



**Sub Committee for Performing Arts**

**Faculty of Humanities & Social Sciences Curriculum Development**

**Name of Institute:** Symbiosis School for Liberal Arts (SSLA)

**Course Name:** MUSIC STUDIES MINOR / Paper 1 / Experiencing Music Globally

**(UG/PG):** UG/Second Year/Semester 3

**Number of Credits:** 4

**Level:** 2

**Course Description:**

‘Experiencing Music Globally’ is a course which provides a broad, culturally comparative framework for understanding the basic elements of musical sound. Though primarily serving as a foundation for students with no background in music, this course also provides new ways of thinking about music for students grounded in particular musical traditions, thus helping them expand their musical horizons, and inspire their future creations. The course enables students to identify various elements of musical sound, and to classify those elements according to their particular behavior. This course will be taught using a mixture of lectures, demonstration, in-class listening, in-class discussion (both as a whole and in small groups), in-class group performance, in-class assignments, and required out-of-class reading, writing and listening.

The course covers a variety of aspects of music, including rhythm, pitch, melody, harmony, texture, timbre, form, acoustics, notation etc. Students will also be encouraged to think about the relationship between musical sound, and the social and cultural context out of which it has arisen. However, the primary focus is not on discrete cultural areas or historical eras, but on sound.



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**Name of Institute:** Symbiosis School for Liberal Arts (SSLA)

**Course Name:** MUSIC STUDIES MINOR / Paper 2 / American Popular Music and Culture

**(UG/PG):** UG/Second Year/Semester 4

**Number of Credits:**

**Level:** 3

**Course Description:**

‘American Popular Music and Culture’ aims to identify the musical characteristics associated with various styles of American popular music, situate those styles within their cultural, social and political contexts, summarize debate on the meaning and significance of popular music, and intervene in these debates by forwarding a critical perspective of their own. This course surveys the history of American popular music beginning with the songs that inspired Americans to civil war, and continuing to the confrontational battle-rhymes of hip-hop artists of the present. This course will be taught using a mixture of lectures, demonstrations, in-class listening, in-class discussion (both as a whole and in small groups), in-class group performance, in-class assignments, and required out-of-class reading, writing and listening.

Students will be encouraged to engage with this music on aesthetic, technical, political, and cultural levels. This course also deals with themes such as the role of popular music in the construction of social identities, the influence of mass media and technology, and the problems of cultural representation and appropriation. It also covers styles including ragtime, classic blues, rock n’ roll, country and western, etc.



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**Name of Institute:** Symbiosis School for Liberal Arts (SSLA)

**Course Name:** MUSIC STUDIES MINOR/ Paper 3 / Music and the Struggle for Civil Rights

**(UG/PG):** UG/Third Year/Semester 5

**Number of Credits:** 4

**Level:** 3

**Course Description:**

‘Music and the Struggle for Civil Rights’ is a course designed with the objective of identifying the musical characteristics associated with various styles of music used in the civil rights movement. In addition to music, other artistic traditions such as literature, dance, theater and folk arts will be considered. Additionally, the course focuses on understanding the role of music in the struggle to secure equal citizenship for African-Americans, both politically and culturally. Importance is also given to the ways this struggle has intersected with the related struggles of other aggrieved communities in the United States of America, such as other ethnic minorities, sexual minorities, and women, as well as to their diasporic and transnational connections. Students would be required to summarize debate on the meaning and significance of music in the context of civil rights. This course will be taught using a mixture of lectures, demonstrations, in-class listening, in-class discussion (both as a whole and in small groups), in-class group performance, in-class assignments, and required out-of-class reading, writing and listening.

Students will be encouraged to struggle productively in theorizing the possibilities and limitations that music offers, for resisting social inequalities and generally “speaking truth to



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power.” Musical repertory includes slave songs, spirituals, blues, jazz, gospel, rock and roll, concert music, hip-hop, among others.



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**Name of Institute:** Symbiosis School for Liberal Arts (SSLA)

**Course Name:** MUSIC STUDIES MINOR/ Paper 4 / Music of Asian America

**(UG/PG):** UG/Third Year/Semester 6

**Number of Credits:** 4

**Level:** 3

**Course description:**

‘Music of Asian America’ is a course which focuses both on music *about* Asian-Americans and music *of* Asian-Americans, in order to understand how each of these types of musical and cultural representation have come to dynamically shape one another, thereby contributing to the formation of a unique Asian-American—and American—cultural identity. Emphasis is given to the ways in which Asian-Americans have used music to respond to and reshape the challenges and the contradictions of American citizenship. The course requires students to summarize arguments on the importance of music and popular culture for defining and debating Asian American identity, and to discuss how particular features of musical sound have been used to evoke racialized difference for Asian-Americans. This course will be taught using a mixture of lecture, demonstration, in-class listening, in-class discussion (both as a whole and in small groups), in-class group performance, in-class assignments, and required out-of-class reading, writing and listening.

The course deals with themes such as visibility, hybridity, multiculturalism, Asian-ness, orientalism, stereotype, etc. By the end of the course, students should be able to formulate a unique and significant argument regarding a particular concept or theory in the study of Asian-American music.



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**Name of Institute:** Symbiosis School for Liberal Arts (SSLA)

**Course Name:** MUSIC STUDIES MINOR / Paper 5 / South Asian Performing Traditions

**(UG/PG):** UG/Fourth Year/Semester 7

**Number of Credits:** 4

**Level:** 4

**Course Description:**

‘South Asian Performing Traditions’ is a course that introduces students to a wide variety of performing traditions from South Asia and its diasporas viewed through the lens of social and cultural theory. It enables students to identify the performative elements associated with various styles of South Asian traditions of music, dance, theater, etc. Students will learn to see these traditions as crucial sites for the construction of social identities like caste, class, gender, nation, etc. There will be discussions on special opportunities offered by performing traditions, for contesting, circumventing, or otherwise resisting narrow and marginalizing definitions of these categories, but also how these traditions may alternatively work to preserve and re-inscribe these categories’ very limitations. The course will be taught using a mixture of lectures, demonstrations, in-class listening, in-class discussion (both as a whole and in small groups), in-class group performance, in-class assignments, and required out-of-class reading, writing and listening.

The course deals with themes such as caste and class (Including, for example, theyyam dance in Kerala and the rise of Muslim heterodox accompanists among the gharanas of Hindustani classical music), the diaspora within South Asia (including, for example, the musical



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traditions of the Siddis stemming from Africa, and the religious music of the Indian Jewish community), amongst others.



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**Name of Institute:** Symbiosis School for Liberal Arts (SSLA)

**Course Name:** MUSIC STUDIES MINOR / Paper 6 / World Music: Crossroads of Space, Place and Identity

**(UG/PG):** UG/Fourth Year/Semester 8

**Number of Credits:** 4

**Level:** 4

**Course Description:**

‘World Music: Crossroads of Space, Place and Identity’ introduces students to the complex and often contradictory nature of intercultural encounters through music. The broad aim of this course is to enable students to make informed decisions about their beliefs, values, and actions relating to music in an increasingly intercultural and globalized world. We proceed by examining a series of specific cases that place music at the center of an intercultural encounter. We then theorize how these encounters shed light on key issues related to the study of music and globalization, such as cultural imperialism, orientalism, diaspora, immigration and assimilation, and authorship and appropriation. No prior experience in music or globalization theory is required for this class. This course will be taught using a mixture of lectures, demonstrations, in-class listening, in-class discussion (both as a whole and in small groups), in-class group performance, in-class assignments, and required out-of-class reading, writing and listening.

The course focuses on themes such as parody in Indian music, American folk music tradition, colonial brass bands, karaoke, etc. Students will be required to critically evaluate the texts



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read, the films watched, and the music heard, demonstrating both a command of the material and a unique insight based on their own values and perspectives.