

Visual Arts & Design and Performing Arts Unit, Department of Fine Arts

Bachelor of Arts Degree Programme – 2020

MUSIC

	Course Code	Status	OM	WM	Course Title
LEVEL I	PAMU 11312	C	X	X	Introduction to Performing Arts.
	PAMU 11322	C	X	X	Survey of Sri Lankan Music: from Antiquity to the end of 19 th Century
	PAMU 13332	C	X	-	Practical – North Indian Classical Music – Vocal I
	PAMU 13342	C	X	-	Practical- North Indian Classical Music- Instrumental I
	PAMU 13352	C	-	X	Practical- Western Music - Vocal I
	PAMU 13362	C	-	X	Practical- Western Music - Instrumental I
	PAMU 13372	C	X	X	Ethnomusicology I- Basic Principals
LEVEL II	PAMU 21312	C	X	-	Theory of Hindustani and Carnatic Music.
	PAMU 21322	C	-	X	History of Western Music.
	PAMU 23332	C	X	-	Practical – North Indian Classical Music- Vocal II
	PAMU 23342	C	X	-	Practical – North Indian Classical Music – Instrumental II
	PAMU 23352	C	-	X	Practical - Western Music - Vocal II
	PAMU 23362	C	-	X	Practical - Western Music - Instrumental II
	PAMU 23372	C	X	X	Contemporary Sri Lankan Music and Music Composition
	PAMU 23382	O			Ethnomusicology II- Theory of Ethnomusicology
LEVEL III	PAMU 33314	C	X	X	Music Composition and Stage Performance
	PAMU 33322	C	X	-	Practical – North Indian Classical Music - Vocal III
	PAMU 33332	C	X	-	Practical – North Indian Classical Music – Instrumental III
	PAMU 33342	C	-	X	Practical - Western Music - Vocal III
	PAMU 33352	C	-	X	Practical - Western Music - Instrumental III
	PAMU 33363	O			Ethnomusicology III- Seminar on Ethnomusicology

OM = Oriental Music Strand
WM = Western Music Strand

LEVEL I			
Course Code	PAMU 11312		
Course Name	Introduction to Performing Arts		
Credit Value	2		
Compulsory/Optional	Compulsory	Pre-requisite G.C.E. (A/L)	
Hourly Breakdown	Theory	Practical	Self-Learning
	30	20	50
Learning outcomes			
Upon completion of the course students will be able to understand the theories, concepts, and techniques of Performing Arts and apply them in their creative work.			
Course Content			
<ul style="list-style-type: none"> - History of Performing Arts in the World & in Sri Lanka and difference aspects - Elements of Performing Arts- Nritya, Nritya, Natya, Four Abhinayas - Difference between acting and Performing – - Relationship between Music and Dance in Performance - Distinction of the style- Realistic/ Stylistic - Importance of Stage/ Theatre in Performing Arts - Importance of Costume and Make up and improvisation in Performance - Stage lighting and performance - Importance of Audience - Importance of establishment of cultural Identity 			
Teaching/Learning Methods		Lectures and demonstrations.	
Assessment Strategy			
Continuous Assessments		Final Examination	
40%	Assignments- 20% Presentation- 20%	60%	Paper evaluation
References/Reading materials			
<ol style="list-style-type: none"> 1. ජයතුංග, මංගලිකා, (2009) <i>ජ්‍රාසංගීත කලා</i>, විද්‍යාලංකාර මුද්‍රණාලය, කැලණිය (කර්තෘ ජ්‍රකාශන). 2. Schechener, Richard, (2002), <i>Performance Studies: AnIntroduction</i>, Routhledge, USA. 3. <i>The Performance Arts in Asia</i>, Edited and with introductions by James R. Brandon (1971). Paris, UNESCO URL: unesdoc.unesco.org/images/0000/ 000030/003091eo.pdf 4. Appleton, Ian (2008). <i>Buildings for the Performing Arts: A Design and Development Guide</i>, reprint. Burlington, MA Architectural Press for Elsevier Ltd URL: www.educacion-olística.org/Theatres%2C%20performing%20arts/Buildings%20for... 			

Course Code	PAMU 11322		
Course Name	Survey of Sri Lankan Music: from Antiquity to the end of 19th Century		
Credit Value	<u>2</u>		
Compulsory/Optional	Compulsory		Pre-requisite G.C.E. (A/L)
Hourly Breakdown	Theory	Practical/field study	Self-Learning
	30	20	50
Learning outcomes			
Upon completion of the course students will be able identify and explain the nature of authentic Sri Lankan music, musical instruments, usage of Sri Lankan music, distinguish Sri Lankan music from those of other regions, and apply them in their creative work.			
Course Content			
<ul style="list-style-type: none"> - History of Sri Lankan music during pre-Buddhist era - Evidence of Sri Lankan music in literature - Religion and Music, Tribal music, - Musical instruments during the particular period - Historical and archaeological evidence of Sri Lankan music - Music and the festivals, - Court music, <i>Sigiri graffiti</i> - Foreign influence in Sri Lankan music - Study of tradition of indigenous music, their context and application, socio-cultural values, the skill and craftsmanship of folk music, lyrics, melodies, and their meaning, -- Appreciation of folk music in relation to its original context, - Folk music and folk dance, folk music and folk theatre, - Carole, Passion, Kantaru, Nadagam, Nurti, Gramophone music 			
Method of teaching/Learning	Lectures, demonstrations, field visits		
Assessment Strategy			
Continuous Assessments		Final Examination	
40%	Mid-term assignment 20%	Paper	60%

	Presentation	20%	
References/Reading materials			
1. Gunawardhana, Theja., (1977) <i>Ravana Dynasty in Sri Lankan Dance-Drama</i> , National Publishing House, Lahore.			
2. Mhindukulasooriya, R.P., Fernando, S., (2000),, <i>Rituals, Folk Beliefs and Magical Arts of Sri Lanka</i> , Sridevi printers, Dehiwala.			
3. Pertold, Otaker, (1954) <i>Ceremonial dances of the Sinhalese</i> , Tisara Prakasakayo, Dehiwala.			
4. Obeysekara, G., (1963) <i>The cult of the Goddess Pattini</i> . The University of Chicago press, Chicago and London.			
5. Wirz, Paul, (1954) <i>Exorcism and the Art of healing in Ceylon</i> , Leiden.			
6. සරච්චන්ද්‍ර, එදිරිවීර (1992) <i>සිංහල ගැමි නාටකය</i> , ජාතික අධ්‍යාපන ආයතනය, මහරගම			
7. දිසානායක, මුදියන්සේ (2003) <i>කිලිසි සහ කොටහලුව</i> , එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.			
8. රාජපක්ෂ, ශ්‍රියානී (2000) <i>සබරගමු කුමාර සමයම</i> , ඇස්, ගොඩගේ සහ සහෝදරයෝ, කොළඹ			
9 රාජපක්ෂ, ශ්‍රියානී, (2009) <i>සමන් දේවාල පුද සිරිත්</i> , ඇස් ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10.			
10 Kulettilleke, C de S., & Abeysinghe, R.,(1976) <i>A background of Sinhala Traditional Music of Sri Lanka</i> , Ministry of Cultural Affairs, Colombo			
11 Kulettilleke, C. de S., (1976), <i>Ethnomusicological Aspects of Sri Lanka</i> . S. Godage and Brothers, Colombo.			
12 කුලතිලක, සී. ද එස්. (1974) <i>ලංකාවේ සංගීත සම්භවය</i> , ලේක් හවුස්, කොළඹ			
13 සේදරමන්, ජේ. ඊ.(1959) <i>පැරණි ලිය ගී හෙවත් පුරාණ සිංදු ගීත කවි</i> , එම්. ඩී. ගුණසේන, කොළඹ.			
14 මකුලොලුව, ඩබ්.බී.,(1962), <i>හෙල ගී මග</i> , සමන් ප්‍රකාශකයෝ,කොළඹ.			
15 ආරියරත්න, සුනිල්, (2003), <i>කැරොල්, පසම්, කන්කාරු</i> , එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.			
16 ආරියරත්න, සුනිල්, (2003) <i>ගුමරෝන් ගී</i> , එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.			
17 ආරියරත්න, සුනිල්, (2003) , <i>බයිලා කපිරිසැකු විමර්ශනයක්</i> , එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.			
18 ගුණතිලක, ලයනල්, (1998) <i>නෘත්‍ය ගීත ගතකය</i> , (1-2), එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.			

Course Code	DELT 11312		
Course Name	Foundation Course in English		
Credit Value	2		
Compulsory/Optional	Compulsory for Dancing, Oriental and Western Music strands		-
Hourly Breakdown	Theory	Practical/field study	Self-Learning
	30	20	50
Learning outcomes			

<p>On completion of this course, students will be able to:</p> <ul style="list-style-type: none"> - Construct meaningful short conversations: greetings, maintaining conversation, & small talk - Construct simple WH and Yes/No questions - Discuss topics related to the relevant field of study - Infer the meaning of words according to genre - Express their opinions politely on familiar topics with reasonable degree of fluency and accuracy - Use sequence markers, sign posting and transitional words accurately - Describe the content in short audio and video lectures - Paraphrase written material with a fair degree of accuracy - Identify and avoid common errors in pronunciation - Use basic tenses with a fair degree of accuracy 			
Course Content			
<ol style="list-style-type: none"> 1. Introductions 2. Simple and compound sentences 3. Describing life experiences 4. Descriptions of key-terms in relevant subject areas 5. Reading materials on students' areas of study 6. Expressing opinions 7. Audio and video speeches from students' area of study 8. Listening material based on real life scenarios 			
Method of teaching/Learning	Interactive classroom sessions, guest lectures, computer-assisted language learning platform		
Assessment Strategy	Listening and speech tests, In-class assignments, End-of-semester exam		
Continuous Assessments		Final Examination	
40%	Mid-term assignment 20%	Paper	60%
	Presentation 20%		
References/Reading materials			
<p>McCarthy, M. & O'Dell, F. (1999). <i>English vocabulary in use (intermediate)</i>. Cambridge: Cambridge University Press.</p> <p>Murphy, R. (1992). <i>Essential English grammar</i>. Cambridge: Cambridge University Press.</p> <p>Richards, J.C. & Sandy, C. <i>Passages: Student book 2 (2nd ed.)</i>. UK: Cambridge</p>			

University Press.
Young, K. S. & Travis, H. P. (2011). **Oral communication: Skills, choices, and consequences**. New York: Waveland Press, Inc.

Course Code	PAMU 13332		
Course Name	Practical – North Indian Classical Music- Vocal I ^m		
Credit Value	<u>2</u>		
Compulsory/Optio nal	Compulsory for Oriental music Stream		Pre-requisite G.C.E. (A/L)
Hourly Breakdown	Theory	Practical/field study	Self-Learning
	90	50	60
Learning outcomes			
By the end of the course the students will be able to perform all the items mentioned in the course content of Oriental music.			
Course Content			
<p>- Prescribed Raga:- Alheiya Bilawal, Yaman, Bhairav, Asavari, Kalawathi, Bhagesri</p> <p>- Madhyalaya Gat / Chotakyal (composition) from each Ragas</p> <p>- Vilambit Gat / Badakhyal in following Ragas: Yaman, Bhagesri, Asavari and Kalawathi</p> <p>- Complete knowledge of above Ragas</p> <p>- One creative composition from any selected Raga</p> <p>- Study of following Taala: Teental (Vilambit and Drut); Jhaptal (Thah, Dugun, Tigun and Chougun), Bhajan, Kawali,</p> <p>- One Hindi song based on Classical music</p> <p style="text-align: center;">Initial training for vocal music (<i>Alankara and Palta</i>).</p>			
Method of teaching/Learning	Lectures, demonstrations, Practical training		
Assessment Strategy			
Continuous Assessments		Final Examination	
40%	End of Semester Examination 40%	End of Semester II	60%

References/Reading materials

1. ගීතදේව, ශාන්ති, (2000) *රාග කෝෂය*, චතුර මුද්‍රණ ශිල්පියෝ, වැල්ලම්පිටිය.
2. පෙරේරා, එම්.ඒ. (1933) *ගීත ශික්ෂක*, තෘතීය භාගය, කොමර්ෂල් මුද්‍රණාලය, කොළඹ (කර්තෘ ප්‍රකාශන).
3. Chatterjee, Chaya, (1996). *Sastriya Sangeeta and Music Culture: Bengal through the Ages*, Vol. II, Sharoda Publishing House, Joshi, Delhi
4. G.N., (1977). *Understanding Indian Classical Music*, Taraporevala Publishing, Bombay.

Course Code	PAMU 13342		
Course Name	Practical – Practical – North Indian Classical Music- Instrumental I		
Credit Value	2		
Compulsory/Optional	Compulsory for Oriental music Stream		Pre-requisite G.C.E. (A/L)
Hourly Breakdown	Theory	Practical/field study	Self-Learning
	90	50	60
Learning outcomes			
By the end of the course the students will be able to perform all the items mentioned in the course content of Oriental music.			
Course Content			
<p>- Prescribed Raga:- Alheiya Bilawal, Yaman, Bhairav, Asavari, Bhagesri</p> <p>- Madhyalaya Gat / Chotakyal (composition) from each Ragas</p> <p>- Vilambit Gat / Badakhyal in following Ragas: Yaman, Bhagesri, Asavari and Kalawathi</p> <p>- Complete knowledge of above Ragas</p> <p>- One creative composition from any selected Raga</p> <p>- Study of following Taala: Teental (Vilambit and Drut); Jhaptal (Thah, Dugun, Tigun and Chougun), Bhajan, Kawali,</p> <p>- One Hindi song based on Classical music</p> <p style="text-align: center;">Initial training for vocal music (Alankara and Palta).</p>			
Method of teaching/Learning	Lectures, demonstrations, Practical training		
Assessment Strategy			
Continuous Assessments		Final Examination	

Attendance 10%	End of Semester Examination 30%	End of Semester II	60%
References/Reading materials			
<p>1. ගීතදේව, ශාන්ති, (2000) <i>රුග කෝෂය</i>, චතුර මුද්‍රණ ශිල්පියෝ, වැල්ලම්පිටිය.</p> <p>2. පෙරේරා, එම්.ඒ. (1933) <i>ගීත ශික්ෂක</i>, තෘතීය භාගය, කොමර්ෂල් මුද්‍රණාලය, කොළඹ (කර්තෘ ප්‍රකාශන).</p> <p>3. Chatterjee, Chaya, (1996). <i>Sastriya Sangeeta and Music Culture: Bengal through the Ages</i>, Vol. II, Sharoda Publishing House, Joshi, Delhi</p> <p>4. G.N., (1977). <i>Understanding Indian Classical Music</i>, Taraporevala Publishing, Bombay.</p>			

Course Code	PAMU 13352		
Course Name	Practical – Western Music- Vocal I		
Credit Value	<u>2</u>		
Compulsory/Optional	Compulsory for Western music Stream		Pre-requisite G.C.E. (A/L)
Hourly Breakdown	Theory	Practical/field study	Self-Learning
	90	50	60
Learning outcomes			
By the end of the course the students will be able to develop voice production techniques, sing accurately and with appropriate expression, identify the musical characteristics and describe the cultural or any other significant features, ability to follow the notes in a score and sight sing the notes.			
Course Content			
Graded Pieces			
<u>List A</u>			
Caro mio ben		Giordani	
O Sole Mio		Eduard Di Capua	
Cradle Song		Johannes Brahms	
Santa Lucia		Neapoliton Song	
<u>List B</u>			
Flow Gently, Sweet Afton		J.E.Spilman	
O Danny Boy		Irish Traditional	

<p>Simple Gift Down by the sally gardens</p> <p>Copland arr. Carol Barratt</p>									
<p><u>List C</u></p> <p>A Whole New World I have a Dream Moon River Top of the World</p> <p>Menken ABBA Mancini Carpenter</p>									
<p><u>List D</u></p> <p>Scarborough Fair The Ash Grove Cockles and Mussels Amazing Grace</p> <p>Traditional Traditional Traditional Traditional</p> <p>Students are required to select four pieces, one of each from the categories above and must be sung by from memory.</p>									
<p>Technical Exercises</p> <p>Lesson 01 (page 5) and Lesson 01 No.2 (page 6) to be performed by memory from the book Vaccai.</p>									
<p>Musical Knowledge</p> <p>The examiner will ask candidates five questions in the exam, which test their understanding of the songs performed, their knowledge of the notation and their voice.</p>									
Method of teaching/Learning	Lectures, demonstrations, Practical training								
Assessment Strategy									
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2" style="text-align: center;">Continuous Assessments</td> <td colspan="2" style="text-align: center;">Final Examination</td> </tr> <tr> <td style="text-align: center;">40%</td> <td style="text-align: center;">End of Semester Examination 40%</td> <td style="text-align: center;">End of Semester II</td> <td style="text-align: center;">60%</td> </tr> </table>		Continuous Assessments		Final Examination		40%	End of Semester Examination 40%	End of Semester II	60%
Continuous Assessments		Final Examination							
40%	End of Semester Examination 40%	End of Semester II	60%						
<p>References/Reading materials</p> <p>1 The Rodgers & Hammerstein Collection, (2002). <i>70 Songs</i>, Hal Lenard Corporation 2. <i>Specimen Aural Test</i>, ABRSM (Publishing) Ltd. United Kingdom David Willoughby, (1996). <i>The World of Music</i>, USA. Mc Graw Hill Companies</p>									

Course Code	PAMU 13362		
Course Name	Practical – Western Music- Instrumental I		
Credit Value	<u>2</u>		
Compulsory/Optio nal	Compulsory for Western music Stream	Pre-requisite G.C.E. (A/L)	
Hourly Breakdown	Theory	Practical/field study	Self-Learning
	90	50	60
Learning outcomes			
By the end of the course the students will be able to develop voice production techniques, sing accurately and with appropriate expression, identify the musical characteristics and describe the cultural or any other significant features, ability to follow the notes in a score and sight sing the notes.			
Course Content			
<u>Theory</u>			
All four clefs, note values, accidentals, simple time signatures (2/4, 3/4, 4/4, key signatures (up to 3 sharps and 3 flats), scales (major and harmonic minor), simple intervals (major, minor, perfect), triads (major, minor), transposes short melodies using same clef in the same pitch, technical names of the notes, composing a four bar rhythm (using simple time signatures), terms and signs, analysis of the rhythmic structure of a melody and phrasing, Instruments (string and wood wind)			
<u>Practical</u>			
	Range	Requirements	
SCALES(SIMILAR MOTION)			
C, G Major D Harmonic Minor	2 Octaves	Legato; hands together	
ARPEGGIOS			
C, G Major D, A Minor	2 Octaves	Legato; hands separately	
CHROMATIC SCALES (SIMILAR MOTION)			
Beginning on C and F	1 Octave	Legato ; hands separately	

<ul style="list-style-type: none"> ❖ Scales and Arpeggios (from memory) : ❖ Pieces: Any two piano pieces containing dynamic changes with minimum of 16 bars. 			
Method of teaching/Learning	Lectures, demonstrations, Practical training		
Assessment Strategy			
Continuous Assessments		Final Examination	
40%	End of Semester Examination 40%	End of Semester II	60%
References/Reading materials			
<p>1. Brown, James Murray, (1987), <i>A Handbook of Musical Knowledge Part 1</i>, UK: Trinity College London</p> <p>2. Taylor, Eric Robert, (2008), <i>Music Theory in Practice, Grade 1,2,3</i>, UK: The Associated Board of the Royal School of Music.</p> <p>3. Thompson, John, (2005), <i>John Thompson's Easiest Piano Course Part 1</i>, USA: Wills Music Company.</p> <p>4. Piano : <i>Scales and Arpeggios : Initial to Grade 4</i>, UK: Trinity College London, The Associated Board of the Royal School of Music.</p>			

Course Code	PAMU 13372		
Course Name	Ethnomusicology I- Basic Principals		
Credit Value	<u>3</u>		
Compulsory/Optional	Optional for Oriental/ Western music Strands		Pre-requisite G.C.E. (A/L)
Hourly Breakdown	Theory	Practical/field study	Self -directed Learning
	45	45	60
Learning outcomes			
At the end of At the end of the course the students will identify the principles underlining the study of wide range of music and develop skills in judging when and how to use them in given task/ creative work.			
Course Content			

Definitions for music and the approaches to the study of music, define ethnomusicology and apply its approaches to their musical lives, Genre of Music in different cultures, traditions and societies, principals of ethnomusicology and their application in modern day music.			
Method of teaching/Learning	Lectures, demonstrations, Practical training		
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 20%	Mid-year performance 40%	End of Semester II- group presentation and practical examination	40%
References/Reading materials			
<ol style="list-style-type: none"> 1. Kay Kaufman Shelemay. 2015. <i>Soundscapes: Exploring Music in a Changing World</i>, 3rd edition. New York: Norton, 2. Stephen Wade.2012 <i>The Beautiful Music All Around Us: Field Recordings and the American Experience</i>. University of Illinois Press, (including the compact disc that comes packaged with the book) Lornell & Rasmussen "Music of Multicultural America" 3. Nettl, Bruno. 2010. <i>The Study of Ethnomusicology: Thirty One Issues and Concepts</i>, Urbana and Chicago, University of Illinois Press 			

LEVEL II			
Course Code	PAMU 21312		
Course Name	Theory of Hindustani and Carnatic Music.		
Credit Value	2		
Compulsory/Optional	Compulsory for oriental music strand	Pre-requisite Level I of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	30		70

Learning outcomes			
By the end of the course the students will be able to identify the specific characteristics of each tradition, describe the difference between the two, define the characteristics of musical elements in two traditions.			
Course Content			
- Nada, Sruti, Swara, Vadi, Samvadi, explanation of a) Nada – Ahata and Anahata Nada, and varieties in Ahata Nada b) Shruti c) Prakriti and Vikriti swaras, swara sthanas, d) Vadi, Samvadi, Anuvadi, Vivadi e) Tala, Laya, Kalapramana, Definition of Alankar, Varna, Kan, Meend, Khatka, Murki, Gamak, Grama, Murchhana, Alaap, Tana, Raga Lakshanas of north and South Indian traditions, Raga classification – Janaka, Janya system, Varja & Vakra, Bhashanga, Upanga, Panchamantya, Dhaivatantya, Nishaadantya, Scheme of 35 to 175 talas, chapu tala and It's varieties shadangas, Introduction to notation, melody, polyphony, harmony, Classification of north and south musical instruments, study of canonical texts: Natya Sastra, Brihaddeshi, Sangeet Rathnakar, Sangeet Parijat etc.,			
Teaching/Learning Methods		Lectures and demonstrations.	
Assessment Strategy			
Continuous Assessments		Final Examination	
	Assignments- 20%	80%	Paper evaluation
References/Reading materials			
<ol style="list-style-type: none"> 1. හිතදේව, ශාන්ති, (2000) රාග කෝෂය, චතුර මුද්‍රණ ශිල්පියෝ, වැල්ලම්පිටිය. 2. හිතදේව, ශාන්ති, 2001. රාග දෘෂ්ටි, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ 3. පෙරේරා, ඇම්. ජී.(1933) හිත හික්ෂක, තානීය භාගය, කොමර්ෂල් මුද්‍රණාලය, කොළඹ (කර්තෘ ප්‍රකාශන) 4. <i>The Natya Sastra of Bharatamuni</i> (1981) Translated by Board of Scholars, Sri Satguru Publications, Delhi. 5. Ramanadan, N., (1991) <i>Musical Forms in Sangeeta Ratnakaraya</i>, Samparadaya, Delhi 6. Vishvandhan, (2003) <i>Music in South India, Karnatak, Concert, Tradition and Beyond</i>, Oxford University Press, New York 			

Course Code	PAMU 21322		
Course Name	History of Western Music		
Credit Value	2		
Compulsory/Optional	Compulsory for Western music strand	Pre-requisite Level I of Performing Arts	

Hourly Breakdown	Theory	Practical	Self-Learning
	30		70
Learning outcomes			
By the end of the course the students will be able to identify the origin and evolution of western music, the trends in Europe and American routes, the notated music of Europe and its American colonies, different styles, genres, geographical regions, and time periods, demonstrate fluency with the range of music that emerges through the history, apply the knowledge they explore in their creative work			
Course Content			
- Brief history of western music from the beginning to the 20th century, Baroque Instrumental (Suite, Concerto,, fugue, and Bach) and vocal music (Opera, Cantata, Oratorio), music during the classical, romantic, late romantic and modern periods, oratorio, concerto, chamber music, sonata, Jazz music and composers of the periods, instruments in the orchestra (string, wood wind, brass wind, percussion sections).			
Teaching/Learning Methods	Lectures and demonstrations.		
Assessment Strategy			
Continuous Assessments		Final Examination	
	Assignments- 20%	80%	Paper evaluation
References/Reading materials			
1 Kerman, Joseph, and Gary Tomlinson. (2004). <i>Listen</i> . 5th brief ed. Boston, MA: Bedford/St. Martin's Press ISBN: 9780312401153.			
2. Kerman, Joseph, and Gary Tomlinson. (2003). <i>A 6-Cd Set to Accompany Listen</i> . Boston, MA: Bedford/St. Martin's Press, ISBN: 9780312411220.			
3. Burckholder, Peter, & Grout, Donald Jay, (2014). 9 th Ed. <i>I History of Western Music</i> , NY: USA: W. W. Norton and Company			

Course Code	PAMU 23332		
Course Name	Practical – North Indian Classical Music- Vocal II		
Credit Value	2		
Compulsory/Optional	Compulsory for Oriental Music strand	Pre-requisite Level I of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	90	50	60

Learning outcomes			
By the end of the course the students will be able to identify the specific characteristics of each tradition, describe the difference between the two, define the characteristics of musical elements in two traditions.			
Course Content			
- Prescribed Ragas: Desh, Marva, Malkauns, Jaijayawanthi, Poorvi, Hamsadhwani Madhyalaya Gat / Chotakyal (composition) from each Ragas Vilambit Gat / Badakhyal in following Ragas: Jaijayawanthi, Darbhari Kanhada, Chayanut Complete knowledge of above Ragas One creative composition from any selected Raga Study of following Taala: Ektal (vilambit and drut) Deepchandi Rupak, (Thah, dugun, Tigun and Chougun) Gazal or Bhajan, Dhrupad or Dhamar Initial training for vocal music (<i>Alankara, Palta, Gamak</i>)			
Teaching/Learning Methods		Lectures and demonstrations, practical training	
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 10%	Mid- year presentation- 40%	Practical examination	50%
References/Reading materials			
1. ගීතදේව, ශාන්ති, (2000) රාග කෝෂය, චතුර මුද්‍රණ ශිල්පියෝ, වැල්ලම්පිටිය.			
2. පෙරේරා, ඇම්. ජී. (1933) ගීත ශික්ෂක, තානීය භාගය, කොමර්ෂල් මුද්‍රණාලය, කොළඹ (කර්තෘ ප්‍රකාශන)			
3. ගීතදේව, ශාන්ති, (2001), රාග දෘෂ්ටි, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ			
4. Mahajan, Anupam, (2001). Ragas in Hindustani music, New Delhi, Gayan Publishing			House
5. Rao, Subba, 1956. Raganidhi, Madras, the Music Academy Publication			

Course Code	PAMU 23342		
Course Name	Practical – North Indian Classical Music – Instrumental II		
Credit Value	2		
Compulsory/Optional	Compulsory for Oriental Music strand	Pre-requisite Level I of	

		Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	60	30	90
Learning outcomes			
At the end of the course the students will be able to identify the characteristics of all the prescribed <i>Ragas</i> , perform to create the expected <i>rasas</i> , and apply them in their creative work .			
Course Content			
<p>- Prescribed Ragas:</p> <p>Prescribed Ragas: Desh, Marva, Malkauns, Jaijayawanthi, Poorvi, Hamsadhwani</p> <p>- Madhyalaya Gat / Chotakyal (composition) from each Ragas Vilambit Gat / Badakhyal in following Ragas: Jaijayawanthi, Darbhari Kanhada, Chayanut Complete knowledge of above Ragas One creative composition from any selected Raga Study of following Taala: Ektal (vilambit and drut) Deepchandi Rupak, (Thah, dugun, Tigun and Chougun) Initial training for instrumental music (<i>Alankara, Palta, Gamak</i>) One Dhun (tune) Study of tuning the instrument and correct hand movements</p>			
Teaching/Learning Methods		Lectures and demonstrations, practical training	
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 10%	Mid- year presentation- 40%	Practical examination	40%
References/Reading materials			
<ol style="list-style-type: none"> 1. ගීතදේව, ශාන්ති, (2000) රාග කෝෂය, චතුර මුද්‍රණ ශිල්පියෝ, වැල්ලම්පිටිය. 2. පෙරේරා, ඇම්. ජී. (1933) ගීත ශික්ෂක, තානීය භාගය, කොමර්ෂල් මුද්‍රණාලය, කොළඹ (කර්තෘ ප්‍රකාශන) 3. ගීතදේව, ශාන්ති, (2001), රාග දෘෂ්ටි, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ 4. Mahajan, Anupam, (2001). Ragas in Hindustani music, New Delhi, Gayan Publishing House 5. Rao, Subba, 1956. Raganidhi, Madras, the Music Academy Publication 			

Course Code	PAMU 23352		
Course Name	Practical- Western Music- Vocal II		
Credit Value	2		
Compulsory/Optional	Compulsory for Western Music strand	Pre-requisite Level I of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	90	50	60
Learning outcomes			
By the end of the course the students to be able to develop voice production techniques, sing accurately and with appropriate expression, identify the musical characteristics and describe the cultural or any other significant features, ability to follow the notes in a score and sight sing the notes.			
Course Content			
Graded Pieces			
<u>List A</u>			
Sebben Crudele		Caldara	
Where the bee sucks		T.A.Arne	
Vieni sul mar		Neapoliton Song	
Nina		Anon.Italian	
<u>List B</u>			
Matchmaker		Jerry Bock and Sheldon Harnick	
Sunrise, Sunset		Jerry Bock and Sheldon Harnick	
Long ago and far away		Kern and I. Gershwin	
Try to remember		Schmidt	
<u>List C</u>			
Yesterday		John Lennon	
Country Roads		John Denver	
You raise me up		Brendan Graham	
Love changes everything		Webber	
Students are required to select three pieces, one of each from the categories above and must be sung from memory.			

<p>Technical Exercises Students must perform the lesson 02 by memory from the book Vaccai.</p> <p>Musical Knowledge Knowledge of the notation and the voice.</p>			
Teaching/Learning Methods		Lectures and demonstrations, practical training	
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 10%	Mid- year presentation- 40%	Practical examination	40%
<p>References/Reading materials</p> <p>1 The Rodgers & Hammerstein Collection, <i>70 Songs</i>, (2002). Hal Lenard Corporation 2. <i>Neapolitan Songs</i>, (1938). Amsco Music Publishing Company, New York 3. <i>Specimen Aural Test</i>, ABRSM (Publishing) Ltd. United Kingdom 4. David Willoughby, (1996). <i>The World of Music</i>, USA: Mc Graw Hill Companies</p>			

Course Code	PAMU 23362		
Course Name	Practical- Western Music- Instrumental. II		
Credit Value	2		
Compulsory/Optional	Compulsory for Western Music strand		Pre-requisite Level I of Performing Arts
Hourly Breakdown	Theory	Practical	Self-Learning
	90	50	60
Learning outcomes			
By the end of the course students will be able to recognize compound time signatures, minor and pentatonic scales, analyze musical pieces,... etc and history of western music (17 th ,18 th century), play technical exercises(scales, arpeggios, ... etc), and simple composition for the piano.			
Course Content			
<u>Theory</u>			
Compound time signatures, scales (major – up to 7 sharps and flats, melodic minor			

and pentatonic), intervals and triads (diminished and augmented), transposes melodies by an octave, transposes a melody to oriental notation, cadences (Perfect and Imperfect), ornaments (Appoggiatura, Acciaccatura), primary triads, dominant 7th chords, terms and signs, analysis of the rhythmic structure of a melody.

Practical

Scales and Arpeggios (from memory) :

	Range	Requirements
SCALES (SIMILAR MOTION)		
D, A, E Major G, E, C Harmonic Minor	2 Octaves	Legato ; hands together
BROCKEN CHORDS		
C, G, F Major A, D, E Minor	2 Octave	Legato ; hands separately
CHROMATIC SCALES (CONTRARY MOTION)		
Beginning on D	2 Octaves	Legato ; hands together

Pieces :

Any two piano pieces containing dynamic changes with minimum of 16 bars.

History

Brief history of western music from 17th century to 18th century.

Teaching/Learning Methods	Lectures and demonstrations, practical training		
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 10%	Mid- year presentation- 40%	Practical examination	40%
References/Reading materials			
1 The Rodgers & Hammerstein Collection, <i>70 Songs</i> , (2002). Hal Lenard Corporation			
2. <i>Neapolitan Songs</i> , (1938). Amsco Music Publishing Company, New York			
3. <i>Specimen Aural Test</i> , ABRSM (Publishing) Ltd. United Kingdom			
4. David Willoughby, (1996). <i>The World of Music</i> , USA: Mc Graw Hill Companies			

Course Code	PAMU 23372		
Course Name	Contemporary Sri Lankan Music and Music Composition		
Credit Value	2		
Compulsory/Optional	Compulsory for Oriental and Western music strands	Pre-requisite Level I of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	90	50	60
Learning outcomes			
At the end of the course the students will be able to compose music for a given theme, and perform in different contexts considering the aesthetic value of the work.			
Course Content			
<ul style="list-style-type: none"> - Contribution of SLBC towards the development of Sri Lankan music, - Modern trends in Sri Lankan music, group music, music as an industry, digital music, - Contribution of Sri Lankan musicians: John de Silva, Ananda Samarakoon, Sunil Shantha, W.B. Makuloluwa, Rohana Baddage, Lionel Ranwala, etc., and their contribution towards the development of Sri Lankan music. - Developing a theme to a given idea - Music arranging, - Use of audio production tools (software , VST plug-ins, microphones, PA system, arrays, etc.) - Script writing and techniques (audio editing, mixing , performance simulations, synchronization), - Distinguish studio music from live music (i.e. loudspeaker distance, room liveliness, monitoring), stage management, etc., 			
Assessment Strategy	Lectures and demonstrations, practical training		
Continuous Assessments		Final Examination	
Attendance 10%	Mid- year presentation- 40%	Practical examination	40%
References/Reading materials			
1. Brown, James Murray, (1987), <i>A Handbook of Musical Knowledge Part 1</i> , UK: Trinity College London			

2.	Taylor, Eric Robert, (2008), <i>Music Theory in Practice, Grade 1,2,3,4</i> , UK: The Associated Board of the Royal School of Music.
3.	Thompson, John, (2005), <i>John Thompson's Easiest Piano Course Part 1</i> , USA: Wills Music CompanyPiano :
4.	<i>Scales and Arpeggios : Initial to Grade 5</i> , UK: Trinity College London, The Associated Board of the Royal School of Music.
5.	Grout, Donald, J.,(1960), <i>A History of Western Music</i> , Norton, New York.
6.	Hanning, B.R., & Grout, Donald J.,(1998), <i>Concise History of Western Music</i> , Norton, New York.

Course Code	PAMU 23382		
Course Name	Ethnomusicology II- Theory of Ethnomusicology		
Credit Value	2		
Compulsory/Optional	Optional for Oriental and Western music strands	Pre-requisite Level I of Performing Arts	
Hourly Breakdown	Theory	Practical/ In-field study	Self-Learning
	60	30	90
Learning outcomes			
By the end of the semester, students will be able to design and implement an independent ethnographic research project both ethically and effectively, demonstrate an understanding of the major theoretical and practical issues relevant to the discipline of ethnomusicology.			
Course Content			
<ul style="list-style-type: none"> - Introduction to the several theories of Ethnomusicology - Selection of field site - Understanding models for ethnomusicology - Securing Cultural and ethnological aspects - Interviewing and recording - Structuralism and Functionalism of Ethnomusicology - Intellectual and ethical consideration of genre of music - Gender and reflexivity - Culture revisited and re-identified with creativity - Difference between authentic and creative norms - Ethnographic film, music, dance 			

Method of Teaching and Learning		Lectures and demonstrations, practical training, field visits	
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 10%	Mid- year presentation- 40%	Practical examination	40%
References/Reading materials			
<p>1. Rice, Timothy. 2013. <i>Ethnomusicology: A Very Short Introduction</i>. New York: Oxford University Press.</p> <p>2. Nettl, Bruno. 2015. <i>*The Study of Ethnomusicology: Thirty-Three Discussions, 3rd Edition</i>. Urbana and Chicago: University of Illinois Press. *2013 Edition should suffice.</p> <p>3. Erickson, Paul A., and Liam D. Murphy. 2013. <i>A History of Anthropological Theory, 4th Edition</i>. North York, ON: University of Toronto Press.</p>			

LEVEL III			
Course Code	PAMU 33314		
Course Name	Music Composition and Stage Performance		
Credit Value	4		
Compulsory/Optio nal	Compulsory for Oriental and Western music Strands	Pre-requisite Part II examination of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	75	75	50
Learning outcomes			
Upon completion of the course students will be able to create and develop an authentic concept/ theme, compose music using melodies, tones, and rhythmic patterns, and perform before an audience enumerating the aesthetic values of the performance			
Course Content			
<ul style="list-style-type: none"> - Developing a theme -Composing - Arranging - Designing - Planning and performing - Modern music concepts and trends - Analyzing lyrics - Music script - Notations 			

- Improvising and voicing - Stage management			
Teaching/Learning Methods		Lectures and demonstrations, practical training,	
Assessment Strategy			
Continuous Assessments		Final Examination	
40%	Attendance 20% End of Semester I- Presentation Portfolio- 30%	50%	End of Year Performance
References/Reading materials			
1 Schoenberg, Arnold, <i>Fundamentals of Music Composition</i> , ed. Gerald Strang, Leonard Stein (1999). CA: USA, Belmont Music URL: https://monoskop.org/.../Schoenberg_Arnold_Fundamentals_of_Musical_Compositio... Belkin, Alan, (2008). <i>A Practical Guide to Musical Composition</i> , USA, Author Publications			
Dunston, Ralph, (1933). 2 nd ed., <i>The Composer's Hand Book: A Guide to the Principles of Musical Composition</i> , London: J. Curwen & Sons			

Course Code	PAMU 33322		
Course Name	Practical- North Indian Classical Music- Vocal III		
Credit Value	2		
Compulsory/Optio nal	Compulsory for Oriental Music Strand	Pre-requisite Part II examination of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	30	30	40
Learning outcomes			
By the end of the course the students will be able to perform all the items prescribed in the syllabus, create novel item mixing the characteristics of classical and folk traditions.			
Course Content			
<p>- Prescribed Ragas: Suddha Kalyana, Jog, Dharbari Kanada, Ahir Bahirav, Thodi, Mad Mad Saranga</p> <ul style="list-style-type: none"> - Madhyalaya Gat / Chotakyal (composition) from each Ragas - Vilambit Gat / Badakhyal in following Ragas: Jog, Abhogi Kanhada, Ahir Bhairav - Complete knowledge of above Ragas - One creative composition from any selected Raga 			

<p>- Study of following Taala: Ada Chauthal, chauthal, Dhamar (Thah, Dugun, Tigun and Chougun)</p> <p>- One Gazal or Bhajan, Dhrupad or Dhamar and Tharana</p>		
-Assessment Strategy	Lectures and demonstrations, practical training,	
Continuous Assessments		Final Examination
Attendance 10%	60%	End of Year examination
End of Semester I- Presentation Portfolio- 30%		
References/Reading materials		
<p>1. ඕනදේව, ශාන්ති, (2001). <i>රාග දාෂ්ටී</i>, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ</p> <p>2. Mahajan, Anupam, (2001). <i>Ragas in Hindustani Music</i>, New Delhi, Gyan Publishing House</p> <p>3. Rao, Subba, (1956). <i>Raganidhi</i>, Madras, the Music Academy Publication</p>		

Course Code	PAMU 33332		
Course Name	Practical- North Indian Classical Music- Instrumental III		
Credit Value	2		
Compulsory/Optional	Compulsory for Oriental Music Strand	Pre-requisite Part II examination of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	30	30	40
Learning outcomes			
By the end of the course the students will be able to play all the musical items prescribed in the syllabus.			
Course Content			
<p>- Prescribed Ragas: Suddha Kalyana, Jog, Dharbari Kanada, Ahir Bahirav, Thodi, Mad Mad Saranga</p> <p>- Madhyalaya Gat / Chotakyal (composition) from each Ragas</p> <p>- Vilambit Gat / Badakhyal in following Ragas: Jog, Abhogi Kanhada, Ahir Bhairav</p> <p>- Complete knowledge of above Ragas</p> <p>- One creative composition from any selected Raga</p> <p>- Study of following Taala: Ada Chauthal, chauthal, Dhamar (Thah, Dugun, Tigun and Chougun)</p>			

- One Dune (Tune)		
Assessment Strategy	Lectures and demonstrations, practical training,	
Continuous Assessments		Final Examination
Attendance 10% End of Semester I- Presentation Portfolio- 30%	60%	End of Year examination
References/Reading materials		
<ol style="list-style-type: none"> 1. Mahajan, Anupam, (2001). <i>Ragas in Hindustani Music</i>, New Delhi, Gyan Publishing House 2. Aggrawal, Vinaya Kumara ; Nagpal, Alka, 2004. Sitar and its Compositions, New Delhi, Sanjay Prakashan 3. Rao, Subba, (1956). <i>Raganidhi</i>, Madras, the Music Academy Publication 		

Course Code	PAMU 33342		
Course Name	Practical - Western Music - Vocal III		
Credit Value	2		
Compulsory/Optional	Compulsory for Western Music Strand	Pre-requisite Part II examination of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	30	30	40
Learning outcomes			
By the end of the course the students to be able to develop voice production techniques, sing accurately and with appropriate expression, identify the musical characteristics and describe the cultural or any other significant features, ability to follow the notes in a score and sight sing the notes.			
Course Content			
Graded Pieces			
<u>List A</u>			
Alma Del Core		Caldera	
The turtle Dove		Vaughan William	
All things bright and beautiful		Rutter	
I vow to tee		Gustav Holst	
<u>List B</u>			

	Somewhere	Bernstein
	I Dreamed a Dream	Schonberg
	The Impossible Dream	Leigh
	Don't cry for me Argentina	Evita
	Bring him home	Schonberg
	Show me	Loewe
	One hand One heart	Berstein
	 <u>List C</u>	
	Close every door	Webber
	Can you feel the Love Tonight?	John
	Unchained Melody	Zaret
	I Swear	John Michael
	Tears in heaven	Eric Clapton
	No matter what	Webber
	<p>Students are required to select three pieces, one of each from the categories above and must be sung by from memory.</p>	
	<p>Technical Exercises Lesson 05 to be performed by memory from the book Vaccai.</p>	
	<p>Musical Knowledge Understanding of the songs performed, knowledge of the notation and the voice.</p>	
	<p>Program notes Program notes to be made of all three pieces and the relevant composers along with an appropriate index. Each program note should consist of approximately 250 words.</p>	
-	Lectures and demonstrations, practical training,	
Assessment Strategy		
Continuous Assessments	Final Examination	
Attendance 10% End of Semester I- Presentation Portfolio- 30%	60%	End of Year examination

References/Reading materials

1. John Holmes and Nigel Scaife, (2012). *Aural Training in Practice*, United Kingdom, ABRSM (Publishing) Ltd.
2. The Rodgers & Hammerstein Collection, 2002 *70 Songs*, USA: Hallenard Corporation
Specimen Aural Test, ABRSM (Publishing) Ltd. United Kingdom
3. David Willoughby, 1996. *The World of Music*, USA. Mc Graw Hill Companies

Course Code	PAMU 33352		
Course Name	Practical - Western Music – Instrumental III		
Credit Value	2		
Compulsory/Optional	Compulsory for Western Music Strand		Pre-requisite Part II examination of Performing Arts
Hourly Breakdown	Theory	Practical	Self-Learning
	30	30	40
Learning outcomes			
Upon completion of the course students will be able to identify and write whole tone, chromatic scales, four part harmony and be able to create a melody, analyze an orchestral score, play technical exercises (scales and arpeggios, ... etc), and play compositions written for the piano.			
Course Content			
<u>Theory</u>			
Scales (whole tone, chromatic scale), irregular note group, inversion of the intervals and the triads, diminished 7 th chords, plagal and interrupted cadences, ornaments (mordent) transposes melodies by an interval, short and open score, figured bass, composing 8 bar melody, terms and signs, harmonization in four parts a simple melody, analyzing an orchestral and vocal score.			
<u>Practical</u>			
Scales and Arpeggios (from memory) :			
	Range	Requirements	
SCALES (SIMILAR MOTION)			
Ab, B, C#, Major A, C, G, F#, B Melodic Minor	2 Octaves	Legato ; hands together	

ARPEGGIOS			
G, C#, Ab Major E, F#, C#, B Minor	2 Octaves	Legato ; hands together	
CHROMATIC SCALES (SIMILAR MOTION)			
Beginning on F, D, B flat	2 Octaves	Legato ; hands together	
<p>Pieces : Any two piano pieces containing dynamic changes with minimum of 16 bars.</p> <p>Technical Exercises Lesson 05 to be performed by memory from the book Vaccai.</p> <p>Musical Knowledge Understanding of the songs performed, knowledge of the notation and the voice.</p> <p>Program notes Program notes to be made of all three pieces and the relevant composers along with an appropriate index. Each program note should consist of approximately 250 words.</p>			
Method of teaching/ Learning		Lectures and demonstrations, practical training,	
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 10%		60%	End of Year examination
End of Semester I- Presentation Portfolio- 30%			
References/Reading materials			
<ol style="list-style-type: none"> 1. Brown, James Murray, (1987), <i>A Handbook of Musical Knowledge part 2</i>, UK: Trinity College London 2. Taylor, Eric Robert, (2008), <i>Music Theory in Practice, Grade 5,6</i> UK: The Associated Board of the Royal School of Music. 3. Thompson, John, (2005), <i>John Thompson's Easiest Piano Course part 2</i>, USA: Wills Music Company. 4. Piano : <i>Scales and Arpeggio: Initial to Grade 6</i>, UK: Trinity College London, The Associated Board of the Royal School of Music. 5. Piano exam pieces : <i>Grade 4 to 6</i>, UK: Trinity college or ABRSM London. 			

Course Code	PAMU 33363		
Course Title	Ethnomusicology III- Seminar on Ethnomusicology		
Credit Value	3		
Compulsory/Optional	Optional	Pre-requisite Part II examination of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	60	30	60
Learning outcomes			
Upon completion of the course the students will be able to apply wide range of advanced methodologies, theories, discourses and practices of Ethnomusicology, refine and develop individual skills, talents and interests, prepare for a career path in music where critical judgment in music will be utilized as medium of communication.			
Course Content			
<ul style="list-style-type: none"> - Studies on World Music Cultures: their themes and values - Popular music and identity - Ethnomusicology in action: Contemporary and fusion music - Ethnology and Ethnography of Music - Musicology as a way of sustenance - Case Studies in musicology - Threats Challenges of Ethno cultures 			
Method of Teaching/ Learning	Lectures, workshops, demonstrations, field work and onsite discussions		
Assessment Strategy			
Continuous Assessments		Final Examination	
Attendance 10%	End of Semester I- Presentation Portfolio- 30%	60%	End of Year examination
References/Reading materials			
<ol style="list-style-type: none"> 1. Beard, David and Kenneth Glog, <i>Musicology: The Key Concepts</i> (London, 2005). 2. Born, Georgina, and David Hesmondhalgh (ed.), <i>Western Music and its Others: Difference, Representation and Appropriation in Music</i> Berkeley and Los Angeles, 2000). 3. Duckles, Vincent, and Keller, Michael, <i>Music Reference and Research Materials: An Annotated Bibliography</i>, 5th edn. (New York, 1997) 4. Clayton, Martin, Trevor Herbert, and Richard Middleton (ed.), <i>The Cultural Study of Music: A Critical Introduction</i> (New York and London, 2003) 5. Cook, Nicholas and Mark Everist (ed.), <i>Rethinking Music</i> (Oxford, 1999) 6. Crist, Stephen A. and Roberta Montemorra Marvin, eds., <i>Historical Musicology: Sources, Methods, Interpretations</i> (Rochester, NY, 2004). 7. Hooper, Giles, <i>The Discourse of Musicology</i> (Aldershot, 2006). 8. Kerman, Joseph, <i>Musicology</i> (London, 1985). 			