



# 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**

**2021-2022**

**School of Music and Fine Arts**

## **VISION OF THE DEPARTMENT**

The School of Music and Fine Arts was set up in VISTAS with an aim to nurture and cultivate an appreciation and education in traditional Classical Art forms. Today, the School offers courses at undergraduate and postgraduate courses in Indian Classical Karnatic Music, Bharatanatyam and Western Classical Music apart from various Certificate and Diploma level courses. Apart from this, it also offers a Ph.D program and research opportunities in Indian Music and Bharatanatyam.

## **MISSION OF THE DEPARTMENT**

The School of Music and Fine Arts aims to:

- Provide a holistic education in Classical Art forms
- Encourage students to learn these arts forms as well as expose them to allied art forms
- Preserve traditional values which are integral to these Arts
- Encourage in-depth research as well as interdisciplinary research in these arts

## **PROGRAM EDUCATIONAL OBJECTIVES(PEO)**

- PEO1: Learn the fundamentals of the performance aspect of Western Classical 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 practitioner.
- 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.	Dr. M.Lalitha	Violinist A-Grade artiste of All India Radio	Member (Karnatic and Western Music)
3.	Dr. M. Nandini	Violinist A-Grade artiste of All India Radio	Member (Karnatic and Western Music)
4.	P. Chakravarthy	Piano Artiste, Head of Dept. of Western Classical Music, Lakshman Sruthi School of Music	Member (Western Music)
5.	Lakshmanan	Director, Lakshman Sruthi School of Music	Member (Light Music)

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES  
(VISTAS), CHENNAI**

**CHOICE BASED CREDIT SYSTEM (CBCS)**

**and**

**LEARNING OUTCOME BASED CURRICULUM FRAMEWORK (LOCF)**

**UG REGULATIONS 2021**

**(For ALL Arts, Science, Commerce and Humanities Programmes)**

**(Applicable to all the candidates admitted from the academic year 2021-22 onwards)**

**1. DURATION OF THE PROGRAMME**

1.1. Three years (six semesters)

1.2. Each academic year shall be divided into two semesters. The odd semesters shall consist of the period from July to November of each year and the even semesters from January to May of each year.

1.3 There shall be not less than 90 working days for each semester.

**2. ELIGIBILITY FOR ADMISSION**

2.1. Should have passed the Higher Secondary Examinations conducted by the Government of Tamil Nadu or an Examination accepted as equivalent thereof. (or) Passed Class 10 examinations or an examination accepted as equivalent thereof and a possesses a Diploma/Grade in Western Classical Music

**3. MEDIUM OF INSTRUCTION**

The medium of instruction for all UG programmes is English excluding Tamil, Hindi and French Language Papers

**4. CREDIT REQUIRMENTS AND ELIGIBILITY FOR AWARD OF DEGREE**

A Candidate shall be eligible for the award of Degree only if he/she has undergone the prescribed course of study in VISTAS for a period of not less than three academic years and passed the examinations of all the prescribed courses of Six Semesters earning a minimum of 140 credits as per the distribution given in for Part I, II, III and also fulfilled such other conditions as have been prescribed thereof.

## 5. COURSE

Each course / subject is to be designed under lectures / tutorials / laboratory or field work / seminar / practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

## 6. COURSE OF STUDY AND CREDITS

The Course Components and Credit Distribution shall consist Part I, II & III:

**The UG** programme consists of a number of courses. The term ‘course’ is applied to indicate a logical part of the subject matter of the programme and is invariably equivalent to the subject matter of a ‘paper’ in the conventional sense. The following are the various categories of courses suggested for the UG programmes.

**Part I** – Language Courses (LC) (any one of Tamil, Hindi, French or special subject designed in lieu of the above).

**Part II** – English Language courses (ELC) or special subject designed in lieu of.

The Language courses and English Language Courses are 4 each / 2 each in number and the LC and ELC are meant to develop the students communicative skill at the UG level.

**Part III** – Core courses i.e. major courses that compulsorily required for each of the programme of study (CC), Ability Enhancement Course (AHC), Discipline Specific Elective Course (DSE) and Skill Enhancement Course (SEC).

For each course, credit is assigned based on the following:

Contact hour per week		CREDITS
1 Lecture hour	-	1 Credit
1 Tutorial hour	-	1 Credit
2 Practical hours	-	1 Credit

(Laboratory / Seminar / Project Work / etc.)

## **7. REQUIREMENTS FOR PROCEEDING TO SUBSEQUENT SEMESTER**

7.1. **Eligibility:** Students shall be eligible to go to subsequent semester only if they earn sufficient attendance as prescribed therefore by the Board of Management from time to time.

7.2. **Attendance:** All Students must earn 75% and above of attendance for appearing for the University Examination. (Theory/Practical)

7.3. **Condonation of shortage of attendance:** If a Student fails to earn the minimum attendance (Percentage stipulated), the HODs shall condone the shortage of attendance on medical grounds up to a maximum limit of 10% (i.e. between 65% and above and less than 75%) after paying the prescribed fee towards the condonation of shortage of attendance. The students with attendance of less than 65 and more than 50% shall be condoned by VC on the recommendation of HODs on genuine grounds, will be permitted to appear for the regular examination on payment of the prescribed condonation fee.

7.4. **Detained students for want of attendance:** Students who have earned less than 50% of attendance shall be permitted to proceed to the next semester and to complete the Program of study. Such Students shall have to repeat the semester, which they have missed by rejoining after completion of final semester of the course, by paying the fee for the break of study as prescribed by the University from time to time.

7.5. **Transfer of Students and Credits:** The strength of the credits system is that it permits inter Institutional transfer of students. By providing mobility, it enables individual students to develop their capabilities fully by permitting them to move from one Institution to another in accordance with their aptitude and abilities.

7.5.1. Transfer of Students is permitted from one Institution to another Institution for the same program with same nomenclature, provided, there is a vacancy in the respective program of Study in the Institution where the transfer is requested.

7.5.2. The marks obtained in the courses will be converted into appropriate grades as per the University norms.

7.5.3. The transfer students are not eligible for Ranking, Prizes and Medals.

7.5.4. Students who want to go to foreign Universities upto two semesters or Project Work with the prior approval of the Departmental / University Committee are allowed to transfer of their credits. Marks obtain in the courses will be converted into Grades as per the University norms and the students are eligible to get CGPA and Classification.



## **8. EXAMINATION AND EVALUATION**

### **8.1. EXAMINATION:**

- i) There shall be examinations at the end of each semester, for odd semesters in the month of October / November, for even semesters in April / May. A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed courses in the subsequent examinations to be held in October / November or April / May.
- ii) A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulations prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programmed.
- iii) The results of all the examinations will be published through University Website. In the case of passed out candidates, their arrear results, will be published through University Website.

**8.2 To Register for all subjects:** Students shall be permitted to proceed from the First Semester up to Final Semester irrespective of their failure in any of the Semester Examination, except for the shortage of attendance programs. For this purpose, Students shall register for all the arrear subjects of earlier semesters along with the current (subsequent) Semester Subjects.

### **8.3. Marks for Continuous Internal Assessment (CIA) Examinations and End Semester**

Examinations (ESE) for PART I, II, III

8.3.1 There shall be no passing minimum for Continuous Internal Assessment (CIA) Examinations.

8.3.2 For End Semester examination, passing minimum shall be 40% (Forty Percentage) of the maximum marks prescribed for the Course/Practical/Project and Viva-Voce.

8.3.3 In the aggregate (CIA and ESE) the passing minimum shall be of 40%.

8.3.4. He / She shall be declared to have passed the whole examination, if he/she passes in all the courses wherever prescribed in the curriculum by earning 140 CREDITS in PartI, II, III.

## **9.Question Paper Pattern** for End Semester Examination

SECTION – A            10 questions 10 X 2 = 20 Marks

SECTION – B            5 questions either or pattern X 16 = 80 Marks

Total 100 Marks

**10. SUPPLEMENTARY EXAMINATION:** Supplementary Examinations are conducted for the students who appeared in the final semester examinations. Eligible criteria for appearing in the Supplementary Examinations are as follows:

10.1. Eligibility: A Student who is having a maximum of two arrear papers is eligible to appear for the Supplementary Examination.

10.2. Non-eligibility for those completed the program: Students who have completed their Program duration but having arrears are not eligible to appear for Supplementary Examinations.

## **11. RETOTALLING, REVALUATION AND PHOTOCOPY OF THE ANSWER SCRIPTS:**

11.1. Re-totalling: All UG Students who appeared for their Semester Examinations are eligible for applying for re-totalling of their answer scripts.

11.2. Revaluation: All current batch Students who have appeared for their Semester Examinations are eligible for Revaluation of their answer scripts. Passed out candidates are not eligible for Revaluation.

11.3. Photocopy of the answer scripts: Students who have applied for revaluation can download their answer scripts from the University Website after fifteen days from the date of publication of the results.

**12.The examination and evaluation for MOOCs** will be as per the requirements of the regulatory bodies and will be specified at the beginning of the Semester and notified by the university NPTEL-SWAYAM Coordinator (SPOC).

## **13. CLASSIFICATION OF SUCCESSFUL STUDENTS**

13.1. PART I TAMIL / OTHER LANGUAGES; PART II ENGLISH AND PART III CORE SUBJECTS, ALLIED, ELECTIVES COURSES AND PROJECT: Successful Students passing the Examinations for the Part I, Part II and Part III courses and securing the marks

a) CGPA 9.00 to 10.00 shall be declared to have passed the examination in **First class with Outstanding**.

b) CGPA 7.50 to 8.99 shall be declared to have passed the examination in **First class with distinction**.

c) CGPA 6.00 to 7.49 shall be declared to have passed the examination in **First Class**.

d) CGPA 5.00 to 5.99 in the aggregate shall be declared to have passed the examination in the **SECOND** Class.

e) CGPA 4.00 to 4.99 shall be declared to have passed the examination in the **THIRD** Class.

**14.MARKS AND GRADES:** The following table shows the marks, grade points, letter grades and classification to indicate the performance of the Student:

**14.1.Computation of Grade Point Average (GPA) in a Semester, Cumulative Grade Point Average (CGPA) and Classification**

GPA for a Semester: =  $\sum_i C_i G_i \div \sum_i C_i$  That is, GPA is the sum of the multiplication of grade points by the credits of the courses divided by the sum of the credits of the courses in a semester.

Where,  $C_i$  = Credits earned for course i in any semester,

$G_i$  = Grade Points obtained for course i in any semester

n = Semester in which such courses were credited.

CGPA for the entire programme: =  $\sum_n \sum_i C_{ni} G_{ni} \div \sum_n \sum_i C_{ni}$  That is, CGPA is the sum of the multiplication of grade points by the credits of the entire programme divided by the sum of the credits of the courses of the entire programme

<b>Grade Conversion Table – UG</b>			
<b>Range of Marks</b>	<b>Grade Points</b>	<b>Letter Grade</b>	<b>Description</b>
90 - 100	10	O	Outstanding
82 - 89	9	A+	Excellent
75 - 81	8	A	Very Good
67 - 74	7	B+	Good
60 - 66	6	B	Above Average
50 - 59	5	C	Average
40 - 49	4	D	Minimum for pass
0 - 39	0	RA	Reappear
		AAA	Absent

#### 14.2. Letter Grade and Class CGPA

<b>Overall Performance – UG</b>		
<b>CGPA</b>	<b>GRADE</b>	<b>CLASS</b>
4.00 - 4.99	D	Third Class
5.00 - 5.99	C	Second Class
6.00 - 6.69	B	First Class
6.70 - 7.49	B+	
7.50 - 8.19	A	First Class with Distinction*
8.20 - 8.99	A+	
9.00 - 10.00	O	First Class - Outstanding*

- The Students who have passed in the first appearance and within the prescribed semester of the UG Programme (Major, Allied and Elective courses only) are eligible.

## **15.RANKING**

- Students who pass all the examinations prescribed for the Program in the **FIRST APPEARANCE ITSELF ALONE** are eligible for Ranking / Distinction.
- In the case of Students who pass all the examinations prescribed for the Program with a break in the First Appearance are only eligible for Classification.
- Students qualifying during the extended period shall not be eligible for RANKING.

## **16. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMS TO QUALIFY FOR A DEGREE**

16.1. A Student who for whatever reasons is not able to complete the programs within the normal period (N) or the Minimum duration prescribed for the programme, may be allowed two years period beyond the normal period to clear the backlog to be qualified for the degree. (Time Span = N + 2 years for the completion of programme)

16.2. In exceptional cases like major accidents and child birth an extension of one year considered beyond maximum span of time (Time Span= N + 2 + 1 years for the completion of programme).

## **17. REVISION OF REGULATIONS, CURRICULUM AND SYLLABI**

The University may from time to time revise, amend or change the Regulations, Curriculum, Syllabus and Scheme of examinations through the Academic Council with the approval of the Board of Management.

**Vels Institute of Science and Technology and Advanced studies (VISTAS)**

**Courses of Study and Scheme of Assessment**

**(Minimum Credits to be earned :140)**

**BA Course Components**

<b>Component</b>	<b>I Sem</b>	<b>II Sem</b>	<b>III Sem</b>	<b>IV Sem</b>	<b>V Sem</b>	<b>VI Sem</b>	<b>Total Credits</b>
Core Courses & Languages	16 +6	16+6	14+6	16+6	12	11	109
Ability Enhancement Courses (AEC)	2	-	2	-	-	-	4
Discipline Specific Elective (DSE) & Generic Elective(GEC)	-	-	-	-	8	9	17
Skill enhancement Course(SEC)	-	2	2	3	2	1	10
<b>Total Credits</b>	<b>24</b>	<b>24</b>	<b>24</b>	<b>25</b>	<b>22</b>	<b>21</b>	<b>140</b>

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES (VISTAS)**

**B.A. WESTERN CLASSICAL MUSIC.**

**COURSES OF STUDY AND SCHEME OF ASSESSMENT**

**(MINIMUM CREDITS TO BE EARNED: 140)**

Code No.	Course	Hours/Week			Maximum Marks			Total
		Lecture	Tutorial	Practical	Credits	CA	SEE	
<b>SEMESTER 1</b>								
LANG	Tamil I/ Hindi / French	3	0	0	3	40	60	100
ENG	English I	3	0	0	3	40	60	100
CORE1	Theory of Music 1 - Basic Concepts.	3	1	0	4	40	60	100
CORE2	History of Music – 1 – History of Western Classical Music and Early Music.	3	1	0	4	40	60	100
CORE3	Practical – 1 Piano Foundation Exercises.	2	0	4	4	40	60	100
CORE	Practical – 2 Drums Rudiments.	2	0	4	4	40	60	100
AECC	Communication Skills	1	0	2	2	40	60	100
SEC	Orientation/Induction programme / Life skills	-	-	-	-	-	-	-
		17	2	10	24			
<b>SEMESTER 2</b>								
LANG	Tamil II / Hindi / French	3	0	0	3	40	60	100
ENG	English II	3	0	0	3	40	60	100
CORE4	Theory of Music – 2- Concepts in Western Classical music.	3	1	0	4	40	60	100
CORE5	History of Music – 2 – History of Renaissance Period.	3	1	0	4	40	60	100
CORE6	Practical – 3 Piano Major Scales.	2	0	4	4	40	60	100
CORE	Practical – 4 Drums Basic Rhythms and Fills.	2	0	4	4	40	60	100
SEC	Soft Skills - I/ Sight Reading 1	0	0	4	2	40	60	100
SEC	NSS / NCC / Swachh Bharat / Inplant Training	-	-	-	-	-	-	-
		16	2	12	24			
CA	- Continuous Assessment			SEE	- Semester End Examination			

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES**

**Programme: B.A. WESTERN CLASSICAL MUSIC.**

Code No.	Course	Hours/Week				CA	Maximum Marks		
		Lecture	Tutorial	Practical	Credits		SEE	Total	
<b>SEMESTER 3</b>									
LANG	Tamil III / Hindi / French		3	0	0	3	40	60	100
ENG	English – III		3	0	0	3	40	60	100
CORE7	Theory of Music – 3 – Concepts in Western Classical Music II.		4	0	0	4	40	60	100
CORE8	History of Music – 3 – Study of Baroque Period.		4	0	0	4	40	60	100
CORE9	Practical - 5 Piano – Minor scales.		2	0	4	4	40	60	100
AECC	Environmental Studies		2	0	0	2	40	60	100
CORE	Practical - 6 Drum Kit – Rock, Pop and Country Styles.		0	0	4	2	40	60	100
SEC	Sight Reading 2 – Practical.		0	0	4	2	40	60	100
SEC	Swayam / NPTEL / Value Added Course		-	-	-	-	-	-	-
			18	0	12	24			
<b>SEMESTER 4</b>									
LANG	Tamil IV / Hindi / French		3	0	0	3	40	60	100
ENG	English IV		3	0	0	3	40	60	100
CORE10	Theory of Music 4 – Scales and Chords.		4	0	0	4	40	60	100
CORE11	History of Music – 4 – Study of Galant Music Period and Classical Period.		4	0	0	4	40	60	100
CORE12	Practical - 7 Piano Chords and Arpeggios.		2	0	4	4	40	60	100
CORE	Practical – 8 – Guitar – Foundation Exercise and Songs.		2	0	4	4	40	60	100
SEC	Musical Knowledge – Practical.		0	0	4	2	40	60	100
SEC	Internship / Capability Enhancement Programme		0	0	0	1	-	-	-
			18	0	12	25			

CA - Continuous Assessment

SEE - Semester End Examination



**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES**

**Programme: B.A. WESTERN CLASSICAL MUSIC.**

Code No.	Course	Lecture	Hour / Week			CA	Maximum Marks			
			Tutorial	Practical	Credits		SEE	Total		
<b>SEMESTER 5</b>										
CORE	Theory of Music – 5 – Musical Form and Development.		3	0	0	3	40	60	100	
CORE	History of Music 5 – A Study of Romantic Period		3	0	0	3	40	60	100	
DSE	Media and Arts		3	0	0	3	40	60	100	
DSE	Theory – Raga System		3	0	0	3	40	60	100	
DSE	Aural Test - Practical		0	0	4	2	40	60	100	
Core	Practical – 9 Piano – Higher Level Musical Forms.		1	0	4	3	40	60	100	
Core	Practical – 10 Guitar – Chords and Arpeggios.		1	0	4	3	40	60	100	
SEC	Internship / Mini Project / Sector Skill Council Course		0	0	4	2	40	60	100	
SEC	Skill Enhancement Training / Student Club Activities		-	-	-	-	-	-	-	
			14	0	16	22				
<b>SEMESTER 6</b>										
Core	Theory of Music – 6 – Musical Analysis.		3	0	0	3	40	60	100	
Core	Practical -11 Piano – Advanced Musical Forms		2	0	4	4	40	60	100	
Core	Practical 12 – Guitar – Higher Level Musical Forms.		2	0	4	4	40	60	100	
DSE / GE	Introduction to Indian Philosophy		3	0	0	3	40	60	100	
SEC	Theory- Thala System in Karnatic Music		2	0	0	2	40	60	100	
DE	Project Work – 50 Page Dissertation		0	0	8	4	40	60	100	
SEC	Technical Seminar / Innovation Council / Start up Initiative		0	0	2	1	40	60	100	
			12	0	18	21				
CA	- Continuous Assessment					SEE	- Semester End Examination			

## UGC Recommended Generic Electives

- 1.Consumer Affairs      2. Disaster Management      3. Universal Human Values

### List of Ability Enhancement Compulsory Courses

	Tamil Paper - I
	Tamil Paper - II
	Tamil Paper - III
	Tamil Paper - IV
	French Paper-I
	French Paper-II
	French Paper-III
	French Paper-IV
	Hindi Paper-I
	Hindi Paper-II
	Hindi Paper-III
	Hindi Paper-IV
	English Paper-I
	English Paper-II
	English Paper-III
	English Paper-IV
	Environmental Science

### List of Skill Enhancement Courses

	Orientation/Induction programme / Life skills
	Soft Skills - I / Sector Skill Council Course
	NSS / NCC / Swachh Bharat / Inplant Training
	Soft Skills III / Sector Skill Council Course
	Internship / Capability Enhancement Programme
	Internship / Mini Project / Sector Skill Council Course
	Skill Enhancement Training / Student Club Activities
	Technical Seminar / Innovation Council / Start up Initiative
	Entrepreneurship Development
	Technical Seminar / Innovation Council / Start up Initiative

**List of Discipline Specific Elective Course**

	Sight Reading – 1
	Aural Test -1
	Sight Reading – 2
	Aural Test-2

List of Generic Elective Courses

Appreciation of Karnatic Music
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## THEORY OF MUSIC -1 BASIC CONCEPTS

3 1 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

**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 RussanoHanning, Donald Jay Grout. W.W. Norton & Company. 2009.

**PRACTICAL I – PIANO FOUNDATION EXERCISES    2 0 4 4**

**COURSE OBJECTIVE:**

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

**UNIT I** **12**

Warm Ups with Numbers, Warm Ups with Note Names, Playing without Finger Numbers or Note Names, C Chord, F Chord

**UNIT II** **12**

G Chord, Solid and Broken Chord, Crossing Fingers Over and Under , Exercises , Inversions , Lead Sheets , Three Jazz Pieces to Practice Chords , Playing in Waltz Time , Sight Reading .

**UNIT III** **12**

Rhythm, The Quarter Note, The Half Note, Dynamic Signs, Time Signatures, The Bass Clef, The Treble Clef, The Grand Staff.

**UNIT IV** **12**

Musical Intervals, Prime, Second, Third, Fourth, Fifth, Sixth, Seventh, Octave.

**UNIT V** **12**

Ties, Rest, Slur, Incomplete Measures, Sharp Sign, Flat Sign, Natural Sign, Accent Sign, Staccato, Eighth Note, Sixteenth Note,

**Total:60h**

**COURSEOUTCOME:** At he end of this course the students will be able to,

CO-1: Comprehend notes of C and F chord.

CO-2: Play three jazz pieces and be able to do sight reading

CO-3: Understand time signatures and dynamics signs

CO-4: Comprehend musical intervals and octaves.

CO-5: Interpret different symbols, Eighth and Sixteenth note

**TEXTBOOK:**

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





**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

**HISTORY OF RENAISSANCE PERIOD**

**COURSE OBJECTIVE:**

This course will take the student through the Renaissance period of Western Classical Music throwing light on the various instruments and typical styles of presentation.

**UNIT 1** **12**

Introduction and Study of Renaissance period, Characteristic features of Renaissance period, Consonance and Dissonance, Tonal and Modal, Homophony

**UNIT 2** **12**

Vocal and Instrumental musical forms of Renaissance including Mass, Carol, French chanson and Italian madrigal, Ballade, Lute song, Motet-chanson, Consort music, Toccata, Prelude, Ricercar, Canzona

**UNIT 3** **12**

Study of musical instruments of renaissance period, Church organs/Reed organ/Slide trumpet/Cornett/ Trumpet/Sackbut, Shawn/Reed pipe/Hornpipe/Bagpipe/Panpipe/Transverse flute/Recorder

**UNIT 4** **12**

Selected study of musical instruments of renaissance period, Viol/Hurdy-gurdy, Lyre/Irish Harp/Gittern and mandora, Tambourine, Jews harp

**UNIT 5** **12**

Composers and style of presentation, Burgundian School, Franco- Flemish, John Dunstaple Leonel Power, Musicareservata, Listening sessions wherever possible

**Total: 60h**

**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 3 – PIANO MAJOR SCALES 2044**

**COURSE OBJECTIVE:**

This course is designed to help the learner understand major scales.

**UNIT 1 12**

**One Octave Scales:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**UNIT 2 12**

**Chromatic Scales:** Starting on C, G, D, A, E, B, F#, F, Bb, Eb, Ab, Db, Gb.

**UNIT 3 12**

**Two Octave Scales:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**UNIT 4 12**

**Four Octave Scales Similar Motion:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**UNIT 5 12**

**Diatonic Scales And Chromatic Scales (Similar Motion, Contrary Motion):** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**COURSEOUTCOME:** At the end of this course the students will be able to,CO-1:Comprehend and play one octave scales

CO-2:PlayChromatic Scales

CO-3: Play two octave scales

CO-4:Playfour octave scales similar motion

CO-5:Play diatonic scales and chromatic scales in similar and contrary motion

**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 -4 DRUMS BASIC RHYTHMS AND FILLS 2 0 4 4

### COURSE OBJECTIVE:

This course will facilitate the student to basic rhythms and fills on Drums.

#### UNIT 1

12

1/4 Notes and 1/4 Rests, Summary of 1/4 Notes and Rests, Summary in 3/4 time, 1/2 and 1/4 Notes, Whole Notes, Whole Rests, Half Rests, Summary in 5/4 Time, Summary in Mixed Metters, Duet, Half bar fills, full bar fills, triplet fills, fill rest, fill accent.

#### UNIT 2

12

1/8 Notes and 1/4 Rests, Summary of 1/8 Notes and 1/4 Notes, Summary in 5/4 Time, 1/8 Rests on the Upbeat, 1/8 Rests on the Downbeat, more 1/8 Rests on the Downbeat, Combinations of 1/8 Rests on the Upbeat and Downbeat, Bass drum fills, dynamic fills, 16th note accent fills, half time fill, double stroke fill.

#### UNIT 3

12

Ties from 1/4 Notes, Ties from 1/2 Notes, Ties From Downbeat 1/8 Notes, Ties From Upbeat 1/8 Notes, Dotted 1/2 Notes, Dotted 1/4 Notes, Syncopation with 1/4 and 1/8 Notes, Syncopation with 1/8 Rests on the Downbeat, Syncopation with 1/8 Rests on the Upbeat and Dotted 1/4 Notes, 16<sup>th</sup> note triplet fills, reggae fills, Latin fills, Latin tango fills, Latin mambo.

#### UNIT 4

12

Introducing 1/16 Notes, 1/16 Notes on the Upbeat, 1/16 Notes on the Downbeat, 1/16 Notes Rests, Ties on 1/16 Notes, Dotted 1/8 Notes, Double Dotted 1/4 Notes, Syncopation with 1/8 Notes and 1/16 Notes, Rumba, Latin beguine, Latin bossa nova, Latin samba, half time triplet fill.

#### UNIT 5

12

Introducing 1/8 Note Triplets, Summary in 3/8, 9/8, 5/8, 7/8 and 12/8, one measure Rock Beats, Two measure Combinations, Shuffle Rock Beats, Rock Beats in 3/4, 5/4, 7/4 time, Full time triplet fill, half time shuffle fill, double bass fill, brush fill, crossover fill, fill around the drums.

**Total: 60h**

**COURSE OUTCOME:** At the end of this course the students will be able to,

CO-1: Play Mixed Metres, Duet, Half bar fills, full bar fills, triplet fills, fill rest, fill accent.

CO-2: Play Bass drum fills, dynamic fills, 16th note accent fills, half time fill, double stroke fill.

CO-3: Play Syncopation with 1/4 and 1/8 Notes, Syncopation with 1/8 Rests on the Downbeat, Syncopation with 1/8 Rests on the Upbeat and Dotted 1/4 Notes,

CO-4: Play Syncopation with 1/8 Notes and 1/16 Notes, Rumba, Latin beguine, Latin bossa nova, Latin samba, half time triplet fill.

CO-5: Play Full time triplet fill, half time shuffle fill, double bass fill, brush fill, crossover fill, fill around the drums.

### BOOKS:

1. Basic Drumming – Joel Rothman's.

**COURSE OBJECTIVE:**

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

**UNIT 1** **6**

Rhythm Reading – Semibreve, Minim, and Crotchet notes single hand, hands together.

**UNIT 2** **6**

Score Reading – Semibreve, Minim, Crotchet, Quaver note, Hands alone, treble and bass clef, transpose to all keys.

**UNIT 3** **6**

Clef Reading: – Semibreve, Minim, Crotchet, Quaver note, Alto, Tenor, hands alone.

**UNIT 4** **6**

Easy choral piece - Soprano, Alto, Tenor and Bass,, Easy SATB score.

**UNIT 5** **6**

One easy piece by Bach, Bartok, Clementi – Three parts score that includes a variety of clefs.

**Total: 30h**

**COURSE OUTCOME:**

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

CO-1: Develop ability to read rhythm such as semibreve, minim and crotchet notes

CO-2: Interpret scores and read symbols such as semibreve, minim and crotchet in scores

CO-3: Develop ability to read clef

CO-4: Interpret easy choral pieces

CO-5: Interpret one simple piece each by Bach, Bartok and Clementi

**TEXT BOOK:**

1. Sight-Reading Curriculum For Group Piano Class: Beginner To Intermediate Level By STEPHEN DANIEL GEORGER

**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

## 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 /Rigaud on

#### 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



## **PRACTICAL – 6 DRUMKIT – ROCK, POP AND COUNTRY STYLES**

**0 0 2 2**

### **COURSEOBJECTIVE:**

This course will expose a learner into Rock, Pop and Country styles on Drum

#### **UNIT1** **9**

Basic Rock, Disco, Country Waltz, Halftime Feels, Syncopated Rock, 16<sup>th</sup> Note Rock, Train Beat, 12/8 Rock.

#### **UNIT2** **9**

Rock Shuffle, Funk, 12/8 Blues, Blues Shuffle, Texas Shuffle, Halftime Shuffle, Hip Hop.

#### **UNIT3** **9**

Swing, Jazz Waltz, Jazz Ballad, Cha-Cha, Mambo, Songo.

#### **UNIT4** **9**

Bossa Nova, Samba, Calypso, Soca, Raggae, Fast Samba

#### **UNIT5** **9**

Rock and Roll Mambo, Jazz Mombo, Slow Rhumba, Clave Rhythm,

**Total:45h**

### **COURSEOUTCOME:**

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

CO-1:Comprehend, appreciate and play Basic rock, Disco, Country waltz

CO-2:Playrock shuffle, Funk, Blues Shuffle, Texas Shuffle.

CO-3:PlaySwing, Jazz Waltz, Jazz Ballad, Cha-Cha, Mambo

CO-4:PlayBossa Nova, Samba, Calypso, Soca

CO-5:PlayRock and Roll Mambo, Jazz Mambo

### **TEXTBOOKS:**

1. RockDrumming,forBeginnerstoAdvancedStudentsbyAndyGriffiths
2. A fresh Approach to the Drum set.

## SIGHT READING 2 – PRACTICAL 2002

### COURSEOBJECTIVE:

It is imperative to understand the system of notation while learning Western Music. This course will introduce the student to aspects of 4-parts score (SATB choral parts).

#### UNIT 1 6

Accompaniment to a Choral piece of medium difficulty, one choral or hymn, SATB choral parts.

#### UNIT 2 6

Four parts score that includes a variety of clefs, soprano, alto, tenor and bass.

#### UNIT 3 6

Accompaniments to Italian Arts Songs, Transpose up a step, Transpose up down a step in treble and bass clef.

#### UNIT 4 6

Easy to medium difficulty Baroque, Classical, Romantic and modern piano literature. Primo or Secondo part to a piano duet or a two-piano composition.

#### UNIT 5 6

Accompaniment to a German Lied of moderate difficulty, transpose up a step, transpose down a step.

**Total:30h**

### COURSEOUTCOME:

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

CO-1: Develop ability to interpret accompaniment to a choral piece of medium difficulty

CO-2: Comprehend four parts score

CO-3: Develop ability to interpret accompaniments to Italian Arts songs

CO-4: Interpret easy to medium difficulty Baroque, Classical, Romantic and modern piano literature.

CO-5: Develop ability to interpret accompaniment to a German Lied of moderate difficulty.

### TEXTBOOKS:

1.Sight-Reading Curriculum For Group Piano Class: Beginner To Intermediate Level By  
STEPHEN DANIEL GEORGER

**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

**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 / Clarinette 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

**PRACTICAL – 7 PIANO - CHORDS AND ARPEGGIOS 3 0 4 3**

**COURSE OBJECTIVE:**

To expose the learner to Piano chords and Arpeggios.

**UNIT 1 9**

**Major Triads:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**UNIT 2 9**

**Minor Triads:** A minor, E minor, B minor, F# minor, C# minor, G# minor, D# minor, D minor, G minor, C minor, F minor, Bb minor, Eb minor.

**UNIT 3 9**

**Major Scales Arpeggios:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**UNIT 4 9**

**Minor Scales Arpeggios:** A minor, E minor, B minor, F# minor, C# minor, G# minor, D# minor, D minor, G minor, C minor, F minor, Bb minor, Eb minor.

**UNIT 5 9**

**First And Second Inversions:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

A minor, E minor, B minor, F# minor, C# minor, G# minor, D# minor, D minor, G minor, C minor, F minor, Bb minor, Eb minor

**Total: 45h**

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

CO-1:Presentandperform Major triads

CO-2:PresentandperformMinor triads

CO-3:Present Major scales Arpeggios

CO-4:PresentMinor scale Arpeggios

CO-5:Presentfirst and second inversions

**TEXT BOOK:**

1.The Complete Book of Scales, Chords, Arpeggios: & Cadences Paperback – 1 August 1994 by Willard Palmer. 2. Mastering\_the\_Scales\_and\_Arpeggios Book

## PRACTICAL-8 GUITAR – FOUNDATION EXERCISES AND SONGS 0044

### COURSE OBJECTIVE:

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

**UNIT 1** **12**  
Open String Picking, Picking String one and two, and b string, Lead, Picking String one and two,Blues on the E and B String, String Crossing, top three strings.

**UNIT 2** **12**  
G Blues tune on top three string, G chromatic Scale, Octaves G-D-A, Melody for first position notes, top three strings, Shadow walk ; all the notes so for.

**UNIT 3** **12**  
Lowest three string,D,A, and E,Swamp – rock on the D – String ,Double stops on the G and D strings, Surfing on theA – string, E – String boogie , E blues scale, solo.

**UNIT 4** **12**  
E blues scale , solo, version two, John Lee, E minor pentatonic, question and answer, Blues vamp on E, with muting.

**UNIT 5** **12**  
Blues vamp on A, with muting,Blues vamp on D, with muting,Straight 12 – bar in A, muted, Swing 12 – bar in A, muted, C major Scale.

**Total: 60h**

**COURSE OUTCOME:** At the end of this course the students will be able to,

CO-1: Develop various techniques of picking

CO-2: Present G Blues tune on top three string and G chromatic Scale

CO-3: Develop techniques to play on the lower three strings with double stops on the G and D strings

CO-4: Play E blues scale and E minor pentatonic

CO-5: Play Blues vamp in A and D with muting

### 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

## **PRACTICAL - MUSICAL KNOWLEDGE 2002**

### **COURSE OBJECTIVE:**

This paper will focus on giving the student a firm understanding of basics, aesthetics and musical knowledge

<b>UNIT 1</b>	<b>6</b>
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Pitch Name, Note Durations, Clefs, Staves, Bar lines, identify key and time signatures, Musical Terms and Sings.

<b>UNIT 2</b>	<b>6</b>
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Note Values, Explain key and time signatures, Notes on Ledger Lines, Intervals Numerical, Metronome Marks.

<b>UNIT 3</b>	<b>6</b>
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Grace Notes, Ornaments, Relative major and Minor, Scales.

<b>UNIT 4</b>	<b>6</b>
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Arpeggios, Broken Chord patterns, Modulation.

<b>UNIT 5</b>	<b>6</b>
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Tonic Triads, Dominant Triads, intervals Full Names, Musical period and style, Musical Structures, Subdominant triads.

**Total: 30h**

### **COURSE OUTCOME:**

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

CO-1: Comprehend basic technical terms like Pitch name, clef and staves

CO-2: Understand key and time signatures and notes on ledger lines

CO-3: Comprehend Grace notes, ornaments and relative major and minor scales

CO-4: Understand arpeggios and broken chord patterns

CO-5: Comprehend Tonic triads and dominant triads.

### **TEXT BOOKS:**

1. The Book Of Musical Knowledge By Arthur Elson

**MUSICAL FORM AND DEVELOPMENT**

**COURSE OBJECTIVE:**

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

**UNIT 1** **9**

Call and Response, Coda, Introduction, Exposition, Finale

**UNIT 2** **9**

Cyclic form, Movement, Phrase, Recapitulation, Repetition

**UNIT 3** **9**

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

**UNIT 4** **9**

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

**UNIT 5** **9**

Verse Chorus form, Hook, Period, Drop, Bar form

Listening sessions wherever possible

**Total: 45h**

**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.

**A STUDY OF ROMANTIC PERIOD**

**COURSE OBJECTIVE:**

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

**UNIT 1**

**9**

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**

**9**

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

**UNIT 3**

**9**

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**

**9**

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

**UNIT 5**

**9**

Selected Composers and their works

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

**Total: 45h**

**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 Era, by W. Oliver Strunk, ISBN 0393037525
2. Music in Romantic era by Alfred Einstein

**COURSE OBJECTIVE:**

Media plays an important role and that will be critically analysed.

**UNIT I** **12**

All India Radio

**UNIT II** **12**

Television

**UNIT III** **12**

Reviews

**UNIT IV** **12**

Computer and Music

**UNIT V** **12**

Music Festivals

**Total: 60h**

**COURSE OUTCOME:** At the end of this course the students will be able to,

CO-1: Understand the role of Radio in promoting Classical arts with specific reference to All India Radio

CO-2: Appreciate the role to Television in promoting Classical arts

CO-3: Understand the importance of reviews of a performance by critics and the masses

CO-4: Comprehend the importance of technology and the influence of the internet in performing arts

CO-5: Appreciate the significance of Music and Dance Festivals in India and abroad.

**REFERENCE BOOKS:**

1. Treasure of south Indian music by Dr K.A Pakrisamy Bharathy.





## **PRACTICAL - AURAL TEST    3 0 0 3**

### **COURSE OBJECTIVE:**

This course will focus on developing the ability to hone aural skills and sharpening ear sensitivity to music.

#### **UNIT 1** **9**

Clap the Pulse, identify the dynamic, identify the Articulation, identify the highest and lowest note.

#### **UNIT 2** **9**

Identify where the change occurs, Describe the dynamics.

#### **UNIT 3** **9**

Identify the change as rhythm or pitch, Identify the tonality as major or minor.

#### **UNIT 4** **9**

Identify the interval, Identify the Cadence.

#### **UNIT 5** **9**

Identify the time signature, identify the Modulates, identify and comment on three other characteristics.

**Total: 45h**

### **COURSE OUTCOME:**

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

CO-1: Interpret Clap pulse and identify articulation

CO-2: Identify and describe dynamics

CO-3: Identify change in rhythm, pitch and tonality

CO-4: Identify interval and cadence

CO-5: Identify time signature and modulates

### **TEXT BOOK:**

1. Aural Book 1 – by Trinity Collage of London

**PRACTICAL 9 – PIANO HIGHER LEVEL MUSICAL FORMS 0 0 4 2**

**COURSE OBJECTIVE:**

To equip the student with higher level musical forms

**UNIT I 6**

First Piece of The Star Performer, A Study in Syncopation, A Study in Chords, Study of Scales and Chords Intermingled, Study for Independent Fingers, Study in Crossing Hands.

**UNIT II 6**

Broken Chords Forms in C Major and A Minor, Study of continuous Runs, Study of Runs and Chords Intermingled, Broken Chords Interlocking, Study in heavy Running Passages.

**UNIT III 6**

Bourree, Study in Staccato Sixths, Study in Legato Thirds, Wrist Study, Folk Song with Two Variations, Melody Study, Scale Study, Study in Finger Staccato.

**UNIT IV 6**

First Nocturne, Waltz of the Forest Sprite, A Study for the fifth finger, Etude polka, Etude in C Major, Barcarolle, Presto.

**UNIT V 6**

Allemand, Allegro, Prelude – G F Handel, Air a La Bourre, Prelude- Bach, Impromptu – S.Heller,

**Total: 30h**

**COURSEOUTCOME:** At the endofthiscourse the studentwillbeableto,

CO-1:Playthe first piece of the star performer and a study in syncopation

CO-2:Develop techniques to play broken chord forms in C Major and A Minor

CO-3:PlayBourree and study in Staccato sixths

CO-4:PlayFirst Nocturne and Waltz of the forest sprite

CO-5:PlayAllemand, Allegro and Air a La Bourre

**TEXT BOOK:**

1. Scales, Chords, Arpeggios & Cadences - Complete Book by Willard A.

**PRACTICAL-10 GUITAR - CHORDS AND ARPEGGIOS 0 0 4 2**

**COURSE OBJECTIVE:**

The student will learn the Guitar chords and arpeggios

**UNIT 1** **6**

**Major Triads:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**UNIT 2** **6**

**Minor Triads:** A minor, E minor, B minor, F# minor, C# minor, G# minor, D# minor, D minor, G minor, C minor, F minor, Bb minor, Eb minor.

**UNIT 3** **6**

**Major Scales Arpeggios:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

**UNIT 4** **6**

**Minor Scales Arpeggios:** A minor, E minor, B minor, F# minor, C# minor, G# minor, D# minor, D minor, G minor, C minor, F minor, Bb minor, Eb minor.

**UNIT 5** **6**

**First And Second Inversions:** C Major, G Major, D Major, A Major, E Major, B Major, F# Major, F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major.

A minor, E minor, B minor, F# minor, C# minor, G# minor, D# minor, D minor, G minor, C minor, F minor, Bb minor, Eb minor

**Total: 30h**

**COURSE OUTCOME:** At the end of this course the students will be able to,

- CO-1: Play Major triads on Guitar
- CO-2: Play Minor triads on Guitar
- CO-3: Play Major scale arpeggios on guitar
- CO-4: Play Minor scale arpeggios on Guitar
- CO-5: Play first and second inversion on Guitar

**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

**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 Vivaldis Four Seasons - 1

**UNIT 2** **12**

Musical Analysis and study of Antonio Vivaldis 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.

**PRACTICAL-11 0044**

**PIANO - ADVANCED MUSICAL FORMS**

**COURSE OBJECTIVE:**

This course will equip the students to play advanced compositions on Piano

**UNIT 1**

**12**

**Preludes Opus 28:** C major, A minor, G major, E minor, D major, Presto Agitato – Mendelssohn, Invention, Prelude in D Major – J.S. Bach, Prelude – Chopin. F.

**UNIT 2**

**12**

**Ballads:** G minor opus 23, F minor opus 38, A flat major opus 47 74, F minor opus 52, Fur Elise, Fugue in C Sharp Minor – J.S. Bach, Prelude and Fugue, Prelude in G Major.

**UNIT 3**

**12**

**Etudes Opus 10:** C major, A minor, E major 'Tristesse', C sharp minor, G flat major 'Black Keys', Allegro From Sonata in G Major – Beethoven, Feodora – Czerny Moderato, Allegro – Haydn.

**UNIT 4**

**12**

**Impromptus:** A flat major opus 29, F sharp major opus 36 75, G flat major opus 61, Fantaisie- Impromptu C sharp minor opus posth 6, Allegro From Sonata in Bb Major – Mozart, Finale From Sonata in D Major – Haydn, Minuet in D Major.

**UNIT 5**

**12**

**Waltzes:** Opus 18 E flat major, Opus 34 1. A flat major, A minor, F major Opus 42, A flat major, Invention No 12 in A Major – J.S. Bach, Allegretto in C Minor – Schubert, Intermezzo in B Minor – Brahms, Nouvelle Etude in Ab Major – Chopin.

**Total: 60h**

**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

**TEXT BOOK:**

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

**PRACTICAL– 12GUITAR – HIGHER LEVEL MUSICAL FORMS 0 0 4 4**

**COURSE OBJECTIVE:**

This course will equip the student play and present higher level musical forms on guitar

**UNIT 1 12**

G major scale, Intervals in the C major scale, Intervals outside the c major scale, C major in triads, E major chord ,strumming.

**UNIT 2 12**

E and A majors, moving, A,D, and E, with accents, C and G, Strumming, Am, Dm, Em; Minor Mishap, Low Stum, High Strum, Low strum, High strum With bassline,

**UNIT 3 12**

All the majors, plus Dsus 4, Major chords with bassline and dynamics, C and G with root and fifth bassline, C and G with Hammer – on bassline.

**UNIT 4 12**

Groove in sevenths, Am7 D 7 groove, Gmaj7, Cmaj7,Am7,D7, A, amaj7, D,dmaj7, rock style, Sweep or alternate picking arpeggios. Arpeggios and pedal notes, slash chord arpeggios, pull- offs and slides. Slash chords, rhythm part, added – note chord sequences, two – note and three note 5 chords.

**UNIT 5 12**

Bar chords and added notes, G blues with movable chords ; three choruses, Jimmy or Jimi ? rhythm track, G minor pentatonic, shape one, Blues scale, shape one in G, Solo on shapes one in G, including slides and vibrato minor pentatonic, shapes two and three blues scale, shapes four and five, G blues scale, shapes four and five, G blues solo, all five shapes, G major pentatonic solo, Jimmy or Jimi ? solo, Am – D7 groove, with solo.

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**Total: 60h**

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

CO-1:PlayIntervals in the C major scale, Intervals outside the c major scale,

CO-2:Develop techniques to play Minor Mishap, Low Stum, High Strum and Low strum.

CO-3: Play Major chords with bassline and dynamics and C and G with root and fifth bassline

CO-4:PlayArpeggios and pedal notes and slash chords

CO-5:PlayBlues scale, G Blues Scale and G Blues Solo

**TEXT BOOK:**

- 1.TheComplete BookofScales,Chords,ArpeggiosandCadencesbyPalmerWillard.
- .2. Learn yourGuitarScales,TipsandTechniquesbyLukeZecchin

## INTRODUCTION TO INDIAN PHILOSOPHY 3 0 0 3

### 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 9

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

### UNIT II 9

Authority & Reasoning & Development of Indian Systems

### UNIT III 9

Common Characteristics: Space and Time

### UNIT IV 9

Brief Sketch of the following systems

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

### UNIT V 9

(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: 45h**

**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 hirendramohan Datta. Rupa & Co, 2010



## THEORY- TALA SYSTEM IN KARNATIC MUSIC 2 0 0 2

### COURSE OBJECTIVE:

While learning Western Classical Music, exposure to other systems of Classical music especially Indian Music is essential. This course will give an insight into the Tala system in Karnatic Music.

<b>UNIT 1</b>	<b>6</b>
Tala – Sapta tala – Symbols, Avartanam – Laghu – Drutham – Anudrutham	
<b>UNIT 2</b>	<b>6</b>
Jathi varieties – 35 Tala formation – Dhruva tala variety	
<b>UNIT 3</b>	<b>6</b>
Mathya tala variety – Rupaka tala variety	
<b>UNIT 4</b>	<b>6</b>
Triputa tala variety – Jhampa tala variety	
<b>UNIT 5</b>	<b>6</b>
Ata tala variety – Eka tala variety	

**Total: 30h**

**COURSE OUTCOME:** At the end of this course the students will be able to,

CO-1:Comprehend technical terms like Tala, Avaratanam, Laghu, Drutam and Anudrutam

CO-2: Understand Jati varieties of Laghu

CO-3: Interpret the formation of the 35 talas

CO-4: Understand and present Dhruva, Mathya and Rupaka tala and its varieties

CO-5:Understand and present Triputa, Jhampa, Ata and Eka tala and its varieties

### REFERENCE BOOKS:

1. South Indian Music Book 1,Prof P. Sambamoorthy,The Indian Music Publishing House, 2005(18<sup>th</sup> Edition)
2. South Indian Music Book 2,Prof P. Sambamoorthy,The Indian Music Publishing House, 2005 (15<sup>th</sup> Edition)
3. South Indian Music Book 3,Prof P. Sambamoorthy,The Indian Music Publishing House, 1998