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

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

Deva, B.C. 1985. *Musical Instruments*. India: National Book Trust.

Bhattacharya, Dilip. 2002. *Musical Instruments of Tribal India*. New Delhi: Manas Publications.

Thomas, iris W. 2007. *Music and Musical Instruments of the Garo Tribe of North-East India*. New Delhi: Akansha Publishing.

Goswami, Tarun. 1992. *Tuning in to Dimasa Folk Instruments*. Dimapu: NEZCC.

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

Sachs, Curt. 2006. *The history of Musical Instruments*. New York: Dover Publications.

Baines, Anthony. 2012. *Brass Instruments: Their History and Development*. New York: Dover Publications.

Baines, Anthony. 2012. *Woodwind Instruments and their History*. New York: Dover Publications

MUS (CC)-506: Folk Music of Northeast India (Theory)

Credits: 4 Marks: 100

Objective: This course intends to familiarize the students with the folk music of Northeast India to enable them to understand the cultural diversity and the folk musical traditions prevalent in the region.

Course Contents:

Unit 1. Folk music of Assam and Manipur: evolution and growth.

Unit 2. Folk music of Mizoram and Arunachal Pradesh: evolution and growth.

Unit 3. Folk music of Tripura and Sikkim: evolution and growth.

Unit 4. Folk music of Meghalaya and Nagaland: evolution and growth.

Suggested Readings:

Bordoloi, Jayanta and Bora, Antera. 2019. *Encyclopaedia of North East India Music, Art, Architecture and Folk Dance (Sett of 1 and 2 volumes)*. India: Cyber Tech Publications.

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

Dutta, Brendranath (Ed). 1990. *Traditional Performing Arts of North-east India*. Guwahati: Assam Academy for Cultural Relations.

Ao, A. Lanu (Ed). 1991. *Naga Cultural Attires and Musical Instruments*. New Delhi: Concept Publishing Company.

Thomas, Iris W. 2007. *Music and Musical Instruments of the Garo Tribe of North-East India*. New Delhi: Akansha Publishing.

Barthakur, Dilip Ranjan. 2003. *The Music and Musical Instruments of North-East India*. New Delhi: Mittal Publications.

Baruah, Utpola. 1998. *Bihu Festival of Assam: Music, Dance and Performance*. Delhi: B.R. Rhythms.

Chattopadhyaya, T. 1990. *Lepchas and their Heritage*. New Delhi: D.K. Publishers.

Choudhury, Amalenda B.K. 1984. *Tribal Songs of North-East India*. Calcutta: Firma KLM.

MUS (DSEC)-507: Indigenous Musical Instruments (Practical)

Credits: 4 Marks: 100

Objective: This course will familiarize the students with select indigenous musical instruments of the people of Northeast India to enable them to become proficient in playing and performing on these instruments.

Course Contents:

Unit 1. Bangho, Kham and drums of some communities of Northeast India.

Unit 2. Srenda, Tungbak and other folk string instruments of Northeast India.

Unit 3. Dendun, Dymphong, Chengchop and other bamboo instruments

Unit 4. Flutes: Tanglod, Lahir and other percussion instruments.

MUS (DSEC)-508: Music of Meghalaya (Practical)

Credits: 4 Marks: 100

Objective: This course will familiarize the students with the musical tradition of the state of Meghalaya. It will focus on the general playing techniques of some instruments and also on the songs of Meghalaya.

Course Contents:

Unit 1. Practice of selected beats: Lumpaid, Shad Wait, Tem Beit, Kynting Dieng, Mastieh, Padiar Ar Dieng, Ongrima, Kramdoka.

Unit 2. Practice of selected pieces on the Duitara-Sur Kynoi, Sur Lum; Dotrong

Unit 3. Practice of selected pieces on the Besli, Bangsi

Unit 4. Songs of Meghalaya (Khasi, Jaintia and Garo): Lullabies, Patriotic Songs, Mourning Songs, Songs on Nature.

MUS (CC)-509: Proficiency in Western Musical Instruments (Practical)

Credits: 4 Marks: 100

Objective: This course seeks to familiarize the students with the skills of playing western musical instruments. It will enable them to develop proficiency in playing and performing.

Course Contents:

Unit 1. Ascending and Descending: both hands together in the different keys, Major, Minor, Chromatic.

Unit 2. Early Melodies (I, II, III) including some pieces to be identified from time to time.

Unit 3. Sunny Hours including some pieces to be identified from time to time.

Unit 4. Daffodil Dell including some pieces to be identified from time to time.

MUS (SEC)-510: Digital Technology and Music (Theory)

Credits: 4 Marks: 100

Objective: This course seeks to familiarize the students with some basic concepts of computer applications in music so as to enable them to use computer technology for creating music.

Course Contents:

Unit 1. Basic elements of sound: nature and propagation of sound, frequency, amplitude, pitch, tone and timbre.

Unit 2. Microphones: kinds of microphone, construction, operation and mike accessories.

Unit 3. Basic recording equipments: basic recording chain (i) cable connectors (ii) audio interface and mixer (iii) use of software for recording.

Unit 4. How to perform basic recording: basic editing using the software provided, production and creating audio clips.

Suggested Readings:

Aikin, Glyn. 1996. *Sound Recording and Reproduction*, Focal: Oxford.

Tremaine, Howard. *Audio Cyclopaedia*, H.W. Sams: USA.

User's Manuals of Finale and Cakewalk, Sonar.

Roy, Choudhury Basav (Ed). 1999. *Sound*. St. Anthony's College: Shillong.

Lee, Allis et al. 2002. *Inside Macromedia, Director with Lingo*, New Riders: USA.