

SIKKIM UNIVERSITY

(A Central University Established by an Act of Parliament of India, 2007)

LEARNING OUTCOME - BASED CURRICULUM

TWO YEAR POSTGRADUATE PROGRAMME IN MUSIC

(With effect from Academic Session 2023-24)



DEPARTMENT OF MUSIC
SIKKIM UNIVERISTY
6TH MILE, TADONG - 737102
GANGTOK, SIKKIM, INDIA

VICE-CHANCELLOR'S MESSAGE

Sikkim University stands at the forefront of embracing the transformative National Education Policy (NEP) 2020. In alignment with NEP 2020's vision and the guidelines of the Learning Outcomes-based Curriculum Framework (LOCF) mandated by the UGC, we have undertaken a comprehensive revision of our curriculum across all departments. This initiative ensures a holistic educational experience that transcends traditional knowledge delivery, emphasizing the practical application of knowledge in real-world scenarios. The shift towards LOCF marks a pivotal change from teacher-centric to learner-centric education, fostering a more active and participatory approach to learning. Our updated curriculum clearly defines Graduate Attributes, Programme Learning Outcomes (PLOs), and Course Learning Outcomes (CLOs), setting clear objectives for our students to achieve. This revision is designed to enable a teaching-learning environment that supports the attainment of these outcomes, with integrated assessment methods to monitor and encourage student progress comprehensively.

A key innovation in our curriculum is the mandatory integration of Massive Open Online Courses (MOOCs) through the SWAYAM platform, enhancing accessibility and the breadth of learning opportunities for students. Our approach encourages multidisciplinary studies through the curriculum while allowing for specialization. The curriculum embodies the policy's core principle of flexibility by enabling mobility for students, thereby allowing the exit and entry of students in the program.

I extend my heartfelt gratitude to our faculty, the Head of the Department, the Curriculum Development Committee members, the NEP coordinators, and the dedicated NEP Committee of Sikkim University for their relentless dedication to updating our curriculum. I appreciate Prof. Yodida Bhutia, the Chairperson, and all dedicated NEP Committee members for their thorough review and integration of LOCF and NEP components into our curriculum.

To our students, I convey my best wishes as we embark on this journey with our updated and inclusive curriculum, aiming not only to enrich their academic knowledge but also to nurture their personal growth, critical thinking, and ability to adapt and innovate in an ever-changing world.

Best wishes,



Prof. Avinash Khare
Honourable Vice Chancellor
Sikkim University

Preamble:

Two-year Postgraduate Program in North Indian Classical Music, a place where the timeless artistry of ragas and the enchanting cadence of talas converge to inspire a new generation of musical connoisseurs. Rooted in the rich heritage of the Indian subcontinent, our program stands as a testament to the profound traditions and intricacies of Hindustani classical music. Led by a distinguished faculty of maestros and scholars, this immersive journey will delve into the depths of melody, rhythm, and improvisation, empowering students to hone their vocal or instrumental prowess. From exploring the nuances of raga formations to understanding the essence of intricate taal patterns, our aim is to nurture a holistic understanding of this soul-stirring art form. We invite aspiring musicians and musicologists alike to embark on this transformative pursuit, where ancient wisdom converges with contemporary innovation, and a symphony of knowledge awaits.

Post Graduate Attribute:

PGA 1:Advanced Artistry and Technical Proficiency: The two-year Postgraduate Program in North Indian Classical Music, specializing in Vocal/Flute/Sitar and Tabla, aims to cultivate advanced artistry and technical proficiency in the chosen instrument or vocal style. Students will undergo rigorous training under the guidance of esteemed gurus, developing a deep understanding of the subtleties of melody, rhythm, and expression unique to Hindustani classical music. Through extensive practice sessions and performance opportunities, participants will refine their skills to reach virtuosity, allowing them to captivate audiences with their mesmerizing renditions.

PGA 2:Musical Research and Scholarship: Emphasizing the importance of musical research and scholarship, our PG program encourages students to delve into the historical, theoretical, and cultural aspects of North Indian Classical Music. From studying ancient texts to analyzing compositions of legendary maestros, learners will gain a comprehensive perspective that enriches their musical performances and intellectual prowess. Through writing research papers, dissertations, and participating in seminars, students will contribute to the preservation and advancement of this timeless art form, nurturing a deeper appreciation for its cultural significance.

PGA 3:Cross-genre Collaboration: Recognizing the evolving nature of music in the modern world, our program fosters an environment that encourages cross-genre collaborations. Students pursuing Vocal/Flute/Sitar and Tabla will have opportunities to engage with diverse musical traditions, expanding their creative horizons and enriching their artistic sensibilities. This interdisciplinary approach will equip graduates with a unique musical voice that can resonate across different genres

and appeal to a broader audience, promoting the integration of classical music in contemporary settings.

PGA 4: Performance Excellence: Aspiring to produce confident and accomplished performers, the program places a strong emphasis on stage presence, live performances, and concert etiquette. Through regular recitals, students will gain valuable stage experience, enhancing their confidence and stagecraft. Our faculty and visiting artists will provide constructive feedback, enabling students to refine their expressions and establish a distinctive musical identity, preparing them to grace prestigious platforms and attain recognition as professional artists.

PGA 5: Ethnomusicological Understanding: Cultivating a deep appreciation for the cultural and social context of North Indian Classical Music, the program integrates ethnomusicological studies into the curriculum. Students will explore the diverse roots and traditions that have shaped the genre over centuries, fostering a sense of cultural sensitivity and awareness. Understanding the historical evolution of the art form will not only deepen their connection to its legacy but also inspire them to become ambassadors for preserving and propagating this ancient heritage for generations to come.

The Curriculum Review Committee (CRC) framed by Sikkim University includes:

1. Dr. Krishnendu Dutta, Associate Professor & Head, Department of Music, Sikkim University, Sikkim (Chairman)
2. Dr. Santosh Kumar, Assistant Professor, Department of Music, Sikkim University, Sikkim (Convenor and Internal Member)
3. Dr. Bilambita Banisudha, Associate Professor, Department of Music, Sikkim University, Sikkim (Internal Member)
4. Dr. Jayanta Kumar Barman, Assistant Professor, Department of Music, Sikkim University, Sikkim (Internal Member).
5. Dr. Samidha Vedabala, Assistant Professor, Department of Music, Sikkim University, Sikkim (Internal Member)

Prof. Ojesh Pratap Singh, Professor, Department of Vocal Music, Delhi University, (External Member)

Prof. Sangeeta Pandit, Professor, Department of Vocal Music, Banaras Hindu University, (External Member)

Prof. Rajesh Shah, Professor, Department of Instrumental Music, Banaras Hindu University, (External Member)

Program Learning Outcomes

Upon successful completion of the two-year Postgraduate Program in North Indian Classical Music, specializing in Vocal/Flute/Sitar and Tabla, students will be able to –

PLO -1: demonstrate a high level of proficiency in their chosen instrument (Vocal/Flute/Sitar or Tabla), showcasing impeccable command over techniques, intonation, and ornamentation. They will exhibit a refined understanding of ragas, talas, and the intricate nuances that define the essence of Hindustani classical music

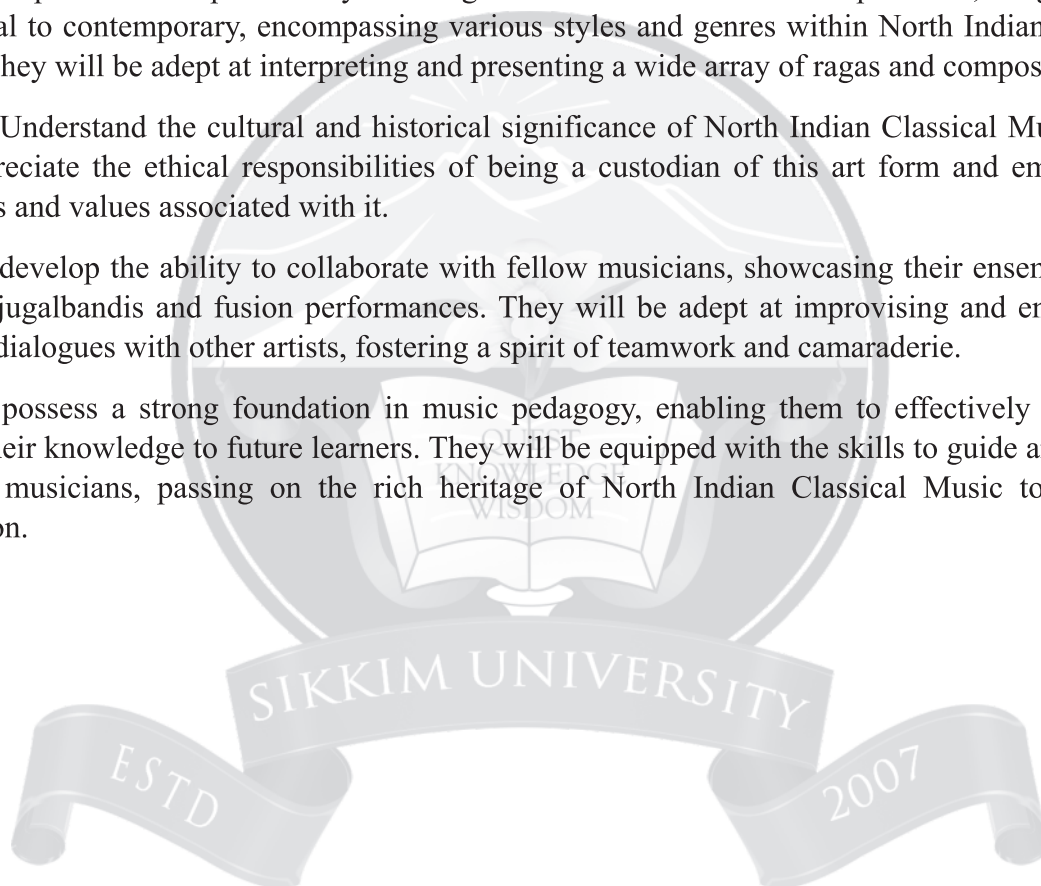
PLO -2: develop a unique artistic voice and a creative approach to musical interpretation. They will be able to convey emotions, moods, and themes effectively through their performances, captivating audiences with their soul-stirring renditions and improvisations.

PLO -3: expand their repertoire by learning a diverse selection of compositions, ranging from traditional to contemporary, encompassing various styles and genres within North Indian Classical Music. They will be adept at interpreting and presenting a wide array of ragas and compositions.

PLO -4: Understand the cultural and historical significance of North Indian Classical Music. They will appreciate the ethical responsibilities of being a custodian of this art form and embrace the traditions and values associated with it.

PLO -5: develop the ability to collaborate with fellow musicians, showcasing their ensemble skills through jugalbandis and fusion performances. They will be adept at improvising and engaging in musical dialogues with other artists, fostering a spirit of teamwork and camaraderie.

PLO -6: possess a strong foundation in music pedagogy, enabling them to effectively teach and impart their knowledge to future learners. They will be equipped with the skills to guide and mentor aspiring musicians, passing on the rich heritage of North Indian Classical Music to the next generation.



Course Structure for MPA. Programme (Music)

Sem	Nature of the Course	Course Code	Course Title	Credit Division L+P+T	Total Credits	Contact Hours	Total Marks
I	C	MUS-C-501	Aesthetics	L (3) T (1)	4	60	100
	C	MUS-C-502	Research Methodology	L (3) T (1)	4	60	100
	Chose any one course from MUS-E-504 and MUS-E-505						
	E	MUS-E-504	Analytical Study of Raga-I	L (1) P (1) T (2)	4	75	100
	E	MUS-E-505	Analytical Study of Tala-I	L (1) P (1) T (2)	4	75	100
	Chose any one course from MUS-E-506 and MUS-E-507						
	E	MUS-E-506	Raga Studies I	L (1) P (1) T (2)	4	75	100
	E	MUS-E-507	Tala Studies I	L (1) P (1) T (2)	4	75	100
	V	MUS-V-508	Ancient Knowledge Systems on Music	L (2) T (2)	4	30	100
	Total Papers: 05				20		500
II	C	MUS-C-551	Folk Music	L (3) T (1)	4	60	100
	C	MUS-C-552	Music and Media	L (3) T (1)	4	60	100
	V	MUS-V-553	Cyber Security	L (1) P (1)	2	30	50
	Chose any one course from MUS-E-554 and MUS-E-555						
	E	MUS-E-554	Analytical Study of Raga-II	L (1) P (1) T (2)	4	75	100
	E	MUS-	Analytical Study of	L (1) P (1)	4	75	100

		E-555	Tala-II	T (2)			
	Chose any one course from MUS-E-556 and MUS-E-557						
	E	MUS-E-556	Raga Studies II	L (1) P (1) T (2)	4	75	100
	E	MUS-E-557	Tala Studies II	L (1) P (1) T (2)	4	75	100
	S	MUS-S-558	Academic Writing	L (1) T (1)	2	30	50
	Total Papers: 06				20		500
III	C	MUS-C-601	Music and Management	L (3) T (1)	4	60	100
	C	MUS-C-602	Modern Traditions of Indian Music	L (3) T (1)	4	60	100
	Chose any one course from MUS-E-603 and MUS-E-604						
	E	MUS-E-603	Analytical Study of Raga-III	L (1) P (1) T (2)	4	75	100
	E	MUS-E-604	Analytical Study of Tala-III	L (1) P (1) T (2)	4	75	100
	Chose any one course from MUS-E-605 and MUS-E-606						
	E	MUS-E-605	Raga Studies III	L (1) P (1) T (2)	4	75	100
	E	MUS-E-606	Tala Studies III	L (1) P (1) T (2)	4	75	100
	S	MUS-S-607	Stage Performance	L (1) P (1) T (2)	4	75	100
	O	MUS-O-608	Raga and Contemporary Music	L (1) P (1)	2	45	50
	Total Papers: 05				22		550
IV	C	MUS-C-651	Ethnomusicology	L (3) T (1)	4	60	100

R	MUS-R-652	Dissertation	R (4)	4	240	100
Chose any one course from MUS-E-653 and MUS-E-654						
E	MUS-E-653	Raga Studies IV	L (1) P (1) T (2)	4	75	100
E	MUS-E-654	Tala Studies IV	L (1) P (1) T (2)	4	75	100
S	MUS-S-655	Stage Performance	L (1) P (1) T (2)	4	75	100
S	MUS-S-656	Music Composition	L (3) P (1)	4	75	100
Total Papers: 05				20		500
Grand Total Papers: 20				82		2050
<ul style="list-style-type: none"> The “National Service” shall be compulsory for all Masters students. They will complete the requirements of “National Service” by doing some service in their own villages, towns, etc. for a period of 30 days during the winter vacation between I and II semesters. The reports of such service shall be evaluated by the department and adjudged “Satisfactory” or “Not Satisfactory”. However, it is exempted only for NSS volunteers who have completed 120 hours service. 						
C: Core Course; O: Open Course; E: Elective Course; S: Skill Enhancement Course; L: Lecture; T: Tutorial; P: Practicum; I: Internship; P: Project						

SYLLABUS
MPA in Music
 (2 Years MPA Degree Course)

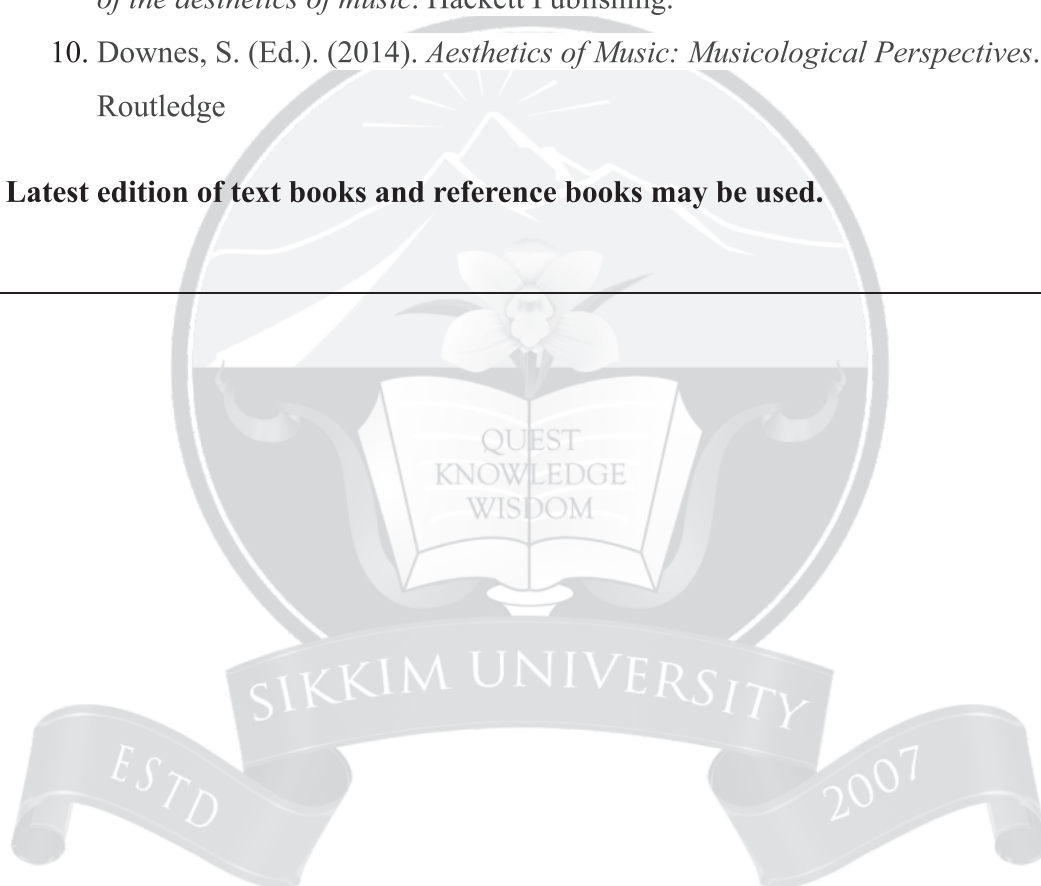
FIRST YEAR**MPA MUSIC****Semester I****Aesthetics**

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Aesthetics	MUS-C-501	4	3	1	0	60
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • develop an understanding of the fundamental concepts and theories of aesthetics. • develop students' critical thinking skills by encouraging them to analyse and evaluate artworks and aesthetic experiences. • foster creativity and expression by encouraging experimentation and exploration of different aesthetic forms and techniques. • develop interdisciplinary perspectives by applying different disciplinary approaches to analyze and interpret artworks and aesthetic experiences. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Introduction of Aesthetics	Aesthetics: Art and Aesthetics, Theory of Beauty Aesthetic Theories: Theory of Mimesis, Formalism, Emotionalism				
II	Indian Aesthetics	Rasa Theory: Bharata Rasa theory Application: application of theory of rasa in Indian Music.				
III	Modern Indian Aesthetics	Modern Theories: Realism in Art, Innovations and Experimentation in Art. Tagores' Theories of Art: Rabindranath Tagore and Abanindranatha Tagore's aesthetical Views. models, types of decisions: influence of risk, uncertainty; Theories of				

		Creativity.			
IV	Application of Aesthetic Theories	Interrelationship of Art: Relationship between different forms of arts. Raga Ragini Painting: The aesthetic representation of music in the raag ragini painting.			
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.					
Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			
Suggested Readings					
1. Martinez Jose Luiz (2001) Semiosis in Hindustani Music, New Delhi, Motilal Banarsidass Publishers.					
2. Lippman, E. A. (1999). <i>The philosophy & aesthetics of music</i> . U of Nebraska Press.					
3. Herwitz Daniel (2008) Aesthetics: Key Concepts in Philosophy, London, Continuum International, Publishing group.					
4. Kivy, P. (2007). <i>Music, language, and cognition: and other essays in the aesthetics</i>					

- of music*. Clarendon Press
5. Barlingay S.S (2007) A Modern introduction to the Indian Aesthetic Theory, New Delhi, D.K. Print world.
 6. Scruton Roger (1993) The Aesthetics of Music, UK, Clarendon Press.
 7. Mittal Anjali (2000) Hindustani Music and the aesthetic concept of form, New Delhi, D.K. Print world.
 8. Hanslick, E. (1986). *On the musically beautiful: A contribution towards the revision of the aesthetics of music*. Hackett Publishing.
 9. Hanslick, E. (1986). *On the musically beautiful: A contribution towards the revision of the aesthetics of music*. Hackett Publishing.
 10. Downes, S. (Ed.). (2014). *Aesthetics of Music: Musicological Perspectives*. Routledge

Note: Latest edition of text books and reference books may be used.



Research Methodology

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Research Methodology	MUS-C-502	4	3	1	0	60
Course Learning Outcomes		On successful completion of the course the students will be able to- <ul style="list-style-type: none">Students will be able to demonstrate an understanding of the research process and methods used in music research.Students will be able to design and conduct research studies in music.Students will be able to use available resources for effective research and outcomes.Students will be able to evaluate and interpret music research studies, demonstrating critical thinking and analytical skills in the interpretation of research findings.				
Unit	Unit Title & Teaching Hours	Contents				
I	Introduction to Research	Introduction: Overview of research methodology, Types of research designs and approaches. Research Process. Literature Review: Finding, accessing and writing literature review.				
II	Developing Research Proposal	Introduction to Research Proposal: Key Components of research Proposal, Sequence of forming research proposal. Writing and Presenting a Research Proposal: writing styles of research proposal, presentation methods of research proposal.				
III	Data Collection	Sampling Methods: Population, Sample, Sampling types. Data collection Method: Various methods of data collection, recording and transcribing data,				
IV	Data Analysis	Data analysis techniques music research: Music content analysis, Transcription methods. Computer assisted analysis methods. Statistical Methods: Introducing statistics, Descriptive and inferential statistics, statical tests.				
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion,						

Seminar, etc.					
Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			
Suggested Readings					
<div>1. Conway, C. M., & Borst, J. (2001). Action research in music education. <i>Update: Applications of research in music education</i>, 19(2), 3-8.</div> <div>2. Scripp, L. (2002). An overview of research on music and learning. <i>Critical links: Learning in the arts and student academic and social development</i>, 132-136.</div> <div>3. Webster, P. R. (2012). Key research in music technology and music teaching and learning. <i>Journal of Music, Technology & Education</i>, 4(2-3), 115-130.</div> <div>4. Vedabala, S. (2021). <i>Simplifying Research in Music</i>. Wizard Publisher.</div> <div>5. Bresler, L. (1995). Ethnography, phenomenology and action research in music education. <i>Quarterly Journal of Music Teaching and Learning</i>, 6, 4-17.</div> <div>6. Bradt, J., Burns, D. S., & Creswell, J. W. (2013). Mixed methods research in music therapy research. <i>Journal of music therapy</i>, 50(2), 123-148.</div> <div>7. Phelps, R. P., Sadoff, R. H., Ferrara, L., & Warburton, E. C. (2005). <i>A guide to research in music education</i>. Scarecrow Press.</div> <div>8. Rahn, J. (1989). Notes on methodology in music theory. <i>Journal of Music Theory</i>, 33(1), 143-154.</div>					

9. Sánchez-Moreno, D., González, A. B. G., Vicente, M. D. M., Batista, V. F. L., & García, M. N. M. (2016). A collaborative filtering method for music recommendation using playing coefficients for artists and users. *Expert Systems with Applications*, 66, 234-244.
10. Kothari, C. R. (2004). *Research methodology*.

Note: Latest edition of text books and reference books may be used.

Analytical Study of Raga-I

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Analytical Study of Raga-I	MUS-E-504	4	1	2	1	75
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • Acquire a deep understanding of the fundamental concepts and principles of Indian classical music ragas and tala. • Develop their practical skills in raga improvisation, including alap, taans, and bandish compositions and other intricacies of raag and taal. • Develop the ability to interpret and convey the mood, essence, and subtle nuances of different ragas through their performances • Exhibit the stylistic variations and improvisational techniques employed by different styles in raga and taal presentation. 				
		Analytical Study of Raga-I				
Unit	Unit Title & Teaching Hours	Contents				
I	Ragas	Non detailed studies of the ragas- Gurjari Todi and Shyam Kalyan				
II	Raga Comparison	Comparison of the ragas: Miyan ki Todi- Gurjari Todi ,Sudhsarang-Shyam Kalyan				
III	Raga Analysis	Analysis of south Indian ragas in hindustani classical music				

IV	Raga Rendition	Difference in rendition of ragas in vocal and instrumental Music
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Teaching and Learning Strategies: Practical, Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.

Assessment Framework

Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Practical and Viava	

Suggested Readings

1. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi, D.R. Publications.
2. Bandopadhyaya S (2011) *Wisdom of Raga* (Elucidation of the Indian Arts), New Delhi, B.R.
3. Jha Ramshray (1999) *Abhinav Geetanjali*, Allahabad, Sangeet SadanPrakashan.
4. Saxena Sunil Kumar (2010), *Hindustani Sangeet: Some perspectives, some performers*, 1stedn., New Delhi: Sangeet Natak Akademi and D.K.Printworld.
5. Subbaeao, B. (1996) *Raga Nidhi* (Vols. I to IV), 4th Impression, Madras: The Music Academy.
6. Saxena Sudhir Kumar (2006), *The Art of Tabla Rhythm: Essentials, traditions and creativity*, New Delhi, D.K.PrintWorld.
7. Srivastava Sunita (2012), *Tabla Vadan Kala ki takniki* abam Saundraya Paksh, New

Delhi, Anubhav PublishingHouse.

8. Bhandari Achyuta Ram(2014), *A Glance Play on Tabla*, New Delhi, ARBPublications.

9. Courtney R. David (2001) *Fundamentals of Tabla-1*, New Delhi, Sur SangitServices.

10. Pradhan Aneesh (2011) *Tabla: A Performers Perspectives*, UnderscoreRecords.

Analytical Study of Tala-I

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Analytical Study of Tala-I	MUS-E-505	4	1	2	1	75
Course Learning Outcomes		On successful completion of the course the students will be able to <ul style="list-style-type: none">• Acquire a deep understanding of the fundamental concepts and principles of Indian classical music tala.• Develop their practical skills in raga improvisation, including alap, taans, and bandish compositions and other intricacies of taal.• Develop the ability to interpret and convey the mood, essence, and subtle nuances of different talas through their performances• Exhibit the stylistic variations and improvisational techniques employed by different styles in taal presentation.				
Unit	Unit Title & Teaching Hours	Contents				
I	Paran	Tal Paran, Farmaisy Paran, Kamali Paran, Tar Paran ,Jugalbandi Paran in various Tal				
II	Gat	Gat kaida, Chakradar Gat, Dupalli Gat, Dudhari Gat, Tripalli Gati in Jhoomra andPanchamswari				
III	Kayda	Ekholi, Lom-Bilom,Peshkarangakaida, Pench, Gansha				
IV	Tabla Traditions of Bengal	Bishnupur, Dhaka, Agartala, Babukhans				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.						

Assessment Framework**Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)**

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Practical and Viva.	

Suggested Readings

1. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi, D.R. Publications.
2. Bandopadhyaya S (2011) *Wisdom of Raga* (Elucidation of the Indian Arts), New Delhi, B.R.
3. Jha Ramshray (1999) *Abhinav Geetanjali*, Allahabad, Sangeet SadanPrakashan.
4. Saxena Sunil Kumar (2010), *Hindustani Sangeet: Some perspectives, some performers*, 1stedn., New Delhi: Sangeet Natak Akademi and D.K.Printworld.
5. Subbaeo, B. (1996) *RagaNidhi* (Vols. I to IV), 4th Impression, Madras: The Music Academy.
6. Saxena Sudhir Kumar (2006), *The Art of Tabla Rhythm: Essentials, traditions and creativity*, New Delhi, D.K.PrintWorld.
7. Srivastava Sunita (2012), *Tabla Vadan Kala ki takniki abam Saundraya Paksh*, New Delhi, Anubhav Publishing House.
8. Bhandari Achyuta Ram (2014), *A Glance Play on Tabla*, New Delhi, ARB Publications.
9. Courtney R. David (2001) *Fundamentals of Tabla-1*, New Delhi, Sur Sangit Services.
10. Pradhan Aneesh (2011) *Tabla: A Performers Perspectives*, Underscore Records.

Raga Studies I

Course Title		Code	Credits	Credit Distribution of the Course			Total Teaching Hours
				Lecture	Tutorial	Practical	
Raga Studies I		MUS-E-506	4	1	2	1	75
Course Learning Outcomes			<i>On successful completion of the course the students will be able to</i> <ul style="list-style-type: none">• apply their knowledge of raga and tala to analyze and perform compositions.• develop the ability to seamlessly integrate raga and tala in their musical performances. They will learn to select appropriate ragas that complement specific talas and vice versa.• develop the ability to improvise within predefined structures, allowing them to express their unique musical ideas.• Make and write notations of the compositions.				
Unit	Unit Title & Teaching Hours		Contents				
I	Raga Studies		Detailed studies of the ragas- Chandrakauns, Maarubihag, Basant				
II	Notation		Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.				
III	Tala Studies		Talas with theka, tali-khali in teegun and aadlayakari of Talas-Tilwada, Jhaptal, EkTala, Jhoomra Tala				
IV	Semi-classical forms		Learning Thumri, Dadra or Tappa, Kajri, Hori, Bhajan and its applications.				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.							

Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Practical and Viva			
Suggested Readings					
<div>1. Bandopadhyaya S (2011) <i>Wisdom of Raga</i> (Elucidation of the Indian Arts), New Delhi , B.R.</div> <div>2. Gautam M.R (1990) <i>Evolution of Raga and Tala in Indian Music</i>, New Delhi, MunshiramManoharlal.</div> <div>3. Clements. E (1990) <i>Encyclopaedia of Indian Music with Special Reference to Raga</i>, New Delhi ,SriSatguruPublications</div> <div>4. Raja.Deepak(2016)<i>TheRaga-nessofRaga:RagasBeyondtheGrammar</i>,NewDelhi,D.R. Publications,</div> <div>5. Bhatkhande V.N(2013) <i>KramikPushtak Malika (Vol I-IV)</i>, Hatras, Sangeet Karyalaya.</div> <div>6. Mishra Chhotelal ,2006, <i>TablaGrantha</i>,, New Delhi , KanishkaPublishers.</div> <div>7. Mishra Vijayshankar,2014, <i>Tabla Rare Compositions of Great Masters</i> ,New Delhi ,Neha Publishers.</div> <div>8. Courtney David R (2014) <i>Focus on Kaidas of Tabla</i>, New Delhi, Sur SangeetServices</div> <div>9. Sadananda Naimpalli, 2009, <i>Tabla for Advanced Students</i>, New Delhi, PopularPrakashan.</div> <div>10. Lipiczky, T. (1985). Tihai Formulas and the Fusion of" Composition" and" Improvisation" in North Indian Music. The Musical Quarterly, 71(2), 157-171</div>					

Tala Studies I

Course Title		Code	Credits	Credit Distribution of the Course			Total Teaching Hours
				Lecture	Tutorial	Practical	
Tala Studies I		MUS-E-507	4	1	2	1	75
Course Learning Outcomes			<i>On successful completion of the course the students will be able to</i> <ul style="list-style-type: none">• apply their knowledge of tala to analyze and perform compositions.• develop the ability to seamlessly integrate tala in their musical performances. They will learn to select appropriate talas that complement specific talas and vice versa.• develop the ability to improvise within predefined structures, allowing them to express their unique musical ideas.• Make and write notations of the compositions.				
Unit	Unit Title & Teaching Hours		Contents				
I	Raga Studies		Detailed studies of the ragas- Chandrakauns, Maarubihag, Basant				
II	Notation		Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.				
III	Tala Studies		Talas with theka, tali-khali in teegun and aadlayakari of Talas-Tilwada, Jhaptal, EkTala, Jhoomra Tala				
IV	Semi-classical forms		Learning Thumri, Dadra or Tappa, Kajri, Hori, Bhajan and its applications.				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.							

Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance and Viva.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Practical Performance and Viva.			
Suggested Readings					
<div>1. Bandopadhyaya S (2011) <i>Wisdom of Raga</i> (Elucidation of the Indian Arts), New Delhi , B.R.</div> <div>2. Gautam M.R (1990) <i>Evolution of Raga and Tala in Indian Music</i>, New Delhi, MunshiramManoharlal.</div> <div>3. Clements. E (1990) <i>Encyclopaedia of Indian Music with Special Reference to Raga</i>, New Delhi ,SriSatguruPublications</div> <div>4. Raja.Deepak(2016)<i>TheRaga-nessofRaga: RagasBeyondtheGrammar</i>,NewDelhi,D.R. Publications,</div> <div>5. Bhatkhande V.N(2013) <i>KramikPushtak Malika (Vol I-IV)</i>, Hatras, Sangeet Karyalaya.</div> <div>6. Mishra Chhotelal ,2006, <i>TablaGrantha</i>,, New Delhi , KanishkaPublishers.</div> <div>7. Mishra Vijayshankar,2014, <i>Tabla Rare Compositions of Great Masters</i> ,New Delhi ,Neha Publishers.</div> <div>8. Courtney David R (2014) <i>Focus on Kaidas of Tabla</i>, New Delhi, Sur SangeetServices</div> <div>9. Sadananda Naimpalli, 2009, <i>Tabla for Advanced Students</i>, New Delhi, PopularPrakashan.</div> <div>10. Lipiczky, T. (1985). Tihai Formulas and the Fusion of" Composition" and" Improvisation" in North Indian Music. <i>The Musical Quarterly</i>, 71(2), 157-171</div>					

Ancient Knowledge Systems on Music

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Ancient Knowledge Systems on Music	MUS-V-508	4	2	2	0	60
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • Demonstrate a comprehensive understanding of the historical evolution and cultural significance of ancient Indian music, contextualizing its development within the broader socio-religious fabric of ancient India. • Analyze and critically evaluate the foundational concepts of Raga and Tala, elucidating their intricate interplay and their enduring impact on contemporary musical practices. • Articulate the philosophical underpinnings of Indian music, recognizing its profound connections with spirituality, emotional aesthetics, and the holistic pursuit of knowledge. • Examine the transmission methods and pedagogical approaches that have facilitated the continuity of ancient musical knowledge, from oral traditions to textual treatises and their relevance in modern times. • Engage in informed discussions and presentations on the dynamic relationship between ancient knowledge systems in Indian music and the evolving cultural, technological, and artistic landscapes of the present day. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Foundations of Ancient Indian Music	<ul style="list-style-type: none"> • Historical overview of Indian music: Pre-Vedic to Post-Vedic periods. • The concept of "Nada" and its significance in ancient musical thought. • Exploration of "Shruti" and "Svara" as foundational elements in Indian music. • Study of ancient musical instruments and their role in traditional ensembles. • Relationship between music and ritualistic practices in ancient India. 				

II	Raga and Tala: Ancient Musical Structures	<ul style="list-style-type: none"> • In-depth study of the concept of "Raga" as a melodic framework. • Analysis of the role of "Tala" (rhythmic cycles) in ancient Indian music. • Examination of ancient treatises like Natya Shastra and Brihaddeshi for insights into Raga and Tala systems. • Exploration of various ancient Raga classifications and their aesthetic implications. • Comparative analysis of Raga systems across different ancient Indian musical traditions.
III	Philosophical Dimensions of Indian Music	<ul style="list-style-type: none"> • Philosophical underpinnings of Indian music in the context of "Nada Brahma" (sound as divine). • Study of ancient texts like Sama Veda and Natya Shastra to understand the spiritual connections of music. • Exploration of the concept of "Rasa" (emotional aesthetics) in ancient musical thought. • Influence of Indian philosophies (such as Vedanta and Samkhya) on musical aesthetics and expressions.
IV	Transmission, Pedagogy, and Continuity	<ul style="list-style-type: none"> • Analysis of the Gurukula system and its role in transmitting ancient musical knowledge. • Study of ancient musical treatises as pedagogical tools for training musicians. • Exploration of oral tradition and notation systems in preserving ancient musical compositions. • Case studies of notable ancient musicians and their contributions to Indian music. • Contemporary interpretations and adaptations of ancient musical knowledge systems.
Teaching and Learning Strategies: Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.		

Assessment Framework**Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)**

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance and Viva.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Practical Performance and Viva.	

Suggested Readings

1. Sambamoorthy, P. (1985). South Indian Music. The Indian Music Publishing House.
2. Sorrell, N. (2004). Indian Music in Performance: A Practical Introduction. Routledge.
3. Ramanathan, S. (2012). Musical Heritage of India. Centre for Studies in Civilizations.
4. Dikshitar, S. S. (2010). Sangita Sampradaya Pradarshini. The Music Academy, Madras.
5. Widdess, R. (1995). The Ragas of Early Indian Music: Modes, Melodies, and Musical Notations from the Gupta Period to c. 1250. Oxford University Press.
6. Kaufmann, W. (1968). The Ragas of North India. Oxford University Press.
7. Rowell, L. (2015). Music and Musical Thought in Early India. University of Chicago Press.
8. Emmie TeNijenhuis, Indian Music: History and Structure. BRILL.

9. Viswanathan, T. (1999). Music in South India: The Karnatak Concert Tradition and Beyond. Oxford University Press.

10. Powers, H. (2008). A Brief History of Indian Music. Manohar Publishers.

Note: Latest edition of text books and reference books may be used.

First Year

Semester II

Folk Music

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Folk Music	MUS-C-551	4	3	1	0	60
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • identify and differentiate between various folk music genres and their characteristic features. • sing folk songs, applying appropriate vocal techniques and stylistic nuances specific to different regions and communities. • explore the historical, social, and religious contexts that have shaped the development of folk music traditions across different regions of India. • analyze musical structures, identify improvisational techniques, and examine the lyrical content of folk songs. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Basics of Folk Music	Concept, definitions and salient features of folk Music.				
II	Influence of folk music	Influence of folk music on Indian classical music, stylization of folk melodies intoragas.				
III	Folk music in modern set up	Working in urban set-up and rural set-up. [With and without microphone, in natural light and in artificial light in open field and in an auditorium.				
IV	Performance techniques	Performance before an assembly of people, Selection of Song, Use of Microphone, Voice module and delivery,				

		Pronunciation, Melodic structure, Song recording			
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.					
Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			
Suggested Readings					
1. Binkowski, B. (1967). Folk Heritage and Music Educations. Music Educators Journal, 54(2), 61-63.					
2. Bake, A. (1936). Indian Folk-Music. Proceedings of the Musical Association, 63, 65-77.					
3. Pegg, C. (2001). Folk music. Grove music online.					
4. Kumar, N., Singh, G., & Parikh, T. (2011). Folk Music in India Goes Digital. In ACM Digital Library. Proceedings of the SIGCHI Conference on Human Factors in Computing Systems (pp. 1423-32).					
5. Kumar, N., & Parikh, T. S. (2010). New media and folk music in rural India. In CHI'10 Extended Abstracts on Human Factors in Computing Systems (pp. 3529-3534).					
6. Belaiev, V. (1965). Folk music and the history of music. Studia Musicologica Academiae Scientiarum Hungaricae, 7(Fasc. 1/4), 19-23.					

7. Slobin, M. (2011). Folk music: A very short introduction. Oxford University Press.
8. Singh, R. (2020). Interpreting culture, society and space: folk music perspective. Space and Culture, India, 8(1), 14-20.
9. Patel, A., Shah, A., Gor, K., & Mankad, S. H. (2021). IFSC: A Database for Indian Folk Songs Classification. In Advances in Speech and Music Technology: Proceedings of FRSM 2020 (pp. 171-186). Springer Singapore.
10. Ratanjankar, S. N. (1952). Folk songs and music. The Journal of the Ceylon Branch of the Royal Asiatic Society of Great Britain & Ireland, 2(2), 103-122

Note: Latest edition of text books and reference books may be used.

Music and Media

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Music and Media	MUS-C-551	4	3	1	0	75
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • explore the relationship between music and media, gaining insights into various forms of media production such as film, television, advertising, and video games. • the effectiveness of music choices in conveying mood, atmosphere, and narrative in different media projects. • critically analyze media representations of different cultures and communities, examining the role of music in shaping cultural narratives, stereotypes, and power dynamics. • explore the ways in which music can both reinforce and challenge cultural norms, values, and identities. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Theorizing Culture and Media	Culture-Meaning and Concept, Folk Culture-Popular Culture-Mass Culture-Subculture; Mediated Culture, Media Practice and Cultural Practice.				
II	Media, Music	Music as a Medium of Communication and Expression,				

	and Cultural Representation	Music as Cultural Code, Music as Art, Music as Resistance, Music as Cultural Capital, Media and Cultural Reproduction, Interface between Music and Media
III	Media and Cultural Consumption	Music as Cultural Commodity, Music and Mediation, Analog Recording, Digital Recording, Digitization of Music and its Creative Consumption.
IV	Music across Different Media Platforms	Music in Folk Media, Music in Cinema, Music in Television, Music over Internet- Napster-Sound Cloud- Youtube, Music in Video Games, Music in Mobile Phones, Musical Documentaries.

Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.

Assessment Framework

Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.	

Suggested Readings

1. Baudrillard, J. (1998). "Towards a Theory of Consumption." In *The Consumer Society: Myths and Structures*. Thousand Oaks, CA: Sage, Pp.69-86.
2. Benjamin, Walter. (1968). "The Work of Art in the Age of Mechanical Reproduction." In *Media and Cultural Studies: Keywords*. Pp.18-40.
3. Booth, G. (2008). "That Bollywood Sound." In *Global Soundtracks: Worlds of Film Music*. Edited by Mark Slobin. Middletown, CT: Wesleyan University Press, 2008. Pp. 85-113.
4. Demers, J. (2006). "Dancing Machines: 'Dance Dance Revolution,' Cybernetic Dance, and Musical Taste." *Popular Music* 25,401-414
5. Hall, S. (2006). "Encoding/Decoding." In *Media and Cultural Studies: Keywords*. Pp. 163-173
6. Seidman, S. A. (1981). On the contributions of music to media productions. *ECTJ*, 29(1), 49-61.
7. Seidman, S. A. (1981). On the contributions of music to media productions. *ECTJ*, 29(1), 49-61.
8. Johansson, S., Werner, A., Åker, P., & Goldenzwaig, G. (2017). *Streaming music: Practices, media, cultures*. Routledge.
9. Mjos, O. J. (2013). *Music, social media and global mobility: MySpace, Facebook, YouTube*. Routledge.
10. Brown, A. R. (2008). Popular music cultures, media and youth consumption: Towards an integration of structure, culture and agency. *Sociology Compass*, 2(2), 388-408.

Note: Latest edition of text books and reference books may be used.

Cyber Security

Semester I: Value Added Course Course Level: 500

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Cyber Security	MUS-V-553	2	1	1	0	30
Course Learning Outcomes		<p><i>On successful completion of the course, the students will be able to:</i></p> <ul style="list-style-type: none"> Understand the concept of cyber security to distinguish various cybercrimes that are commonly occurring in Indian and global context. explain various privacy and security concerns related to social media explain basic concepts related to e-commerce and digital payments identify various digital payment modes and related cyber security aspects explain the legal framework that exist in India for cybercrimes and penalties and punishments for such crimes. analyze the different aspects related to personal data privacy and security discuss the main components of cyber security plan and management discuss RBI guidelines and preventive measures against digital payment frauds. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Basics of Cyber Security (15 Hrs.)	<ul style="list-style-type: none"> Cyber Security: Concept and importance; Basic Cyber security terminologies. Cyber Crimes: Concept and Types (Cybercrimes targeting Computer systems and Mobiles, Social Media Scams & Frauds and Social engineering attacks). Social Media Overview and Security: Concept and Types of social media, Security issues related to social media. E-Commerce: Concept, components; Elements of E-Commerce security, E-Commerce threats; Concept, components and modes of digital payments. 				
II	Cyber Security Laws and Management (15 Hrs.)	<ul style="list-style-type: none"> Cyber Security Regulations in India: The Information Technology (IT) Act, 2000, and the Data Protection Bill, 2019, Cyber Laws and Legal and ethical aspects related to new technologies. Data Privacy and Data Security: Concept of data and data privacy; Data protection, Data privacy and data security 				

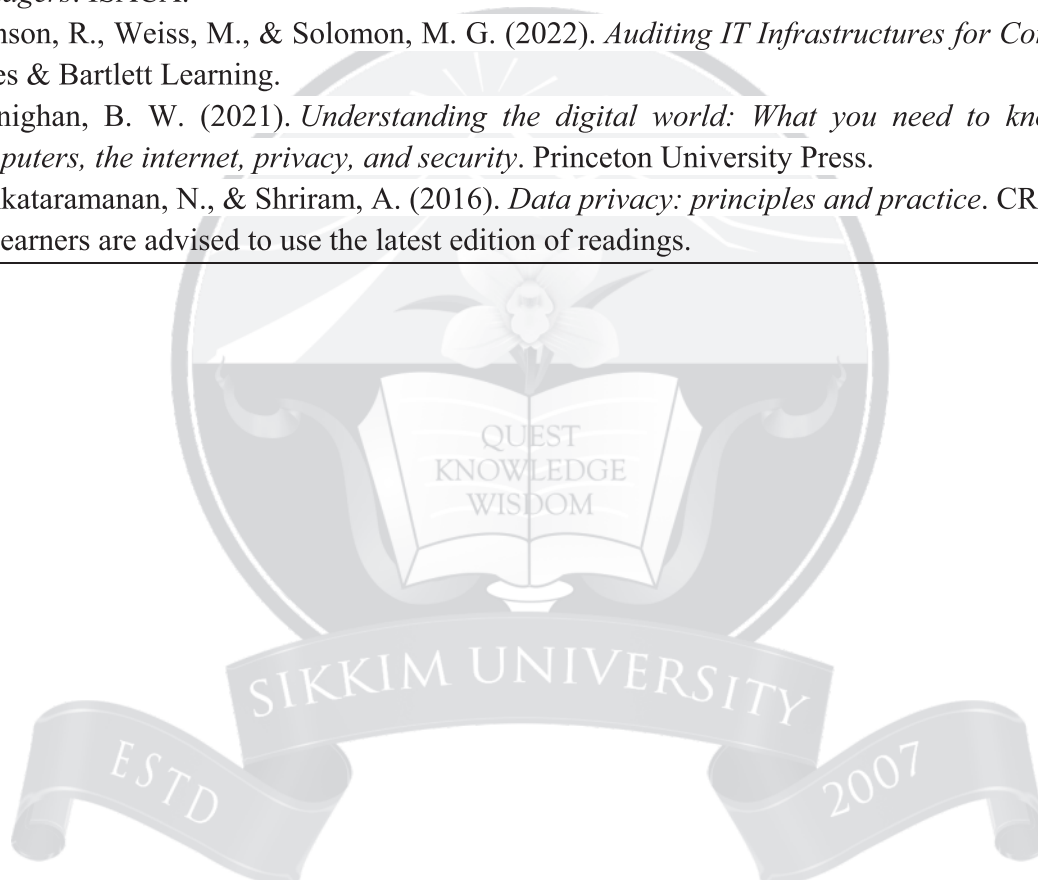
		<ul style="list-style-type: none"> • Cyber security Management: cyber security policy, cyber crises Management plan, National cyber security policy and strategy. • RBI guidelines on digital payments and customer protection in unauthorized banking transactions. Relevant provisions of Payment Settlement Act, 2007.
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Suggested Teaching Learning Strategies: Lecture, Problem solving, PPT, Group discussion, Seminar, etc.

Suggested Readings:

1. Belapure, S & Godbole, N. (2011). Cyber Security Understanding Cyber Crimes, Computer Forensics and Legal Perspectives. Wiley India
2. Brothby, W. K. (2007). *Information security governance: Guidance for information security managers*. ISACA.
3. Johnson, R., Weiss, M., & Solomon, M. G. (2022). *Auditing IT Infrastructures for Compliance*. Jones & Bartlett Learning.
4. Kernighan, B. W. (2021). *Understanding the digital world: What you need to know about computers, the internet, privacy, and security*. Princeton University Press.
5. Venkataramanan, N., & Shriram, A. (2016). *Data privacy: principles and practice*. CRC Press.

Note: Learners are advised to use the latest edition of readings.



Analytical Study of Raga-II

Course Title		Code	Credits	Credit Distribution of the Course			Total Teaching Hours
				Lecture	Tutorial	Practical	
Analytical Study of Raga-II		MUS-E-554	4	1	2	1	75
Course Learning Outcomes			On successful completion of the course the students will be able to <ul style="list-style-type: none">analyze and identify the complex melodic structures that define ragas in Indian classical music.identify and differentiate between various ragas based on their unique melodic patterns and characteristics.to trace the lineage of ragas, understand their origins and influences, and examine how different artists and composers have contributed to their development.develop practical skills in applying analytical techniques to study and interpret ragas.				
Unit	Unit Title & Teaching Hours		Contents				
I	Ragas		Non-Detailed Studies of the Ragas: Saraswati,Bibhas.				
II	Raga Comparison		Comparison of the Raga: Chadrakauns-Malkouns Raageshree-Bageshree				
III	Raga Analysis		Analysis of the ragas in the context of folk music of India.				
IV	Raga Rendition		Raga rendition in different gharanas, gayaki and tantrakari rendition of raga				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.							

Assessment Framework**Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)**

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Practical Performance.			

Suggested Readings

1. Courtney David R (2014) *Focus on Kaidas of Tabla*, New Delhi, Sur Sangeet Services.
2. Sadananda Nainpalli, 2009, *Tabla for Advanced Students*, New Delhi, Popular Prakashan.
3. Gautam M.R. 1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
4. Mishra Chhotelal, 2006, *Tabla Grantha*, New Delhi, Kanishka Publishers.
5. Mishra Vijayshankar, 2014, *Tabla Rare Compositions of Great Masters*, New Delhi, Neha Publishers.
6. Records, M. N. (2001). *The raga guide: A survey of 74 Hindustani ragas*. Wystone Estate Limited.
7. Mahajan, A. (2001). Ragas in Hindustani music: conceptual aspects. (No Title).
8. Chaudhuri, A. (2021). *Finding the Raga: An Improvisation on Indian Music*. Faber & Faber.
9. Ruckert, G., & Widdess, R. (2017). Hindustani raga. In *South Asia* (pp. 64-88). Routledge.
10. Moutal, P. (1991). *Hindustānī Rāga-s Index: Bibliographical References on Descriptions, Compositions, and Vistāra-s of Hindustānī Rāga-s Based on Selected Major Contemporary Works in Devanāgarī*. Munshiram Manoharlal Pub Pvt Limited.

Analytical Study of Tala-II

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Analytical Study of Tala-II	MUS-E-555	4	1	2	1	75
Course Learning Outcomes		On successful completion of the course the students will be able to <ul style="list-style-type: none">analyze and identify the complex rhythmic structures that define tala in Indian classical music.identify and differentiate between various talas based on their unique melodic patterns and characteristics.to trace the lineage of talas, understand their origins and influences, and examine how different artists and composers have contributed to their development.develop practical skills in applying analytical techniques to study and interpret talas.				
Unit	Unit Title & Teaching Hours	Contents				
I	Paran	Trivat Paran, Bol Paran, Gat Paran, Nritya Paran in Chautal				
II	Gat	Tripad gat, Choupalli gat, Angusthana gat, Manjhadar gat, Akal gat in Aadachautal.				
III	Other terminologies	Lamchhard, Ostud, Phuljhari, Farad, Rou,Parar.				
IV	Rabindrik Tala	Basic idea of Talas of Rabindranath Tagore.				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.						

Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Practical Performance.			
Suggested Readings					
11. Courtney David R (2014) <i>Focus on Kaidas of Tabla</i> , New Delhi, Sur SangeetServices.					
12. Sadananda Naimpalli, 2009, <i>Tabla for Advanced Students</i> , New Delhi, PopularPrakashan.					
13. Gautam M.R.1990, <i>Evolution of Raga and Tala in Indian Music</i> , New Delhi, MunshiramManoharlal.					
14. Mishra Chhotelal ,2006, <i>TablaGrantha</i> ,, New Delhi , KanishkaPublishers.					
15. Mishra Vijayshankar,2014, <i>Tabla Rare Compositions of Great Masters</i> , New Delhi, Neha Publishers.					
16. Records, M. N. (2001). <i>The raga guide: A survey of 74 Hindustani ragas</i> . Wystone Estate Limited.					
17. Mahajan, A. (2001). Ragas in Hindustani music: conceptual aspects. (No Title).					
18. Chaudhuri, A. (2021). <i>Finding the Raga: An Improvisation on Indian Music</i> . Faber & Faber.					
19. Ruckert, G., &Widdess, R. (2017). Hindustani raga. In <i>South Asia</i> (pp. 64-88). Routledge.					
20. Moutal, P. (1991). <i>HindustānīRāga-s Index: Bibliographical References on Descriptions, Compositions, and Vistāra-s of HindustānīRāga-s Based on Selected Major Contemporary Works in Devanāgarī</i> . MunshirmManoharlal Pub Pvt Limited.					

Raga Studies II

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Raga Studies II	MUS-E-556	4	1	2	1	75
Course Learning Outcomes		On successful completion of the course the students will be able to <ul style="list-style-type: none">• They will be able to demonstrate mastery in presenting the melodic and rhythmic aspects of ragas, capturing their unique mood, and effectively conveying the emotional essence of each raga through their performance.• develop the ability to create engaging and complementary musical interplay during group performances, enhancing the overall musical experience.• Able to perform semi-classical forms such as Thumri, Dadra, Tappa, Kajri, and Hori.• present their performances with poise, stage presence, and effective communication of musical ideas.				
Unit	Unit Title & Teaching Hours	Contents				
I	Ragas	Non-Detailed Studies of the Ragas: Mdhuwanti, Chhayanat, Bhatiyar				
II	Notation	Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.				
III	Tala Studies	Detail study of Tala with of Theka , Tali-Khali in Teegun and Aad Layakari- Panchanswari, AadachauTala, Gajazhampa and Matta Tala				
IV	Semi-classical forms	Learning Thumri, Dadra or Tappa, Kajri, Hori, Bhajan and its applications.				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.						

Assessment Framework**Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)**

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.	

Suggested Readings

1. Courtney David R (2014) *Focus on Kaidas of Tabla*, New Delhi, Sur Sangeet Services.
2. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
3. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, MunshiramManoharlal.
4. Mishra Chhotelal ,2006, *TablaGrantha*,, New Delhi , KanishkaPublishers.
5. Mishra Vijayshankar,2014, *Tabla Rare Compositions of Great Masters*, New Delhi, Neha Publishers.
6. MihiripennaAnil(2007)*NewInstrumentalCompositionsforNorthIndiaMusic*,Varanasi IndicaBooks.
7. BakshiHaresh(2005)*101Ragasforthe21stCenturyandbeyond:AMusicloversGuideto Hindustani Music*, Canada TraffordPublishing.
8. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi ,SriSatguruPublications

9. Raja.Deepak(2016)*TheRaga-nessofRaga:RagasBeyondtheGrammar*,NewDelhi ,D.R. Publications,
10. Bhatkhande V.N(2013) *KramikPushtak Malika (Vol I-IV)*, Hatras, SangeetKaryalaya.

Tala Studies II

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Tala Studies II	MUS-E-557	4	1	2	1	75
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • They will be able to demonstrate mastery in presenting the rhythmic aspects of talas, capturing their unique mood, and effectively conveying the emotional essence of each raga through their performance. • develop the ability to create engaging and complementary musical interplay during group performances, enhancing the overall musical experience. • Able to perform with semi-classical forms such as Thumri, Dadra, Tappa, Kajri, and Hori. • present their performances with poise, stage presence, and effective communication of musical ideas. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Tala Studies	Jhaptal, Tevra, Panchamswari and Dhamar with Uthan, Kayadas, Relas, Paranas, Different kinds of Gats, Tukras and Chakradars in above mentionTalas				
II	Technical Rendition	Advance Chakradars, Paranas and peskar in various laykari, Varieties of advance Kayada, Prastar,Tihai and Chakradar Tihai in above prescribedTalas				
III	Advanced knowledge	Mukharas of advanced pattern in different layakaries in Jhaptal,Tevra, Panchamswari and Dhamar, Different kinds of advance Damdar and BedamTihais in each of the above-mentioned Tala				
IV	Variations	Analytical study of Indian rhythm system, detailed study of variation in Theka of Deepchand and Aada Talas				

Teaching and Learning Strategies: Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.					
Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			

Suggested Readings

1. Courtney David R (2014) *Focus on Kaidas of Tabla*, New Delhi, Sur Sangeet Services.
2. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
3. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, MunshiramManoharlal.
4. Mishra Chhotelal ,2006, *Tabla Grantha*, New Delhi , Kanishka Publishers.
5. Mishra Vijayshankar,2014, *Tabla Rare Compositions of Great Masters*, New Delhi, Neha Publishers.
6. Mihiripenna Anil(2007)*New Instrumental Compositions for North India Music*, Varanasi Indica Books.
7. Bakshi Haresh(2005)*101 Ragas for the 21st Century and beyond: A Music lovers Guide to*

Hindustani Music, Canada Trafford Publishing.

8. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi, Sri Satguru Publications
9. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi a. D.R. Publications,
10. Bhatkhande V.N (2013) *Kramik Pushtak Malika (Vol I-IV)*, Haras, Sangeet Karyalaya.

Academic Writing

Semester I: Value Added Course Course Level: 500

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Academic Writing	MUS-S-558	2	1	1	0	30
Course Outcomes	Learning	<p><i>On successful completion of the course, the students will be able to:</i></p> <ul style="list-style-type: none"> • create clear and concise thesis statements that accurately convey the main argument of their academic papers. • learn how to critically analyze and synthesize information from various sources, integrating evidence and ideas effectively into their writing to support their arguments. • organize their ideas logically and coherently, creating well-structured academic essays that guide readers through their arguments with clarity. • understand of different citation styles (e.g., APA, MLA) and will be able to accurately and consistently cite sources within their writing while avoiding plagiarism. • develop advanced revision and editing skills, enabling them to identify and correct grammatical errors, improve sentence structure, and enhance the overall quality of their writing to meet high academic standards. 				

Unit	Unit Title & Teaching Hours	Contents
I	Fundamentals of Academic Writing	Introduction to Academic Writing: Differences between academic and non-academic writing, Types of Academic Writing. <ul style="list-style-type: none"> • Key Elements of Academic Writing :Clarity, conciseness, and precision in writing, Crafting strong thesis statements and research questions
II	Structuring Academic Documents	The basic structure: Introduction, body, conclusion Formal language and tone: <ul style="list-style-type: none"> • Avoiding colloquialisms and slang
Suggested Teaching Learning Strategies: Lecture, Problem solving, PPT, Group discussion, Seminar, etc.		
Suggested Readings: <ul style="list-style-type: none"> • Oshima, A., & Hogue, A. (2007). Introduction to academic writing (p. 3). Pearson/Longman. • Lillis, T. M., & Curry, M. J. (2010). Academic writing in global context. London: Routledge. • Hogue, A. (1996). First steps in academic writing (Vol. 1). New York: Longman. • Swales, J. M., & Feak, C. B. (1994). Academic writing for graduate students (pp. 155-6). Ann Arbor: University of Michigan Press. • Sword, H. (2011). Stylish academic writing. Harvard University Press. • Day, T. (2023). Success in academic writing. Bloomsbury Publishing. • Williams, J. D. (2022). Language acquisition and academic writing: Theory and practice of effective writing instruction. Taylor & Francis. • Bass, R., & Moore, J. L. (Eds.). (2023). Understanding writing transfer: Implications for transformative student learning in higher education. Taylor & Francis. • Woods, P., & Sikes, P. (2022). Successful writing for qualitative researchers. Routledge. • Shapiro, S. (2022). <i>Cultivating critical language awareness in the writing classroom</i>. Routledge. <p>Note: Latest edition of text books and reference books may be used.</p>		

Music and Management

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Music and Media	MUS-C-601	4	3	1	0	60
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • apply their understanding of music industry management concepts to real-world situations, and analyze and evaluate the effectiveness of various management strategies and approaches. • develop critical thinking skills, including the ability to analyze and evaluate information from different sources, synthesize new ideas and perspectives, and make informed decisions in the context of the music industry. • Able to cope up with current trends and challenges in the music industry. • well-prepared for careers in the music industry, with a deep understanding of music industry management concepts and the skills needed to succeed in this competitive and dynamic field. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Introduction to Music Industry Management	<p>Music Industry: Overview of the music industry and its different sectors, Key players in the music industry (artists, labels, publishers, managers, agents, promoters, etc.).</p> <p>Trends : Trends and challenges in the music industry.</p>				
II	Music Industry Contracts and Legal Issues	<p>Music Contracts: Types of contracts in the music industry (recording contracts, publishing contracts, management contracts, etc).</p> <p>Legal Issues: Legal issues in music industry contracts (copyright, royalties, licensing, etc.), Negotiation and dispute resolution in the music industry.</p>				
III	Marketing and Promotions	<p>Marketing and Promotions: Marketing and promotion strategies for music products (albums, singles, concerts, tours,</p>				

		etc.). Social Media: Digital marketing and social media for the music industry, Public relations and media relations in the music industry.
IV	Finance and Business Management	Financial Management: Financial management and accounting for the music industry Business models in the music industry (record labels, artist management, music publishing, etc.). Entrepreneurship: Entrepreneurship and innovation in the music industry.

Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.

Assessment Framework

Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

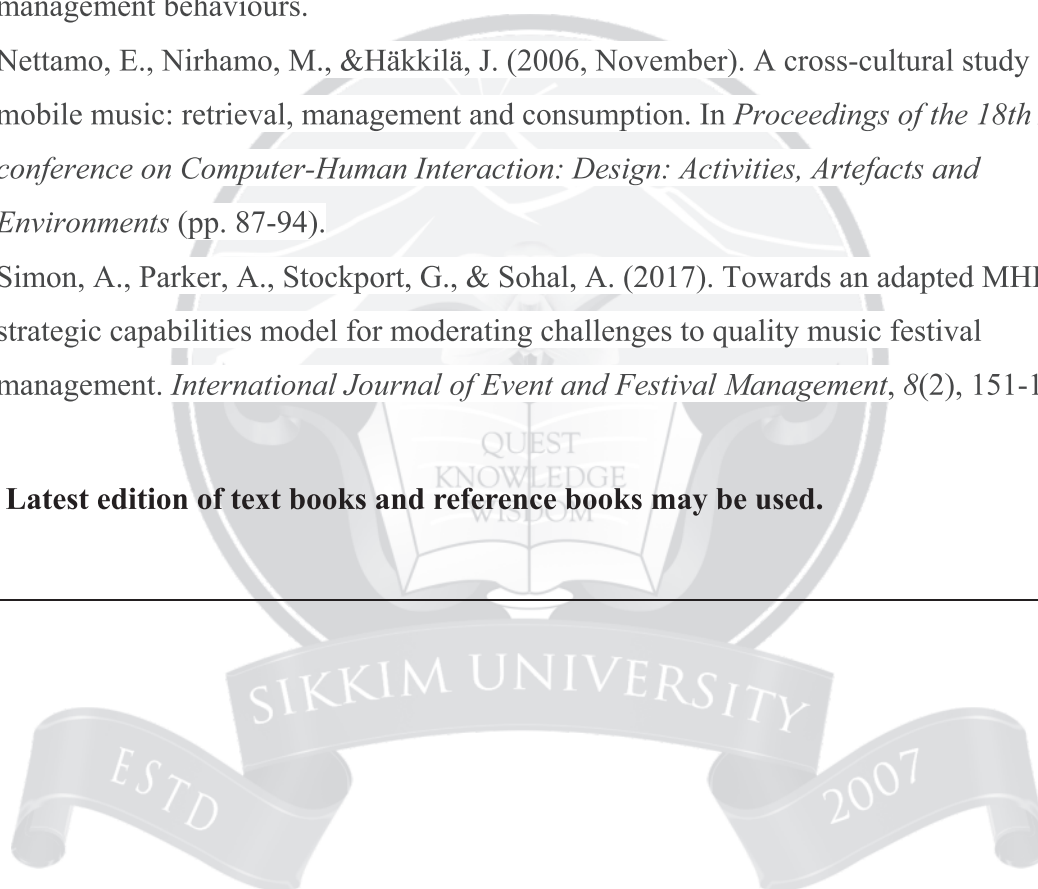
Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.	

Suggested Readings

1. Kotler, Philip (2009) *Marketing Management, Analysis, Planning, Implementations and Control* (Person Education 12th Edition.

2. Stanton William J (2000), *Fundamentals of Marketing*, Mc GrawHill.
3. Pandey Neeraj (2014) *Intellectual Property Rights*, New Delhi, Prentice Hall of India.
4. Levi Sean (2016) *Music Marketing*, JPL Publishing.
5. Goyal K Swarup (2013) *Event Management*, New Delhi, Adhyayan Publications.
6. Young, D. R. (2004). *The music of management: applying organization theory*. Ashgate Publishing Company.
7. Prichard, C., Korczynski, M., & Elmes, M. (2007). Music at work: An introduction. *Group & Organization Management*, 32(1), 4-21.
8. Kamalzadeh, M., Baur, D., & Möller, T. (2012). A survey on music listening and management behaviours.
9. Nettamo, E., Nirhamo, M., & Häkkinen, J. (2006, November). A cross-cultural study of mobile music: retrieval, management and consumption. In *Proceedings of the 18th Australia conference on Computer-Human Interaction: Design: Activities, Artefacts and Environments* (pp. 87-94).
10. Simon, A., Parker, A., Stockport, G., & Sohal, A. (2017). Towards an adapted MHP strategic capabilities model for moderating challenges to quality music festival management. *International Journal of Event and Festival Management*, 8(2), 151-171.

Note: Latest edition of text books and reference books may be used.



Modern Traditions of Indian Music

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Modern Traditions of Indian Music	MUS-C-602	4	3	1	0	60
Course Learning Outcomes		<i>On successful completion of the course the students will be able to</i> <ul style="list-style-type: none">• compare and contrast different musical styles within Indian music, identifying similarities, differences, and influences across various traditions.• understand the techniques, emotions, and nuances involved in their rendition of different forms of music.• delve into the intricacies of Carnatic music, exploring its melodic systems (ragas), rhythmic patterns (talas), and the importance of improvisation and ornamentation.• Integrate theoretical knowledge with practical application through regular listening exercises, analysis of compositions, and hands-on experience.				
Unit	Unit Title & Teaching Hours	Contents				
I	Compositional Forms	Origin and evolution of Thumri, Ghazal, Nazrul Geeti.				
II	Rabindra Sangeet	Thematic variations of Tagore’s music, Tagore’s musical creativity in Gitabitan and Swarabitan, Rabindric Talas				
III	Biographies	Sidhheswari Devi, Girija Devi, Ghulam Ali, Konika Bandopadhaya				
IV	South Indian forms	Kriti, Javeli, Tanam, Pallavi, Varnam				
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.						

Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			
Suggested Readings					
<div>1. Jairazbhoy, N. A. (1995). <i>The rāgs of North Indian music: their structure and evolution</i>. Popular Prakashan.</div> <div>2. Rowell, L. (2015). <i>Music and musical thought in early India</i>. University of Chicago Press.</div> <div>3. Morris, R. (2001). Variation and process in South Indian music: Some Kritis and their Sangatis. <i>Music Theory Spectrum</i>, 23(1), 74-89.</div> <div>4. Sridhar, R., & Geetha, T. V. (2009). Raga identification of carnatic music for music information retrieval. <i>International Journal of recent trends in Engineering</i>, 1(1), 571.</div> <div>5. Krishna, T. M., & Ishwar, V. (2012). Carnatic music: Svara, gamaka, motif and raga identity. In Serra X, Rao P, Murthy H, Bozkurt B, editors. <i>Proceedings of the 2nd CompMusic Workshop; 2012 Jul 12-13; Istanbul, Turkey. Barcelona: Universitat Pompeu Fabra; 2012</i>.Universitat Pompeu Fabra.</div> <div>6. Rao, V. (1990). " Thumri" as Feminine Voice. <i>Economic and Political Weekly</i>, WS31-WS39.Bhattacharya, U. (2008). Rabindra Sangeet. <i>Indian Musicological Society. Journal of the Indian Musicological Society</i>, 39, 181.</div> <div>7. Sen, S. (2023). The Melody of Universalism: Political Thought in Rabindra Sangeet. <i>Society and Culture in South Asia</i>. 9(1), 104-127.</div>					

8. Ghosha, Ś. (2006). *Rabindrasangeet Vichitra*. Concept Publishing Company.

Note: Latest edition of text books and reference books may be used.

Analytical Study of Raga-III

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Analytical Study of Raga-III	MUS-E-603	4	1	2	1	75
Course Learning Outcomes		On successful completion of the course the students will be able to <ul style="list-style-type: none">Analyze and recognize the intricate melodic structures that define ragas in Indian classical music.Distinguish and discern between different ragas based on their distinct melodic patterns and characteristics.Investigate the historical evolution and influences of ragas, exploring their origins and the contributions of diverse artists and composers to their development.practical proficiency in utilizing analytical techniques to study and interpret ragas effectively				
Unit	Unit Title & Teaching Hours	Contents				
I	Ragas	Non-Detailed Studies of the Ragas: Jhinjhoti, Abhogi				
II	Raga Comparison	Comparison of the Raga: Madhuwanti-Multani,Puriya-Sohini				
III	Raga Analysis	Analysis of Indian ragas in the context of time of performance.				
IV	Raga Rendition	Rendition of Mishra Ragas				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.						

Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			

Suggested Readings

1. Moorthy Vijaya (2001) *Romance of Raga*, Maharastra, AbhinavPublications.
2. Razdan Bazaz Vijay (2011) *Hindustani Ragas the concept of time and season*, New Delhi, B.R.Rhythm.
3. Jha Ramshray (1999) *Abhinav Geetanjali*, Allahabad, Sangeet SadanPrakashan.
4. Saxena Sunil Kumar (2010), *Hindustani Sangeet: Some perspectives, some performers*, 1stedn., New Delhi: Sangeet Natak Akademi andD.K.Printworld.
5. Betrabet Prabhakar, Hattngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popularprakashan.
6. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi,Rupa.
7. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
8. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, MunshiramManoharlal.
9. Mishra Chhotelal, 2006, *TablaGrantha*,, New Delhi , KanishkaPublishers.
10. Mathur, A., Vijayakumar, S. H., Chakrabarti, B., & Singh, N. C. (2015). Emotional responses to Hindustani raga music: the role of musical structure. *Frontiers in psychology*, 6, 513.

Analytical Study of Tala-III

Course Title		Code	Credits	Credit Distribution of the Course			Total Teaching Hours
				Lecture	Tutorial	Practical	
Analytical Study of Tala-III		MUS-E-604	4	1	2	1	75
Course Learning Outcomes			<i>On successful completion of the course the students will be able to</i> <ul style="list-style-type: none">Analyze and recognize the intricate rhythmic structures that define talas in Indian classical music.Distinguish and discern between different talas based on their distinct rhythmic patterns and characteristics.Investigate the historical evolution and influences of talas, exploring their origins and the contributions of diverse artists and composers to their development.practical proficiency in utilizing analytical techniques to study and interpret talas effectively				
Unit	Unit Title & Teaching Hours		Contents				
I	Paran		Charbak Paran, Lalkella Paran, Topkhani Paran in Gazajhampa Tal				
II	Gat		Kamali gat, Birahiwali gat, Barari gat, Angadar gat in Teental				
III	Other terminologies		Chhalan, Nikas, Nabahakka, Selami, Tatkar,Amad				
IV	Carnatic Tala		Introduction to the Carnatic Tala system and its comparison with Hindustani Tala system.				
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.							

Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			
Suggested Readings					
11. Moorthy Vijaya (2001) <i>Romance of Raga</i> , Maharastra, AbhinavPublications.					
12. Razdan Bazaz Vijay (2011) <i>Hindustani Ragas the concept of time and season</i> , New Delhi, B.R.Rhythm.					
13. Jha Ramshray (1999) <i>Abhinav Geetanjali</i> , Allahabad, Sangeet SadanPrakashan.					
14. Saxena Sunil Kumar (2010), <i>Hindustani Sangeet: Some perspectives, some performers</i> , 1 st edn., New Delhi: Sangeet Natak Akademi andD.K.Printworld.					
15. Betrabet Prabhakar, Hatngady Sandeep (2014) <i>Tihaai:The Quintessence the Indian Percussive Arts</i> , New Delhi, Popularprakashan.					
16. Beronja Srdjan (2008) <i>The Art of The Indian Tabla</i> , New Delhi,Rupa.					
17. Sadananda Naimpalli, 2009, <i>Tabla for Advanced Students</i> , New Delhi, PopularPrakashan.					
18. Gautam M.R.1990, <i>Evolution of Raga and Tala in Indian Music</i> , New Delhi, MunshiramManoharlal.					
19. Mishra Chhotelal, 2006, <i>TablaGrantha</i> ,, New Delhi , KanishkaPublishers.					
20. Mathur, A., Vijayakumar, S. H., Chakrabarti, B., & Singh, N. C. (2015). Emotional responses to Hindustani raga music: the role of musical structure. <i>Frontiers in psychology</i> , 6, 513.					

Raga Studies III

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Raga Studies III	MUS-E-605	4	1	2	1	75
Course Learning Outcomes		On successful completion of the course the students will be able to <ul style="list-style-type: none">exhibit expertise in showcasing the melodic and rhythmic elements of ragas, adeptly capturing their distinct mood and effectively expressing the emotional essence of each raga through their performances.create captivating and harmonious musical interactions during ensemble performances, elevating the overall musical experience.demonstrate proficiency and artistry in their execution performance of semi-classical forms, including Thumri, Dadra, Tappa, Kajri, and Hori.Perform with grace, commanding stage presence, and articulate communication of musical concepts.				
Unit	Unit Title & Teaching Hours	Contents				
I	Ragas	Detailed Studies of the Ragas: Jog,Multani, Ahirbhairav Non-Detailed Study of Raga:Kalawati,Charukeshi, Gaud Sarang				
II	Notation	Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.				
III	Tala Studies	Detail study of Tala with of Theka , Tali-Khali in Teegun and Aad- Kuaadi, Viaadi Layakari - Sooltal,LakshmiTala,BrahmaTala,Rudra Tala				
IV	Semi-classical forms	Learning Thumri, Dadra or Tappa, Kajri, Hori, Bhajan and its applications.				
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, performances, Seminar, etc.						

Assessment Framework**Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)**

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.	

Suggested Readings

1. Mihiripenna Anil (2007) *New Instrumental Compositions for North India Music*, Varanasi Indica Books.
2. Bakshi Haresh (2005) *101 Ragas for the 21st Century and beyond: A Music lovers Guide to Hindustani Music*, Canada Trafford Publishing.
3. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi, Sri Satguru Publications.
4. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi, D.R. Publications,
5. Betrabet Prabhakar, Hatnagady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popularprakashan.
6. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
7. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
8. Gautam M.R. 1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
9. Mishra Chhotelal, 2006, *Tabla Grantha*, New Delhi, Kanishka Publishers.

Tala Studies III

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Tala Studies III	MUS-E-606	4	1	2	1	75
Course Learning Outcomes		On successful completion of the course the students will be able to <ul style="list-style-type: none">• exhibit expertise in showcasing the rhythmic and rhythmic elements of talas, adeptly capturing their distinct mood and effectively expressing the emotional essence of each tala through their performances.• create captivating and harmonious musical interactions during ensemble performances, elevating the overall musical experience.• demonstrate proficiency and artistry in their execution performance with semi-classical forms, including Thumri, Dadra, Tappa, Kajri, and Hori.• Perform with grace, commanding stage presence, and articulate communication of musical concepts.				
Unit	Unit Title & Teaching Hours	Contents				
I	Tala Studies	Advance studies of Teora, Sooltal, Panchamswari, Chowtal and Dhamar, Analysis of Peskars, Kayadas, Relas, Gats, Tukras, Chakradars, of Ajrada, Farukhabad and Delhi Gharana.				
II	Technical Rendition	Detail study of Kayada and technique of elaboration, advanced study of Rela and in Trital, Jhoomratal and Rudra Tala				
III	Advanced knowledge	Study of Mukhdas of advance pattern in different Layakaris, Study of advanced Damdar and BedamTihais in Rudra and Brahman and Matta Tala.				
IV	Variations	Analytical study of various aspects of tabla playing in Lucknow Gharana, advance study of Peskar, Kayada and Prastar in Panchmsawari and Gajazhampa Tala.				
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, performances, Seminar, etc.						

Assessment Framework**Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)**

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.	

Suggested Readings

10. Mihiripenna Anil (2007) *New Instrumental Compositions for North India Music*, Varanasi Indica Books.
11. Bakshi Haresh (2005) *101 Ragas for the 21st Century and beyond: A Music lovers Guide to Hindustani Music*, Canada Trafford Publishing.
12. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi, Sri Satguru Publications.
13. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi, D.R. Publications,
14. Betrabet Prabhakar, Hatnagdy Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popularprakashan.
15. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
16. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
17. Gautam M.R. 1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
18. Mishra Chhotelal, 2006, *Tabla Grantha*, New Delhi, Kanishka Publishers.

Stage Performance

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Stage Performance	MUS-S-607	4	1	2	1	75
Course Learning Outcomes		On successful completion of the course the students will be able to <ul style="list-style-type: none">• Develop strong command over stage performance techniques specific to Indian music and rhythm.• develop the ability to infuse their renditions with appropriate musical expressions, improvisations, and ornamentations, enhancing the overall artistic experience.• create musical interplay, complementing each other's melodies and rhythms, thereby enhancing the overall artistic impact and creating a cohesive and engaging musical experience.• manage stage logistics, utilize appropriate stage props, and employ lighting and sound techniques to enhance their performances.				
Unit	Unit Title & Teaching Hours	Contents				
I	Performance	test of about 30 minutes in any one Raga/tala chosen by the candidates from the ragas learnt.				
II	Composition	Knowledge of composing bandish/Gats in any of the Ragas from Syllabus				
III	Semi Classical	Compositions in Thumri, Dadra or Tappa with knowledge of improvisation. Styles of accompaniments with them.				
IV	Other Forms	Knowledge of Dhurpad and Dhamar and accompanying with them for tabla.				
Teaching and Learning Strategies:Practical Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.						
Assessment Framework						
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)						
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*		
	Weightage	25	25	25		

	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.	
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.			
Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.	

Listening References

1. AlikhanBadeGhulam(2010),*TheGreatHeritage:exclusiveArchivalCollection*, Kolkata, saregamaInd.Ltd.
2. Pervez Shahid (2010), *The Dover Lane Music Conference (57th Annual Session,2009)*,Kolkata.
3. Joshi Bhimsen (2011), *The Maestros Series*, Mumbai, Times Music.
4. Various Artists (2009), *Timeless Thumris*, New Delhi,SonyMusic.
5. Khan Bismilla, Chourasia Hariprasad, Rajam N, Ali Khan Amjad (2006), *Jewels ofIndian*
6. Hussain Zakir (2012), *Essence of Rhythm*,California, UniversalMusic.
7. Thirkawa Ahmad Jaan (1999), *Drums of India*, Kolkata,SAREGAMA.
8. Maharaj Kishan(2009), *Pt. Kishan Maharaj-TablaSolo*,New Delhi, SonyMusic.
9. Khan Alla Rakha, Hussain Zakir (2009), *The Best of Tabla*, Kolkata,SAREGAMA.
10. Choudhury Swapan (2000), *The Majestic Tabla of Swapan Choudhury*, Kolkata, Chhanda Dhara.

Note: Latest edition of text books and reference books may be used.

Raga and Contemporary Music

Semester I: Open Course Course Level:

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Raga and Contemporary Music	MUS-O-608	2	1	0	1	45

Course Outcomes	Learning	<p><i>On successful completion of the course, the students will be able to:</i></p> <ul style="list-style-type: none"> Recognize the Raga content in modern Indian music. Play five cinema songs with raga-based music. Recognize five more works of popular music from today that are raga-based. Acquire a basic knowledge of voice exercises.
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Unit	Unit Title & Teaching Hours	Contents
I	Raga and film Music	<ul style="list-style-type: none"> Elements of a raga in film music and its practice. Exploring more complex ragas like Bhairavi, Jhinjhoti, Khamaj, Bhoopali and Megh used in film music. Ornamentation techniques such as Meend, Gamak, and ka swara-s used in Film music Contribution of Indian classical and Semi-classical musicians to film music.
II	Raga and other popular music of India	<ul style="list-style-type: none"> Exploration of how raga-s have been integrated into other popular music genres (Ghazal, Bhajan, etc.). Students may have the opportunity to compose and perform their own compositions that incorporate ragas.

Suggested Teaching Learning Strategies: Practical, Lecture, Problem solving, PPT, Group discussion, Seminar, etc.

Assessment Framework

Assessment Method (Weightage: 100%; 2 Credits: 50 Marks)

Formative Assessment (In-Semester)	Sessional Weightage	Assignment I	Assignment II*
		10	15
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Field Visit report, Viva-voce, etc.	

The department will have two Sessional Tests out of which the best one is counted for

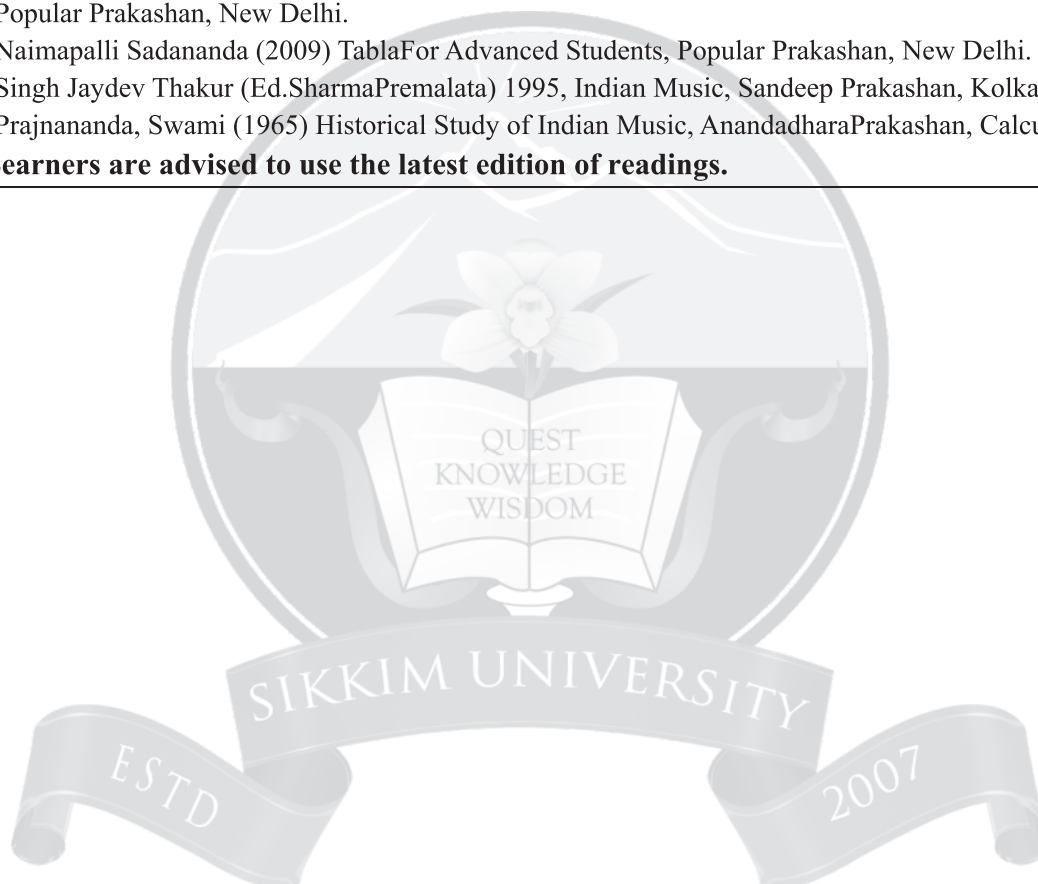
computation of SGPA. However, in case of Practical Paper (Assignment II*), the Practical marks secured by the candidate will be counted for computation of SGPA.

Summative Assessment (End- Semester)	Sessional	End Semester Examination
	Weightage	25
	Assessment Tools	Practical and Viva

Suggested Readings:

1. Jauhari Shruti (2011) Elements of Hindustani Classical Music, D.K.Printworld, New Delhi.
2. Bhatkhande Vishnu Narayan, (2013) Hindustani Sangeet Paddhati, Kramik Pustak Malika , Part I, Hathras
3. Hirlekar Hema (2010) Nuances of Hindustani Classical Music, Unicorn Books, Mumbai.
4. Naimapalli Sadananda (2011) Theory and Practice of Tabla: The Secular Nationalist Reformer, Popular Prakashan, New Delhi.
5. Naimapalli Sadananda (2009) TablaFor Advanced Students, Popular Prakashan, New Delhi.
6. Singh Jaydev Thakur (Ed.SharmaPremalata) 1995, Indian Music, Sandeep Prakashan, Kolkata.
7. Prajnananda, Swami (1965) Historical Study of Indian Music, AnandadharaPrakashan, Calcutta.

Note: Learners are advised to use the latest edition of readings.



Semester IV

Ethnomusicology

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Ethnomusicology	MUS-C-651	4	3	1	0	60
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • demonstrate an understanding of the cultural and social contexts in which musical practices are situated, and how they shape and are shaped by those contexts. • apply theoretical and methodological frameworks in the analysis and interpretation of musical practices from diverse cultural contexts. • critically evaluate and reflect upon representations of musical practices in various media. • demonstrate an awareness of ethical and practical considerations in conducting research in diverse cultural contexts 				
Unit	Unit Title & Teaching Hours	Contents				
I	History and Definition	<p>History: Ethnomusicology from its early inception and its development till present.</p> <p>Definitions: Ethno-Musicology, Comparative Musicology, music as/ in culture, the anthropological fusion, cross-cultural analysis</p>				
II	Evolutionary Models	<p>Merriam's Model: Alan P Merriam's model on Ethnomusicology</p> <p>Other Models: Cross-cultural comparative studies, cultural and historical relativism, symbolic anthropology.</p>				
III	Concepts in Ethnomusicology	<p>Concepts: Globalization, Digitization, Feminism, Post-Modernism.</p> <p>Ethnography: Introduction to Ethnography, Case studies in ethnomusicology.</p>				
IV	Field Work Methods in	Introduction to Fieldwork Methods in Ethnomusicology: Historical and theoretical foundations of fieldwork in				

	Ethnomusicology	ethnomusicology, Research design and methodology, Data collection methods, Ethical issues in fieldwork. Advanced Fieldwork Methods : Multi-sited ethnography and collaborative research, audio and video recording, and digital ethnography role of technology in fieldwork..			
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.					
Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			

Suggested Readings

1. S.A.K Durga (2006) Ethnomusicology: A Study of Intercultural Musicology, Madras, Centre for Ethnomusicology.
2. Nettle Bruno (2005) The Study of Ethnomusicology, USA , University of Illinouis Press.
3. Bohlman V Philip, Levin Victoria Lindsay (2015) This is called Music-Essays in honor of Bruno Nettle, USA,Row Man and Little Field Publishers.
4. Nettl Bruno, Bohlman V Philip (1991) Comparative Musicology and Anthropology of Music, Chicago, University of Chicago Press.
5. Turino T (2008) Music as Social life-The Politics of Partcipation, Chocago, University of Chicago Press.
6. Rajs, T. (2007). Reflections on music and identity in ethnomusicology. Музикологија/Musicology, (7), 17-38
7. Stone, R. M. (2015). Theory for ethnomusicology. Routledge.
8. Clayton, M., Sager, R., & Will, U. (2005, January). In time with the music: the concept of entrainment and its significance for ethnomusicology. In European meetings in ethnomusicology. (Vol. 11, pp. 1-82). Romanian Society for Ethnomusicology.
9. Baily, J. (2001). Learning to perform as a research technique in ethnomusicology. British journal of ethnomusicology, 10(2), 85-98.
10. Brailoiu, C. (1984). Problems of ethnomusicology. Cambridge University Press.

Note: Latest edition of text books and reference books may be used.

Dissertation

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Research	Tutorial	Practical	
Dissertation	M MUS-R-652	4	4	0	0	240
Course Learning Outcomes		<i>On successful completion of the course the students will be able to</i> <ul style="list-style-type: none">• Demonstrate knowledge of various fieldwork methods used in social sciences, such as participant observation, interviews, and surveys.• Effectively document and analyse field notes, including observations, conversations, and reflections, using appropriate descriptive and analytical techniques.• Apply principles of effective storytelling and narrative structure in writing ethnographies.• Demonstrate the ability to deliver a compelling oral presentation, utilizing appropriate verbal and non-verbal communication techniques.				
Unit	Unit Title & Teaching Hours	Contents				
I	Basics	Interview basics, planning, field notes				
II	Methods	Fieldwork Methods, Methodology, Voice Representations				
III	Ethics	Copyright, recording and writing ethnography				
IV	Dissertation	Candidate should present a Power Point Presentation and Music demonstration before submitting the paper.				
Teaching and Learning Strategies: Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.						

Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			
<div><div><div>QUEST KNOWLEDGE WISDOM</div></div><div><h3>Suggested Readings</h3><ol style="list-style-type: none">1. Bohlman, P. V. (1997). Fieldwork in the ethnomusicological past. <i>Shadows in the field: New perspectives for fieldwork in ethnomusicology</i>, 139-62.2. Hourigan, R. M. (2009). Preservice music teachers' perceptions of fieldwork experiences in a special needs classroom. <i>Journal of Research in Music education</i>, 57(2), 152-168.3. Hourigan, R. M. (2007). <i>Teaching music to students with special needs: A phenomenological examination of participants in a fieldwork experience</i> (Doctoral dissertation)4. Chiener, C. (2002). Experience and fieldwork: A native researcher's view. <i>Ethnomusicology</i>, 46(3), 456-486.5. Frith, S., & Marshall, L. (Eds.). (2004). <i>Music and copyright</i> (p. vi218). Edinburgh: Edinburgh University Press.6. Carroll, M. W. (2005). The Struggle for Music Copyright. <i>Fla. L. Rev.</i>, 57, 907.7. Towse, R. (2017). Economics of music publishing: copyright and the market. <i>Journal of Cultural Economics</i>, 41(4), 403-420.8. Meloy, J. M. (2001). <i>Writing the qualitative dissertation: Understanding by doing</i>.</div></div>					

Psychology Press.

9. Yeston, M. A. (1974). *The stratification of musical rhythm*. Yale University.

10. Gordon, R. D. (1974). Doctoral dissertations in music and music education. *Journal of Research in Music Education*, 22(2), 67-111.

Note: Latest edition of text books and reference books may be used.

Raga Studies IV

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Raga Studies IV	MUS-E-653	4	1	2	1	75
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> exhibit expertise in showcasing the melodic and rhythmic elements of ragas, adeptly capturing their distinct mood and effectively expressing the emotional essence of each raga through their performances. create captivating and harmonious musical interactions during ensemble performances, elevating the overall musical experience. demonstrate proficiency and artistry in their execution performance of semi-classical forms, including Thumri, Dadra, Tappa, Kajri, and Hori. Perform with grace, commanding stage presence, and articulate communication of musical concepts. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Ragas	<p>Detailed Studies of the Ragas: PuriyaKalyan,Bilashkhani Todi, Sudhkalyan</p> <p>Non-Detailed Study of Raga:Natbhairav, Jaijawanti,Shivranjani</p>				
II	Notation	Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.				
III	Tala Studies	Rendition of all advanced components of Raga with Tali-Khali in prescribed Tala with advance Layakari.				
IV	Semi-classical	Knowledge of Composing Semi-classical compositions in				

	forms	mentioned ragas.			
Teaching and Learning Strategies:Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.					
Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			

Suggested Readings

1. Betrabet Prabhakar, Hattngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popularprakashan.
2. onja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
3. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
4. Gautam M.R. 1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, MunshiramManoharlal.
5. Mishra Chhotelal, 2006, *Tabla Grantha*, New Delhi, Kanishka Publishers.
6. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi, D.R. Publications,
7. Betrabet Prabhakar, Hattngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popularprakashan.

8. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
9. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
10. Gautam M.R. 1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, MunshiramManoharlal.

Tala Studies IV

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Tala Studies IV	MUS-E-654	4	1	2	1	75
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • exhibit expertise in showcasing the rhythmic elements of talas, adeptly capturing their distinct mood and effectively expressing the emotional essence of each raga through their performances. • create captivating and harmonious musical interactions during ensemble performances, elevating the overall musical experience. • demonstrate proficiency and artistry in their execution performance with semi-classical forms, including Thumri, Dadra, Tappa, Kajri, and Hori. • Perform with grace, commanding stage presence, and articulate communication of musical concepts. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Tala Studies	Advance study of Trital, Shikhar, Lakshmi, Gajazhampa and PanchamswariTals, Advance composition of Peskar, Kayada, Paltas, Gat, Tukdas and Relas in above mention Talas.				
II	Technical Rendition	Detail study of Kayada and technique of elaboration, advanced study of Rela and in Trital, Jhoomratal and Rudra Tala.				
III	Raga knowledge	Knowledge of the following ragas- Basic Bilashkani Todi, Ahir-Bhairav, Yeman, Bhopali, Marwa, Puriya, Jog, Rageshree, Bageshree, Shree, Sohini, Adana, Gunkali, Kalavati, Jayjayanti, Lalit, Malkosh, Shivranjani				

		and Darbarikanara.
IV	Advanced Study	Advance study of Trital, Shikhar, Lakshmi, Gajazhampa and Panchamswari Tals, Advance composition of Peskar, Kayada, Paltas, Gat, Tukdas and Relas in above mention Talas.

Teaching and Learning Strategies: Practical, Classroom lecture, Problem solving, ICT, performances, Seminar, etc.

Assessment Framework

Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Practical Performance.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.	

Suggested Readings

1. Betrabet Prabhakar, Hatngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popularprakashan.
2. onja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
3. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
4. Gautam M.R. 1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
5. Mishra Chhotelal, 2006, *Tabla Grantha*, New Delhi, Kanishka Publishers.
6. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi

a. ,D.R. Publications,

7. Betrabet Prabhakar, Hattngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popularprakashan.
8. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
9. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, PopularPrakashan.
10. Gautam M.R. 1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, MunshiramManoharlal.

Stage Performance

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Stage Performance	MUS-S-655	4	1	2	1	75
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> • Demonstrate technical proficiency on their chosen instrument or voice through accurate and expressive performance. • Apply appropriate body language, facial expressions, and gestures to enhance their communication and convey musical expression. • Employ strategies to manage stage fright and perform with self-assurance and professionalism. • Prepare and deliver a final recital, demonstrating comprehensive performance skills, including programming, staging, and technical execution. 				
Unit	Unit Title & Teaching Hours	Contents				
I	Fundamentals of Music Performance	Introduction to music performance as an art form, musical expression and interpretation, Developing technical proficiency on the chosen instrument or voice.				
II	Stage Presence and Performance Techniques	Building stage presence and connecting with the audience, Body language, posture, facial expressions and gestures on the stage.				

III	Musical Interpretation and Expressive Techniques	Analysis and interpretation of raga and tala, exploring dynamics, phrasing and articulation. Incorporating personal style and creativity in musical performances.
IV	Other musical forms	Performance nuances of the different genres of music.

Teaching and Learning Strategies: Practical, Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.

Assessment Framework

Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)

Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation, Group Discussion, Poster Presentation, Assignment, Written Test, Viva-voce, etc.			

The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.

Summative Assessment (End-Semester)	Sessional	End Semester Examination	
	Weightage	50	
	Assessment Tools	Stage Performance	

Suggested Readings

1. Sanyal, R., & Widdess, R. (2023). *Dhrupad: tradition and performance in Indian music*. Taylor & Francis.
2. Butler Schofield, K., & Orsini, F. (2015). *Tellings and texts: music, literature and performance in North India* (p. 566). Open Book Publishers.
3. Brown, K. B. (2007). The social liminality of musicians: case studies from Mughal India and beyond. *twentieth-century music*, 3(1), 13-49.
4. Clayton, M., Dueck, B., & Leante, L. (Eds.). (2013). *Experience and meaning in music performance*. Oxford University Press.

5. Hodges, D. A. (2019). *Music in the human experience: An introduction to music psychology*. Routledge
6. Kumar, V., Pandya, H., & Jawahar, C. V. (2014, August). Identifying ragas in indian music. In *2014 22nd International Conference on Pattern Recognition* (pp. 767-772). IEEE.
7. Widdess, R. (2013). Schemas and improvisation in Indian music.
8. Nooshin, L., & Widdess, R. (2006). Improvisation in Iranian and Indian music. *Journal of the Indian Musicological Society*, 36, 104-119.
9. Diethrich, G. (1999). Desi music vibes: The performance of Indian youth culture in Chicago. *Asian Music*, 31(1), 35-61.
10. Clayton, M. (2008). *Time in Indian music: rhythm, metre, and form in North Indian rag performance*. Oxford University Press.

Note: Latest edition of text books and reference books may be used.

Music Composition

Course Title	Code	Credits	Credit Distribution of the Course			Total Teaching Hours
			Lecture	Tutorial	Practical	
Music Composition	MUS-S-656	4	3	0	1	75
Course Learning Outcomes		<p><i>On successful completion of the course the students will be able to</i></p> <ul style="list-style-type: none"> Analyse and deconstruct existing compositions in Indian classical music, identifying their melodic and rhythmic structures. Develop a personal compositional style within the framework of Indian music, incorporating the nuances and aesthetics of the tradition. Compose bandishes (vocal or instrumental compositions) with proper structure and progression Present a final composition project that reflects their understanding of Indian music composition principles and their personal creative vision 				

Unit	Unit Title & Teaching Hours	Contents			
I	Introduction to Indian Music Composition	Fundamental concepts of raga (melodic mode) and tala (rhythmic cycle), Analyzing and deconstructing existing compositions in Indian classical music.			
II	Melodic Composition: Raga and Bandish	Ragas and their characteristic melodic structures, Techniques for developing melodic ideas and motifs within a raga, Composing bandishes (vocal or instrumental compositions) with appropriate melodic variations, different sections and progression in a bandish.			
III	Rhythmic Composition: Tala and Laya	Study of tala, the rhythmic cycles in Indian music, and their divisions, creating rhythmic patterns and compositions within specific talas, Incorporating layakari and bols in compositions.			
IV	Experimentation in Indian Music Composition	Preparing and presenting a final composition project, showcasing individual artistic vision			
Teaching and Learning Strategies: Practical, Classroom lecture, Problem solving, ICT, Group discussion, Seminar, etc.					
Assessment Framework					
Assessment Method (Weightage: 100%; 4 Credits: 100 Marks)					
Formative Assessment (In-Semester)	Sessional	Assignment I	Assignment II	Assignment III*	
	Weightage	25	25	25	
	Assessment Tools	Presentation			
The department will have three Sessional Tests out of which the best two are counted for computation of SGPA.					
Summative Assessment (End-Semester)	Sessional	End Semester Examination			
	Weightage	50			
	Assessment Tools	Assessment scheme and mode shall be prescribed by the Examination branch, Sikkim University, from time to time.			

Suggested Readings

1. Lavezzoli, P. (2006). *The dawn of Indian music in the West*. A&C Black.
2. Bhatnagar, M. L. (2019). *Aesthetics of Indian music* (Vol. 5). Jai Bharat.
3. Shetty, S., & Achary, K. K. (2009). Raga mining of Indian music by extracting arohana-avarohana pattern. *International Journal of Recent Trends in Engineering*, 1(1), 362.
4. Farrell, G. (1988). Reflecting surfaces: The use of elements from Indian music in popular music and jazz. *Popular Music*, 7(2), 189-205.
5. Sorrell, N., & Narayan, R. (1980). *Indian music in performance: a practical introduction*. Manchester University Press.
6. Henry, E. O. (2002). The rationalization of intensity in Indian music. *Ethnomusicology*, 46(1), 33-55.
7. Lipiczky, T. (1985). Tihai Formulas and the Fusion of "Composition" and "Improvisation" in North Indian Music. *The Musical Quarterly*, 71(2), 157-171.
8. Naik, S. B., & Khan, S. (2021). Application of association rule mining-based attribute value generation in music composition. In *Data Engineering and Intelligent Computing: Proceedings of ICICC 2020* (pp. 381-386). Springer Singapore.
9. Weidman, A. J. (2006). *Singing the classical, voicing the modern: The postcolonial politics of music in South India*. Duke University Press.
10. Castellano, M. A., Bharucha, J. J., & Krumhansl, C. L. (1984). Tonal hierarchies in the music of north India. *Journal of Experimental Psychology: General*, 113(3), 394.

Note: Latest edition of text books and reference books may be used.