



# VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)  
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)  
PALLAVARAM - CHENNAI

ACCREDITED BY **NAAC** WITH '**A**' GRADE  
*Marching Beyond **25** Years Successfully*

## **B.A. Western Music**

### **Curriculum and Syllabus**

**(Based on Choice based Credit System)**

**Effective from the Academic Year**

**2018-2019**

**School of Music and Fine Arts**

## PROGRAM EDUCATIONAL OBJECTIVES (PEO)

- PEO1: Learn the fundamentals of the performance aspect of Western Classical Karnatic Music from the basics to an advanced level in a gradual manner.
- PEO2: Learn the theoretical concepts of Western Classical music simultaneously along with honing practical skill
- PEO3: Understand the historical evolution of Western Classical music through the various eras.
- PEO4: Develop an inquisitive mind to pursue further higher study and research in the field of Classical Art and publish research findings and innovations in seminars and journals.
- PEO5: Develop analytical, critical and innovative thinking skills, leadership qualities, and good attitude well prepared for lifelong learning and service to World Culture and Heritage.

## PROGRAM OUTCOME (PO)

- PO1: **Understanding essentials of a performing art:** Learning the rudiments of a Classical art and the various elements that go into the presentation of such an art.
- PO2: **Developing theoretical knowledge:** Learning the theory that goes behind the practice of a performing art supplements the learner to become a holistic practioner.
- PO3: **Learning History and Culture:** The contribution and patronage of various establishments, the background and evolution of Art.
- PO4: **Allied Art forms:** An overview of allied fields of art and exposure to World Music.
- PO5: **Modern trends:** Understanding the modern trends in Classical Arts and the contribution of revolutionaries of this century.
- PO6: **Contribution to society:** Applying knowledge learnt to teach students of future generations .
- PO7: **Research and Further study:** Encouraging further study and research into the field of Classical Art with focus on interdisciplinary study impacting society at large.

## **PROGRAMME SPECIFIC OUTCOME (PSO)**

- PSO1: Be competent in performance of Western Classical Music equipped with rich traditional repertoire.
- PSO2: Be proficient in the theoretical aspects of Western Classical music which will supplement the knowledge of the performer
- PSO3: Be familiar with the historical aspects of Western Classical Music with specific reference to the evolution of music in various eras like Renaissance, Baroque, Galant, Classical and Romantic period.
- PSO4: Be familiar with allied areas of study like Karnatic Classical music, Philosophy ,Notation and Hindustani Music.
- PSO5: Be competent to pursue postgraduate and research studies in Western Classical Music and contribute to society by teaching students and establishing schools of learning.

## **BOARD OF STUDIES**

<b>S. No</b>	<b>NAME</b>	<b>AFFILIATION</b>	<b>ROLE</b>
1.	Dr. S. Subbu Lakshmi	Director, School Of Music And Fine Arts	Chairperson
2.	Augustine Paul	Western Music Composer and Conductor	Member (Western Music)
3.	D. Imman	Music Director	Member (Western Music)
4.	Dr. M.Lalitha	Violinist A-Grade artiste of All India Radio	Member (Karnatic and Western Music)
5.	Dr. M. Nandini	Violinist A-Grade artiste of All India Radio	Member (Karnatic and Western Music)
6.	P. Chakravarthy	Piano Artiste, Head of Dept. of Western Classical Music, Lakshman Sruthi School of Music	Member (Western Music)
7.	Lakshmanan	Director, Lakshman Sruthi School of Music	Member (Light Music)

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES  
(VISTAS) B.A. WESTERN MUSIC**

**COURSES OF STUDY AND SCHEME OF ASSESSMENT**

**(TOTAL NO OF CREDITS:156)**

CodeNo.	Course	Hours/Week				MaximumMarks		
		Lecture	Tutorial	Practical	Credits	CA	SEE	Total
<b>SEMESTER 1</b>								
LANG	Tamil I/ Hindi / French	5	0	0	5	40	60	100
ENG	English I	5	0	0	5	40	60	100
CORE	Theory of Music 1 Basic Concepts	4	0	0	4	40	60	100
CORE	Practical 1 – Basic Exercise	0	0	4	4	40	60	100
CORE	History of Music 1 (Early Music)	4	0	0	4	40	60	100
CORE	Practical 2 Guitar Basic Exercise	0	0	4	4	40	60	100
		18	0	8	22			
<b>SEMESTER 2</b>								
LANG	Tamil II/ Hindi / French	5	0	0	5	40	60	100
ENG	English II	5	0	0	5	40	60	100
CORE	Theory of Music -2 Concepts in Western Classical Music	4	0	0	4	40	60	100
CORE	Practical – 3 Major Scale	0	0	4	4	40	60	100
CORE	History of Music- 2 History of Renaissance period	4	0	0	4	40	60	100
CORE	Practical – 4 Chord Sequences	0	0	4	4	40	60	100
SEC	Skill Enhancement Course	2	0	0	2	40	60	100
		20	0	8	24			

CA - Continuous Assessment  
SEE - Semester End Examination

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES  
(VISTAS) B.A. WESTERN MUSIC**

**COURSES OF STUDY AND SCHEME OF ASSESSMENT**

CodeNo.	Course	Hours/Week				Maximum Marks		
		Lecture	Tutorial	Practical	Credits	CA	SEE	Total
<b>SEMESTER 3</b>								
LANG	Tamil III / Hindi / French	5	0	0	5	40	60	100
ENG	English – III	5	0	0	5	40	60	100
CORE	Theory of Music -3 Concepts in Western Classical Music II	4	0	0	4	40	60	100
CORE	Practical- 5 Minor Scale	0	0	4	4	40	60	100
CORE	Practical-6 Basics of Drum Kit	0	0	4	4	40	60	100
CORE	History of Music-3 Study of the Baroque period	4	0	0	4	40	60	100
DSE	Practical - Sight reading -1	2	0	2	4	40	60	100
GE	Appreciation of Karnatic Music	2	0	0	2	40	60	100
		22	0	10	32			
<b>SEMESTER 4</b>								
LANG	Tamil IV / Hindi / French	5	0	0	5	40	60	100
ENG	English IV	5	0	0	5	40	60	100
CORE	Theory of Music - 4 Scales and Chords	4	0	0	4	40	60	100
CORE	Practical- 7 Improvisation	0	0	4	4	40	60	100
CORE	Practical- 8 Octaves	0	0	4	4	40	60	100
CORE	History of Music-4 Study of the Galant Music period and Classical Period	4	0	0	4	40	60	100
DSE	Practical - Aural Test 1	2	0	2	4	40	60	100
AECC	Environmental Studies	2	0	0	2	40	60	100
		22	0	10	32			

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES  
(VISTAS) B.A. WESTERN MUSIC**

**COURSES OF STUDY AND SCHEME OF ASSESSMENT**

CodeNo.	Course	Hour/ Week				Maximum Marks		
		Lecture	Tutorial	Practical	Credits	CA	SEE	Total
<b>SEMESTER 5</b>								
CORE	Theory of Music -5 Musical Form and Development	4	0	0	4	40	60	100
CORE	Practical- 9 Performance Level -1	0	0	4	4	40	60	100
CORE	Practical-10 Drum Kit - Rudimental Studies	0	0	4	4	40	60	100
DSE	Practical - Sight Reading 2	0	0	4	4	40	60	100
DSE	Practical - Aural Test 2	2	0	2	4	40	60	100
GE	Introduction to Indian Philosophy	2	0	0	2	40	60	100
SEC	Personality Development	2	0	0	2	40	60	100
		10	0	14	24			
<b>SEMESTER 6</b>								
CORE	History of Music -5 A study of the Romantic period	4	0	0	4	40	60	100
CORE	Theory of Music- 6 Musical Analysis	4	0	0	4	40	60	100
CORE	Practical-11 Performance Level - 2	0	0	4	4	40	60	100
CORE	Practical-12 Drum Fills	0	0	4	4	40	60	100
CORE	Project Work – 50 Page Dissertation				4			100
GE	Generic Elective- 3	2	0	0	2	40	60	100
		10	0	8	22			

CA - Continuous Assessment  
SEE - Semester End Examination

**List of Discipline Specific Elective (DSE)**

<b>Subjectcode</b>	<b>Title of thePaper</b>
DSE1	Sight Reading 1
DSE2	Aural Test 1
DSE3	Aural Test 2
DSE4	Sight Reading 2

**List of Generic Elective (GE)**

<b>Subject Code</b>	<b>Title of thePaper</b>
GE1	Appreciation of Karnatic Music
GE2	Introduction to Indian Philosophy
GE3	Congregational Music (Multilingual)



### **List Of Languages**

<b>Subject Code</b>	<b>Title of the Paper</b>
18LEN001	Foundation Course English I
18LTA001	Foundation Course Language I
18LHN001	Hindi Paper –I
18LFR001	French Paper - I
18LEN002	Foundation Course English II
18LTA002	Foundation Course Language II
18LHN002	Hindi Paper –II
18LFR002	French Paper - II
18LTA003	Foundation Course Language III
18LHN003	Hindi Paper –III
18LFR003	French Paper - III
18LTA004	Foundation Course Language IV
18LHN004	Hindi Paper –IV
18LFR004	French Paper – IV

### **List of Skill Enhancement Course (SEC)**

<b>Subject Code</b>	<b>Title of the Paper</b>
SEC-1	Soft Skill-I
SEC-2	Soft Skill -II
SEC-3	Personality Development
SEC-4	National Service Scheme(NSS).
SEC-5	Ethics. Quantitative Aptitude.

### **List of Ability Enhancement Compulsory Course(AECC)**

AECC1	Environmental Science
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## **THEORY OF MUSIC -1 BASIC CONCEPTS**

**4 0 0 4**

### **COURSE OBJECTIVE:**

Review studies on basic technical terms like stave line, bar lines, repeat signs, key signatures, time signatures, dynamics, articulation marks.

#### **UNIT 1**

**12**

Scale Degrees, Tetra chords, Note Values, Dotted lines, Ledger lines, Clef – Treble and Bass, Writing all the notes, dotted notes (including ledger line notes) in Treble clef and Bass clef.

#### **UNIT 2**

**12**

Pitch Tones, Semitones, Intervals, Diatonic, Bars, bars lines, double bars, Time Signatures

#### **UNIT 3**

**12**

Accidentals, Rests and dotted rests, Study of enharmonic, Major key study – C Major G, F, Minor – A, E,D

#### **UNIT 4**

**12**

Key signature, Circle of the fifth, Chromatic scales, Pentatonic scales, Blues scale

#### **UNIT 5**

**12**

Arpeggios, Dynamic, Articulations, Cadences (Perfect, imperfect and plagal), Triads

**Total: 60h**

### **COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand basics of notation writing of Western Music.

CO-2: Understand basic technical concepts of Western Music

CO-3: Understand enharmonic and major keys.

CO-4: Understand the basic concepts of scales

CO-5: Comprehend Arpeggios, Dynamic, Articulations

**TEXT BOOKS:**

1. Fundamentals of Music, Raymond Elliott, 4<sup>th</sup> Ed 2009
2. Tip Basic Music Theory, Wise Publications, Hugo Pinksterdoer, 2007

**PRACTICAL - 1 BASIC EXERCISE 0 0 4 4**

**COURSE OBJECTIVE:**

This paper will focus to give a firm foundation on graded practicals.

**UNIT 1 10**

Scales: C major, A Natural Minor, A Harmonic, A melodic minor, G-major, F-Major, E-Minor, D-Minor

**UNIT 2 10**

Arpeggios And Broken Chord: C Major, A Minor, G-Major, F-Major, E-Minor, D-minor

**UNIT 3 10**

Clapping Rhythm, 5 finger Exercise Staccato, Legato – Exercise

Chromatic scale in contrary motion starting on C and D

**UNIT 4 10**

Leger line study change of clef studies, Rhythm studies, change of Key signature studies modern chord studies

**UNIT 5 10**

Four part choral studies, triads in alternating notes exercise, alternate bass chords left hand Ostinato

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Develop a solid foundation by practicing basic of Major and Minor scales.

CO-2: Develop a good foundation by practicing legato and staccato.

CO-3: Understand Arpeggios and broken chords.

CO-4: Get an overview into Leger line, Change of clef, Rhythm, key signature, Modern chords

CO-5: Understanding Four part choral and Triads.

**TEXT BOOK:**

1. Progressive Beginner Piano Published by : Learn To Play Music.com ISBN : 978-982-532-006-7

**HISTORY OF MUSIC - 1                      4 0 0 4**

**HISTORY OF WESTERN CLASSICAL MUSIC AND EARLY MUSIC**

**COURSE OBJECTIVE:**

To understand the music of various periods from ancient times.

**UNIT 1**

**12**

Introduction to Western Classical and Ancient Music, Early music including medieval, Ars Antiqua (1170-1310), Ars Nova (1310-1377), Ars Subtilior (1360-1420), Characteristic features of Early music

**UNIT 2**

**12**

Monophonic, Polyphonic, Sacred Gregorian Chant, Choral Music, Secular Music

**UNIT 3**

**12**

Motet, Monophonic Songs, Themes, Composers- Leonin and Petrus de Cruse

**UNIT 4**

**12**

Classification of instruments, Chordophones, Aerophones, Membranophones, Idiophones

**UNIT 5**

**12**

Notation writing for the following in Treble Clef and Bass clef, C Major G,F, Minor – A,E,D, Chromatic scales, Pentatonic scales, Blues Scale, Tones, Semitones, Intervals, Diatonic, Bars, Bars lines, double bar, Time signatures, Key Signatures, Accidentals, Rests, dotted rests, Arpeggios and Triads

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand early music and its characteristics

CO-2: Understand various musical forms like monophonic and polyphonic.

CO-3: Understand the forms and characteristics of composers Leonin and Petrus de Cruse

CO-4: Understand the classification of Musical instruments

CO-5: Understand the notation system used in Western music

**TEXT BOOK:**

1. The History Of Classical Music By Richard Fawkes.
2. The History Of Western Music By J Peter Burkholder
3. Concise History of Western Music. Barbara Russano Hanning, Donald Jay Grout. W.W. Norton & Company. 2009.

**PRACTICAL - 2 GUITAR BASIC EXERCISE**

**0 0 4 4**

**COURSE OBJECTIVE:**

This paper will focus to give a firm foundation on graded practicals on the guitar.

**UNIT 1**

**10**

Notes of first position, First string exercise, second string exercise notes on the 3<sup>rd</sup> and 4<sup>th</sup> string eighth notes exercise.

**UNIT 2**

**10**

Notes on the 5th and 6th string scales - C,G, Major scale one octave.

D, A Minor Arpeggio

Chords sequence – I – v7- I in C major

**UNIT 3**

**10**

Clapping Rhythm, Staccato, Legato Exercise

**UNIT 4**

**10**

Sight Reading Improvisation, Strumming Exercise, Notation writing

**UNIT 5**

**10**

Level 1 and 2 pieces

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Develop basic skills for guitar strumming

CO-2: Develop basic skills for finger movement.

CO-3: Understand chord movement

CO-4: Notate and sight read the pieces learnt

CO-5: Play Level 1 and 2 pieces



**TEXT BOOK:**

1. Learn Guitar Step by Step by Madhurjya Bordoloi

**CONCEPTS IN WESTERN CLASSICAL MUSIC -1**

**COURSE OBJECTIVE:**

In this course, concepts in Western Classical Music will be dealt with.

**UNIT 1**

**12**

Alto Clef and Tenor clef, Neutral clef and Tablature, Writing all the scale degrees (including ledger line notes) in Alto and Tenor clefs, Major key study – D Major A, Bb, Minor key study- B, G, F sharp, C

**UNIT 2**

**12**

Beat/Pulse, Down beat and Upbeat, Scale and Octave, Major interval, Minor intervals (Harmonic, Natural, Melodic)

**UNIT 3**

**12**

Dotted rests, Tonality, Tie and Slur, Chords – Major Chord, Minor Chord, Notation writing – Major keys D,A, Bb, Minor keys B,G, F#, C, Major chords and Minor chords and Time Signatures in Unit 4

**UNIT 4**

**12**

Meters in double and triple time, Simple and compound time signatures, Constant versus changing time adding duplets and triplets, Meters in 6,9 and 12, Complex time signatures

**UNIT 5**

**12**

Binary form, Ternary form, Strophic form, Chorus form, Phrase

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the concept of clef and tablature.

CO-2: Understand concepts related to beats and note intervals

CO-3: Understand tonality and chords.

CO-4: Understand time signatures

CO-5: Get an overview on the Binary form, Ternary form, Strophic form and Chorus form,

**TEXT BOOK:**

1. Fundamentals of Music, Raymond Elliott, 4<sup>th</sup> Ed 2009
2. Tip Basic Music Theory, Wise Publications, Hugo Pinkster doer, 2007

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**PRACTICAL – 3 MAJOR SCALES      0 0 4 4**

**COURSE OBJECTIVE:**

This course is designed to help the learner understand advanced level scales.

**UNIT 1** **10**

Scales: B Flat, E flat, D and A Major, G, B, C, F sharp Minor (Natural, Harmonic, Melodic)

**UNIT 2** **10**

Arpeggios and Broken chord B Flat, E Flat, D & A Major, G,B,E,F sharp Minor

**UNIT 3** **10**

Chromatic scales – B flat, E Flat similar motion, C Major and E Flat major – Contrary motions 2 Octaves, clapping Rhythm.

**UNIT 4** **10**

Hanon Exercise – one to ten

**UNIT 5** **10**

Sight Reading, Improvisation, Notating Writing, Level 1 and 2 Pieces.

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand scales based on sharp and flat notes

CO-2: Play Arpeggios and broken chord based on sharp and flat notes

CO-3: Play Chromatic scales, contrary motion and clapping rhythm.

CO-4: Play Hanon exercises from one to ten

CO-5: Sight read and Notate items learnt

**TEXT BOOKS:**

1. The Complete Book of Scales, Chords, Arpeggios and Cadences by Palmer Willard.
2. Learn your Guitar Scales, Tips and Techniques by Luke Zecchin



**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the history and characteristics of Renaissance music

CO-2: Understand the vocal and instrumental forms of Renaissance period.

CO-3: Understand the musical instruments of the Renaissance period

CO-4: Appreciate rare instruments like Viol/Hurdy-gurdy and Lyre/Irish

CO-5: Appreciate the style of composers and presentation of the Renaissance period

**TEXT BOOK:**

1. Music History During The Renaissance Period 1425-1520, by Balanche M. Gangwere

## PRACTICAL – 4 CHORD SEQUENCES

0 0 4 4

### COURSE OBJECTIVE:

This course will facilitate the student to play Major and Minor scales.

#### UNIT 1 10

Major Scale – D,C,A Major Scale

B Flat, Major scale

D Major scale – Closed

B,E Harmonic Minor, Scale

#### UNIT 2 10

C and D Major Arpeggio

C Minor A Minor Broken Chord

B Major Ascending

G Minor half Barre Study

#### UNIT 3 10

Clapping Rhythm, Chords Sequence

1. II – V7-I IN G Minor
2. II – V7-I IN C Major
3. II – V7-I IN D Major

#### UNIT 4 10

Sight Reading, Improvisation, Strumming exercise, notation writing

#### UNIT 5 10

Level 3 and 4 pieces

**Total: 50h**

### COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Play major scales - D,C, A and B and B, E Harmonic minor scales

CO-2: Play Major Arpeggio and Minor broken chord and G Minor half Barre Study

CO-3: Understand chord sequences of II-V7 - I

CO-4: Sight read and notate items learnt

CO-5: Play Level three and four pieces

**REFERENCE BOOKS:**

1. Guitar Chords in Context by Joseph Alexander
2. Understanding chord Progressions for Guitar By Arnie Berle



**CONCEPTS IN WESTERN CLASSICAL MUSIC II**

**COURSE OBJECTIVE:**

This course will further deal with the concepts in Western Classical Music.

**UNIT 1**

**12**

Modes , Octatonic scale, Just intonation and Equal temperament, Augmented and ,Diminished Triads

**UNIT 2**

**12**

Inversion, Poly rhythm, Timbre, Overtones, Range (Vocal & instrumental)

**UNIT 3**

**12**

Theme and Variation, Minuet, Suite, Medley or chain form, Rondo form

**UNIT 4**

**12**

Dynamics Terms in German / Italian ,Accent /Larghetto /Largo Adagio /Andante /Dolce,Crescendo / Decrescendo/Diminuendo,Forte / Fortissimo / Piano / Pianissimo,Molto vivace /Piu /Sempre /Sforzando

**UNIT 5**

**12**

Major Key study with #'s – E, B, ,Major Key study with flats–Ab,Db, ,Minor Key study with #'s – F#, C#, Minor Key study with flats – C, F, Notation writing of all the keys E, B, Ab, Db, F#, C#, C, F and the Modes, Octatonic Scale, Augmented and Diminished Triads in Alto clef and Tenor clef.

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand modes and different temperaments

CO-2: Understand Inversion, Poly rhythm, Timbre and Overtones

CO-3: Understand various themes and variations of Western Classical Music

CO-4: Comprehend terminologies in German and Italian language used in Western Classical Music

CO-5: Notate Major keys and chords.

**TEXT BOOK:**

1. Fundamentals of Music, Raymond Elliott, 4<sup>th</sup> Ed 2009
2. Tip Basic Music Theory, Wise Publications, Hugo Pinksterdoer, 2007

## PRACTICAL – 5 MINOR SCALES 0 0 4 4

### COURSE OBJECTIVE:

This course will further deal with the concepts in Minor Scale .

#### UNIT 1 10

Scales – A Flat, D Flat, E, B major scales – 2 Octaves. F,C sharp, B Flat, G sharp Minor Scales.

#### UNIT 2 10

E Major, G Harmonic Minor scales – Contrary motion B, D Flat, Chromatic scales contrary motion 2 octave A Flat, Chromatic scale contrary motion

#### UNIT 3 10

Arpeggios A Flat, D Flat, E, B Major, F, C sharp, B Flat, G sharp Minor, Diminished 7<sup>th</sup>, Arpeggio starting on B

#### UNIT 4 10

Hanon Exercise – 11 to 20 sight reading, improvisation.

#### UNIT 5 10

Level 3 and 4 pieces

**Total: 50h**

### COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Play Major and Minor Scales in two octaves

CO-2: Play contrary motion and chromatic scales

CO-3: Play Arpeggios in A Flat, D Flat, E and B Major

CO-4: Play Hanon exercise - 11 to 20

CO-5: Play Level three and four pieces

### TEXT BOOKS:

1. The Complete Book of Scales, Chords, Arpeggios and Cadences by Palmer Willard.
2. Learn your Guitar Scales, Tips and Techniques by Luke Zecchin

## **PRACTICAL – 6 BASIC OF DRUM KIT 0 0 4 4**

### **COURSE OBJECTIVE:**

This course will deal with the rudiments of drumming.

#### **UNIT 1**

**10**

Drum kit notation, Dynamics, Easy rhythms in 2/4, 4/4, Fills using crotchets and quavers.  
Rudiments - Single strokes - Double strokes - Single paradiddle

#### **UNIT 2**

**10**

Accents, Quavers on the bass drum, Ride cymbal and crash cymbal, Open hi-hat exercises,  
Playing on the rim of the snare drum.

#### **UNIT 3**

**10**

Easy rhythms in 3/4 time, Flam, Applying rudiments to the drums, More rhythms and rest,  
Sixteenth note exercise.

#### **UNIT 4**

**10**

Half bar fills, Drags, Ruffs, Fill exercise in syncopation, Drum fills around the toms.

#### **UNIT 5**

**10**

Basic rock beats, Basic funk beats, Blues and shuffles, Reggae beats, Sound at sight.

**Total: 50h**

### **COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand drum notations and simple beats and rhythm.

CO-2: Play exercises on kick drum, cymbals and snare.

CO-3: Play easy rhythms in 3/4 and sixteenth note exercise

CO-4: Play half bar fills, ruffs and drags

CO-5: Play basic rock beats, funk beats, blues and shuffles

### **TEXT BOOKS:**

1. Rock Drumming, for Beginners to Advanced Students by Andy Griffiths

## HISTORY OF MUSIC – 3 4004

### STUDY OF BAROQUE PERIOD

#### COURSE OBJECTIVE:

This course will explore the Baroque period of Western Classical Music

#### UNIT 1

12

Transition from Renaissance to Baroque in instrumental music, Early Baroque Music, Middle Baroque Music, Late Baroque music, Characteristic features of Baroque period

#### UNIT 2

12

Figured Bass, cantata, oratorio, Monody, opera, chamber music, Dance suite or partitas /Overture /Allemande /Courante/Sarabande /Gigue/,Gavotte /Bourrée /Minuet /Passepied /Rigaudon

#### UNIT 3

12

Prelude /Entrée /Bassocontinuo / concerto / concerto grosso/,Ornamentation Trill, Mordent, Tremolo / Pizzicato ,da capo aria / ritornello aria concertato style ,Notation writing Modes, Octatonic Scale, Augmented and Diminished Triads

#### UNIT 4

12

Study of select Instruments in Baroque period

Common name	Baroque era name	Type
trumpet	Tromba	brass, trumpet
tromba da tirarsi	tromba da tirarsi	brass, trumpet
high trumpet	clarino	brass, trumpet
Cornett	Cornetto	brass, cornett
Trombone	Trombone	brass, trombone
Horn	Corno	brass, horn
corno da caccia	corno da caccia	brass, horn
corno da tirarsi	corno da tirarsi	brass, horn
Lituus	Lituo	brass, lituus
Timpani	timpani	percussion
recorder	flauto (dolce)	woodwind, recorder
descant recorder	flauto piccolo	woodwind, recorder
transverse flute	flauto traverso	woodwind, flute

Common name	Baroque era name	Type
Oboe	Oboe	woodwind, oboe
oboe d'amore	oboe d'amore	woodwind, oboe
tenor oboe	taille	woodwind, oboe
oboe da caccia	oboe da caccia	woodwind, oboe
Bassoon	Fagotto	woodwind, bassoon
Violin	Violino	string, Baroque violin
violin piccolo	violino piccolo	string, violin
Viola	Viola	string, viola
Cello	Violoncello	string, cello
violoncello piccolo	violoncello piccolo	string, cello
viola d'amore	viola d'amore	string, viola
viola da gamba	viola da gamba	string, viol
Violetta	violetta	string, viola
Violone	violone	string, viol
Organ	Organo	key, organ
Harpsichord	Cembalo	key, harpsichord
Lute	Liuto	string, lute
continuo	basso continuo	bass group

## UNIT 5

12

Study of the contribution of selected composers of Baroque Era

1. Composer in the Renaissance/Baroque transitional era - Philippe de Monte (1521–1603)
2. Composers of the Early Baroque era - Sebastián Raval (1550–1604), Johannes Hieronymus Kapsberger, or Giovanni Girolamo Kapsperger (c. 1580–1651)
3. Composers of the Middle Baroque era - Abraham Megerle (1607–1680)
4. Composers of the Late Baroque era - Antonio Vivaldi (1678–1741), Italian composer, violinist, teacher and cleric, Georg Philipp Telemann (1681–1767), George Frederic Handel (1685–1759)
5. The Bach family – Johann Ambrosius Bach, Heinrich Bach, Johann Christoph Bach, Johann Bernhard Bach, Johann Sebastian Bach (1685–1750), German composer and organist

Listening sessions wherever possible

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the characteristic features of the music of the Baroque period

CO-2: Understand the forms of music prevalent in the Baroque period

CO-3: Understand the articulations and dynamics in the period

CO-4: Understand select instruments of the era.

CO-5: Understand the contribution of select composers of Baroque Era

**TEXT BOOK:**

1. A History of Baroque Music by George J. Buelow

**SIGHT READING -1      2 0 2 4**

**COURSE OBJECTIVE:**

It is imperative to understand the system of notation while learning Western Music. This course will introduce the student to aspects of sight reading.

**UNIT 1** **10**

Whole Note, Half Note

**UNIT 2** **10**

Quarter Note and Rest.

**UNIT 3** **10**

Eighth Note and Rest.

**UNIT 4** **10**

Sixteenth Note

**UNIT 5** **10**

Tie.

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Read and interpret whole notes and half notes

CO-2: Read and interpret quarter note and rest.

CO-3: Read and interpret eighth note and rest

CO-4: Read and interpret sixteenth note

CO-5: Read and interpret ties.

**TEXT BOOK:**

1. Learn to Sight Read by Holland Sandy.
2. Step by step sight reading book for Guitarists by Julius Packiam.



## APPRECIATION OF KARNATIC MUSIC 2002

### COURSE OBJECTIVE:

To get an idea of what Karnatic Music is with regard to Terms used, Musical Instruments an outline of Hindustani Music, composers and personalities along with an ability to play 6Mela Ragas in Ascent and Descent in the Keyboard. This GE is designed and offered to the students belonging to other disciplines, for a better understanding and appreciation of our South Indian Classical Music.

### UNIT I

8

The following Technical terms in KarnaticMusic will be defined and explained.

1. Raga 2.Tala 3.Sruti4.Svara5.Harmony6.Melody

### UNIT II

8

The following Musical Instruments will be explained with regard to their construction and basic techniques.

1. Vina 2.Flute 3.Mridangam 4.Tabla 5.Violin 6. Pakhawaj 7.Sarangi 8.Sarod 9.Nagaswaram. 10. Taval .

### UNIT III

8

The Hindustani Classical Music may also need to be introduced to the students with regard to the above mentioned instruments such as Pakhawaj, Sarangi and Sarod and also the Thats corresponding to our Ragas.

1. Yaman 2.Bhairav 3. Kafi 4.Bhairavi 5.Bilawal 6.Poorvi 7.Asaveri 8.Thodi

### UNIT IV

8

As a practical demonstration for the students to get a feel of the sound of the svaras, they will be taught to play the notes of the following 6 Melas

Keyboard, or VeenaArohanam and Avarohanam of Mayamalavagaula, Kharaharapriya, Harikambhoji, Shankarabharanam, Kalayani

### UNIT V

8

Basic outline of the life and contribution of The Trinity namely Tyagaraja, Muttusvami Dikshitar and SyamaSastri will be taught along with a brief introduction to the following musicians of the 20th century.

1. G.N.Balasubramaniam
2. M.S.Subbalakshmi
3. M.L.Vasanthakumari
4. D.K.Pattamal
5. SemmangudiSreenivasaIyer
6. T.N.Rajaratnam Pillai
7. Palakkad Mani
8. S.Balachander
9. T.R.Mahalingam
10. LalgudiJayaraman

**Total: 40h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand terms such as Sruti, Svara, Harmony and Melody

CO-2: Understand what Raga and Tala means

CO-3: Classify musical instruments and explain how each instrument functions

CO-4: Give an outline about Hindustani music

CO-5: Understand the contribution of great composers and musicians of Karnatic Music

**TEXT BOOK:**

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005 (18<sup>th</sup> Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

**COURSE OBJECTIVE:**

To expose the student to more aspects of music theory like Scales and Chords

**UNIT 1**

**12**

Major Key study with # – F sharp, Major Key study with flat –Gb, Minor Key study with #'s- G#, D#, Minor Key study with flats - Bb, Cb, Harmonic Major Scale, Jazz Minor Scale, Double Harmonic Major Scale

**UNIT 2**

**12**

Secundal, tertian, and quartal chords, Augmented Chord, Diminished Chords, Seventh Chord, Power Chord, Suspended Chord

**UNIT 3**

**12**

Altered chord, Dominant seventh flat five chord, Extended Chords, Added tone chord  
Borrowed chord

**UNIT 4**

**12**

Chords in Notation in the following-  
Plain staff notation, Roman numerals, Figured bass, Macro Analysis and Symbols, Special notation

**UNIT 5**

**12**

9<sup>th</sup> Chords, 11<sup>th</sup> chords, 13<sup>th</sup> Chords, Poly chords, Notation writing of this unit in Treble and Bass Clefs or Alto and Tenor Clefs

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand different types of major and minor key study.

CO-2: Comprehend different types of chords

CO-3: Appreciate complex chords like Altered chord, Dominant chord and extended chords

CO-4: Understand the concept of writing notation for chords learnt

CO-5: Understand the concept of 9<sup>th</sup> chords, 11<sup>th</sup> chords, 13<sup>th</sup> chords and advanced chords.

**TEXT BOOK:**

1. Fundamentals of Music, Raymond Elliott, 4<sup>th</sup> Ed 2009
2. Tip Basic Music Theory, Wise Publications, Hugo Pinksterdoer, 2007
3. Basic Music Theory For Beginners – the Complete Guide by Rory PQ

## **PRACTICAL – 7 IMPROVISATION 0044**

### **COURSE OBJECTIVE:**

To expose the student to more Major Scales and Minor Scales with an insight into improvisation.

#### **UNIT 1**

**10**

D, B Flat, A Flat E, Major Scale - 4 octaves B Flat, D G sharp, E Minor scales, 4 octaves chromatic scales – similar motion D, B Flat, chromatic scales – contrary motion – E Flat, E Major and C Major scale in 3rds.

#### **UNIT 2**

**10**

Arpeggios – B Flat, A, A Flat, E Major scale B Flat, D, G sharp, E, Minor scale, Diminished 7<sup>th</sup> starting on B Flat, A Flat, D,E , Dominant 7<sup>th</sup> in the keys B Flat, A Flat, D,E

#### **UNIT 3**

**10**

Clapping Rhythm, Notation Writing, Sight Reading, Improvisation

#### **UNIT 4**

**10**

Hanon Exercise – 21-30

#### **UNIT 5**

**10**

Level 5 and 6 pieces

**Total: 50h**

### **COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Present and perform Major and minor scales in four octaves

CO-2: Present and perform Arpeggios in different keys

CO-3: Clap rhythm, write notation, sight read and improvise

CO-4: Present and perform Hanon exercises 21 to 30

CO-5: Present and perform Level five and six pieces

**TEXT BOOK:**

1. How to improvise in Modern Music: Tools and Exercises for Music and Jazz  
Improvisation by Ricky Schneider
2. Learning to Improvise on the Drums – Brad Allen

**PRACTICAL – 8 OCTAVE**

**0 0 4 4**

**COURSE OBJECTIVE:**

The student will be exposed to significant piano scales and arpeggios

**UNIT 1**

**12**

F sharp, E Flat, B Minor , Scales 4 octave ; F sharp, E Flat, B chromatic , similar motion

D Major Scale – 3rds – 2 octave ; C Harmonic Minor scale – 3rds – 2 octave

**UNIT 2**

**12**

F sharp, E Flat, and B Minor , Scales 4 octave,

Diminished 7ths starting on F sharp E Flat B Four octave

E Flat Major contrary motion – 2 octave

**UNIT 3**

**12**

Clapping Rhythm,

Notation writing,

sight Reading, Improvisation

**UNIT 4**

**12**

Hanon Exercises – 31-60

**UNIT 5**

**12**

Level 7 and 8 pieces

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Play F sharp, E Flat, B Minor chromatic scales in similar motion

CO-2: Play F sharp, E Flat, B Minor in four octaves

CO-3: Clap rhythm, write notation, sight read and improvise

CO-4: Present and perform Hanon exercises 31 to 60

CO-5: Present and perform Level seven and eight pieces

**TEXT BOOK:**

1. The Complete Book of Scales, Chords, Arpeggios and Cadences by Palmer Willard.
2. Learn your Guitar Scales, Tips and Techniques by Luke Zecchin



**STUDY OF GALANT MUSIC PERIOD AND CLASSICAL PERIOD**

**COURSE OBJECTIVE:**

The Galant music period and Classical Period of Western Music will be dealt with.

**UNIT 1**

**12**

Galant Music, Baroque Classical Transition, Characteristic features of Classical period, sonata trio and String quartet

**UNIT 2**

**12**

Symphony, Solo concerto, Songs for a singer and piano, Choral works, Opera

**UNIT 3**

**12**

Comic Opera, Orchestration, Musical Development, History of Sonata form, Theme and Cadences

**UNIT 4**

**12**

Strings - Violin / Viola /Cello /Double bass /guitar

Woodwinds - Bass clarinet / Bass horn /Clarinet d'amour /Clarinet /Chalumeau /Classical flute /Oboe /Bassoon /Contrabassoon /Cor anglais

Keyboards - Clavichord / Harpsichord /Spinet /Fortepiano /Organ

Brasses - Buccin / Ophicleide /Natural trumpet /Natural horn /Trombone /Post horn /Cornet

Percussion - Drum / Timpani /Cymbals /Bass drum /Snare drum

**UNIT 5**

**12**

Study of selected composers and their works : Haydn, Leopold Mozart, Luigi Boccherini, Johann Christian Bach ,Carl Philipp Emanuel Bach and ,Christoph Willibald Gluck

Listening sessions wherever possible

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Get an outline knowledge of the characteristic features of music of the Galant and Classical period

CO-2: Get an outline knowledge of the symphony, Solo concerto, Songs for a singer and piano, Choral works, Opera

CO-3: Appreciate the Comic Opera, Orchestration and Musical Development of the Era

CO-4: Understand the instruments used in the Galant and Classical Era

CO-5: Understand the importance of various composers of the Era who made a mark in history

**TEXT BOOK:**

1. Music in the Galant style by Robert O
2. Source Reading in Music History from Classical Antiquity through the Romantic Era, by W. Oliver Strunk, ISBN 0393037525

**AURAL TEST - 1**

**2024**

**COURSE OBJECTIVE:**

The students will learn to identify intervals on listening.

**UNIT 1** **10**

Unison.

**UNIT 2** **10**

Minor Second

**UNIT 3** **10**

Major Second

**UNIT 4** **10**

Perfect Fifth

**UNIT 5** **10**

Perfect Octave

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand and Identify Unison

CO-2: Understand and identify minor second

CO-3: Understand and identify Major second

CO-4: Understand and identify perfect fifth

CO-5: Understand and identify perfect octave

**TEXT BOOK:**

1. Aural Book 1 – by Trinity Collage of London

**MUSICAL FORM AND DEVELOPMENT**

**COURSE OBJECTIVE:**

The course will explore the Musical form and Development of Western Classical Music

**UNIT 1** **12**

Call and Response, Coda, Introduction, Exposition, Finale

**UNIT 2** **12**

Cyclic form, Movement, Phrase, Recapitulation, Repetition

**UNIT 3** **12**

Arc Form, Argument, Reprise, Section, Sonata rondo form

**UNIT 4** **12**

Song structure, Thirty two bar form, Through composed, Transition, Variation

**UNIT 5** **12**

Verse Chorus form, Hook, Period, Drop, Bar form  
Listening sessions wherever possible

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand Call and Response, Coda, Introduction, Exposition, Finale

CO-2: Comprehending Cyclic form, Movement, Phrase, Recapitulation, Repetition

CO-3: Appreciate Arc Form, Argument, Reprise, Section, Sonata rondo form

CO-4: Understand the Song structure, Thirty two bar form, Transition, Variation

CO-5: Understand Verse Chorus form, Hook, Period, Drop, Bar form

**TEXT BOOK:**

1. Summary of Western Classical Music History By Marlon Feld.

**COURSE OBJECTIVE:**

To equip the student to perform at a basic level with small compositions.

**UNIT 1**

**10**

The Scales :

All the Scales: In similar motion, hands together and separately, legato and staccato (4 octaves).

In 3rds, hands separately, legato only (2 octaves)

In contrary motion, legato and staccato (2 octaves)

**UNIT 2**

**10**

Arpeggios:All the Scales:

In root position, hands together and separately, (4 octaves)

In 1st inversion, hands together and separately, (4 octaves)

In 2nd inversion, hands together and separately, (4 octaves)

**UNIT 3**

**10**

Chromatic Scales:In minor 3rds, hands separately, legato only, starting on D/F (1 octave). Hands a major 6th apart, legato and staccato, starting on F/D (4 octaves).

**UNIT 4**

**10**

Dominant 7<sup>th</sup>: Arpeggios, hands together and separately, in root position, in the keys of C, Bb, Eb, Ab, Db and F# (4 octaves). These should start on the dominant of the specified key.

**UNIT 5**

**10**

Studies and Performance:

Czerny Etude In E

Schumann Etude In A Flat

Bach Prelude And Fugue In D Minor

Beethoven Allegro, 1st Movement From Sonata F Minor, Op. 2 No. 1

Mozart 1st Movement From Sonata In C Minor.

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Play all scales with different articulation and variations

CO-2: Play all arpeggios in all scales with inversions

CO-3: Play chromatic scales with variations

CO-4: Play Dominant 7<sup>th</sup> arpeggio in different keys

CO-5: Play compositions of major composers

**PRACTICAL – 10 DRUM KIT - RUDIMENTAL STUDIES**

**0 0 4 4**

**COURSE OBJECTIVE:**

The student will learn the rudiments of Drumming and the various techniques used.

**UNIT 1**

**10**

Flam, Flamacue, Flam Tap, Flam accent, Flam paradiddle, Double flamadiddle, Triple flamadiddle, Inverted flam, Flam drag

**UNIT 2**

**10**

Single paradiddle, Double paradiddle, Triple paradiddle, Paradiddlediddle, Paradiddle sticking combination, single paradiddle triplet, double paradiddle triplet, single paradiddle diddle, single paradiddle diddle triplet.

**UNIT 3**

**10**

Single drag, double drag, single drag tap, double drag tap, Drag paradiddle, single ratamacue, double ratamacue, triple ratamacue

**UNIT 4**

**10**

Rhythm Pattern: Preliminary exercise, Crotchet and Quaver beats, Broken rhythms, Dotted and sixteenth note rhythm, 16th triplet

**UNIT 5**

**10**

Rudimental Fill: Single paradiddle fill, Flam tap fill, Drag fill, Half bar fill, Full bar fill

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Play Flam, Flamacue, Flam Tap, Flam accent, Flam paradiddle

CO-2: Play Single paradiddle, Double paradiddle, Triple paradiddle, Paradiddlediddle, Paradiddle sticking combination

CO-3: Play Single drag, double drag, single drag tap, double drag tap, Drag paradiddle,

CO-4: Play various rhythmic patterns

CO-5: Play various rudimental fills

**TEXT BOOKS:**

1. Rock Drumming, for Beginners to Advanced Students by Andy Griffiths



## SIGHT READING - 2

0 0 4 4

### COURSE OBJECTIVE:

It is imperative to understand the system of notation while learning Western Music. This course will further advance the knowledge of the student to aspects of sight reading.

#### UNIT I 10

Two Bar Melody in 4/4 Time

#### UNIT II 10

Four Bar Melody in 3/4 Time

#### UNIT III 10

Eight Bars Melody in 2/4 time

#### UNIT IV 10

Thirds

#### UNIT V 10

Fifths

**Total: 50h**

### COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Read and interpret Two bar melody in 4/4 time

CO-2: Read and interpret four bar melody in 3/4 time

CO-3: Read and interpret Eight bars melody in 2/4 time

CO-4: Read and interpret thirds

CO-5: Read and interpret fifths

### TEXT BOOK:

1. Learn to Sight Read by Holland Sandy.
2. Step by step sight reading book for Guitarists by Julius Packiam.

## AURAL TEST -2

2024

### COURSE OBJECTIVE:

The students will learn to identify intervals on listening.

**UNIT 1** **10**

Minor Third

**UNIT 2** **10**

Major Third

**UNIT 3** **10**

Perfect Fourth

**UNIT 4** **10**

Perfect Fifth.

**UNIT 5** **10**

Perfect Octave

**Total: 50h**

### COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Identify Minor Third

CO-2: Identify Major Third

CO-3: Identify Perfect fourth

CO-4: Identify Perfect fifth

CO-5: Identify Perfect octave

### TEXT BOOK

1. Aural Book 2 – by Trinity Collage of London

## INTRODUCTION TO INDIAN PHILOSOPHY      2 0 0 2

### **COURSE OBJECTIVE:**

To get an idea of our various systems of Indian Philosophy to understand our Culture and Heritage. In Fine Arts, whether Music or Dance, the composers have understood and assimilated the tenets of philosophical concepts to pour out these doctrines in their compositions in various languages. Studying this elective will enable the students to get an idea of the great saints of our country, which will also benefit in understanding the various schools of Indian Philosophy in a nutshell to broaden their horizon of knowledge and also in building a better personality for the mental well-being and thirst for deeper knowledge regarding Bharatiya Cultural Heritage.

### **UNIT I**

**8**

The meaning and scope of Indian Philosophy, The various schools of Indian Philosophy

### **UNIT II**

**8**

Authority & Reasoning & Development of Indian Systems

### **UNIT III**

**8**

Common Characteristics: Space and Time

### **UNIT IV**

**8**

Brief Sketch of the following systems

(a) Carvaka (b) Jainism (c) Bauddha (d) Nyaya (e) Vaisheshika (f) Sankhya (g) Yoga (h) Mimamsa

### **UNIT V**

**8**

(a) Schools of Vedanta, Advaita, Vishistadvaita, Dvaita and Saiva Siddhanta (b) Slokas – Sankara's Bhaja Govindam selected verses- Dasara Padas & Pasurams of Azhwars, Panniru Tirumurai

**Total: 40h**

### **COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the scope and meaning of Indian Philosophy

CO-2: Grasp the Development of the Indian Systems

CO-3: Understand the concepts of Space and Time

CO-4: Get an overview of various systems of philosophy

CO-5: Get an overview of the schools of Vedanta, Advaita, Vishistadvaita and Dvaita

**TEXT BOOK:**

Introduction to Indian Philosophy, Satishchandra Chatterjee and Dhirendramohan  
Datta.Rupa&Co, 2010

**COURSE OBJECTIVE:**

This course explores various composition of great composers and encourages the student to get deep insight by study and analysis.

**UNIT 1** **12**

Musical Analysis and study of Antonio Vivaldi's Four Seasons - 1

**UNIT 2** **12**

Musical Analysis and study of Antonio Vivaldi's Four Seasons - 2

**UNIT 3** **12**

Study of the opera 'The Marriage of Figaro' by Wolfgang Amadeus Mozart

**UNIT 4** **12**

Study and Musical Analysis of *The Planets*

**UNIT 5** **12**

Op. 32 orchestral suite by Gustav Holst

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand and analyse Antonio Vivaldi's Four Seasons-1

CO-2: Understand and analyse Antonio Vivaldi's Four Seasons-2

CO-3: Appreciate the Opera 'The Marriage of Figaro' by Wolfgang Amadeus Mozart

CO-4: Understand and analyse 'The Planets'

CO-5: Understand Opera 32 Orchestral suite by Gustav Holst

**TEXT BOOK:**

1. A guide to Musical Analysis by Nicholas Cook.

HISTORY OF MUSIC – 5                    0 0 4 4

A STUDY OF ROMANTIC PERIOD

**COURSE OBJECTIVE:**

The student will be taken through the romantic period of Western Classical music

**UNIT 1** **12**

Music in Romantic and early 19<sup>th</sup> Century Period, Romanticism, Characteristic features of Romanticism, Harmonic structures, Elaborate harmonic progressions/Experimental progressions

**UNIT 2** **12**

Musical Structures of the following: Song Cycle/nocturne, Concert etude, Fantasias, and preludes, Arabesque and rhapsody, Programme music / Waltz

**UNIT 3** **12**

1. Modern piano, Contrabassoon, Bass clarinet, piccolo Saxophones, euphonium, Wagner tuba
2. Xylophones, snare drums, celestas, bells, triangles, Cornets
3. Guitar, orchestral harps
4. Wind machines
5. Orchestra during Romantic period

**UNIT 4** **12**

Trends of 19<sup>th</sup> Century, Non-musical influences, Musical Nationalism, Rhythm in Romantic period, Melody in Romantic period

**UNIT 5** **12**

Selected Composers and their works

Beethoven, Schumann, Chopin, Mendelssohn, Brahms, History and study of Beethoven's Symphonies

**Total: 60h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand Characteristic features of Romanticism

CO-2: Comprehend Musical structures of Concert etude, Fantasias, Rhapsody and Waltz

CO-3: Understand instruments like Modern Piano, Xylophone, Guitar and so on

CO-4: Appreciate trends of the 19<sup>th</sup> century and the melody in the romantic period

CO-5: Appreciate the works of selected composers of this era

**REFERENCE BOOKS:**

1. Source Reading in Music History from Classical Antiquity through the Romantic Rea, by W. Oliver Strunk, ISBN 0393037525
2. Music in Romantic era by Alfred Einstein

**COURSE OBJECTIVE:**

This course will equip the students to play advanced compositions

**UNIT 1** **10**

**Preludes Opus 28:** C major, A minor, G major, E minor, D major

**UNIT 2** **10**

**Ballads:** G minor opus 23, F minor opus 38, A flat major opus 47 74, F minor opus 52

**UNIT 3** **10**

**Etudes Opus 10:** C major, A minor, E major ‘Tristesse’, C sharp minor, G flat major ‘Black Keys’.

**UNIT 4** **10**

**Impromptus:** A flat major opus 29, F sharp major opus 36 75, G flat major opus 61, Fantaisie-Impromptu C sharp minor opus posth 66

**UNIT 5** **10**

**Waltzes:** Opus 18 E flat major, Opus 34 1. A flat major, A minor, F major Opus 42, A flat major

**Total: 50h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Present preludes Opus 28

CO-2: Present Ballads in G Minor opus 23, F Minor Opus 39

CO-3: Present Etudes Opus 10

CO-4: Present Impromptus

CO-5: Present Waltzes



**PRACTICAL – 12 DRUM FILLS 0 0 4 4**

**COURSE OBJECTIVE:**

This course will equip the student understand advanced rhythms.

**UNIT 1 10**

Half bar fills, full bar fills, triplet fills, fill rest, fill accent.

**UNIT 2 10**

Bass drum fills, dynamic fills, 16th note accent fills, half time fill, double stroke fill.

**UNIT 3 10**

16<sup>th</sup> note triplet fills, reggae fills, Latin fills, Latin tango fills, Latin mambo.

**UNIT 4 10**

Rumba, Latin beguine, Latin bossa nova, latin samba, half time triplet fill

**UNIT 5 10**

Full time triplet fill, half time shuffle fill, double bass fill, brush fill, crossover fill, fill around the drums.

**Total: 50 h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Play Half bar fills, full bar fills and triplet fills

CO-2: Play Bass drum fills, dynamic fills and 16th note accent fills

CO-3: Play 16<sup>th</sup> note triplet fills, reggae fills, Latin fills, Latin tango fills and Latin mambo

CO-4: Play Rumba, Latin beguine, Latin bossa nova and latin samba

CO-5: Play Full time triplet fill, half time shuffle fill, double bass fill, brush fill and crossover fill

**TEXT BOOK:**

1. Essential Drum Fills by Peter Erskine

**CONGREGATIONAL MUSIC (MULTILINGUAL)      0 0 2 2**

**COURSE OBJECTIVE:**

To get an idea of our various Devotional songs composed by various composers in Sanskrit, Tamil, Telugu, Kannada and Hindi to enable the students to sing as a group giving them and the listeners a sense of relaxation coupled with bhakti.

**UNIT I** **8**

Tevaram, Tiruppugazh

**UNIT II** **8**

Namavalis, Abhangas

**UNIT III** **8**

Bhajans in Praise of Ganesha

**UNIT IV** **8**

Bhajans in praise of Shiva, Parvati, Shiridi Sai and Anjaneya

**UNIT V** **8**

Dasara Padas, Annamacharya

**Total: 40h**

**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Render devotional songs in Tamil

CO-2: Present Namavalis and Abhangs

CO-3: Sing bhajans in praise of various deities

CO-4: Render padas by Dasas of Karnataka

CO-5: Present famous telugu kirtanas of Annamacharya

**TEXT BOOKS:**

1. Hari Hara Bhajanamrutam, A.K.Gopalan, A.K.Gopalan Publishers, 1982