



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)  
(Deemed to be University Encl. as 3 of the UGC Act, 1956)

PALLAVARAM - CHENNAI

ACCREDITED BY NAAC WITH 'A' GRADE

*Marching Beyond 30 Years Successfully*

INSTITUTION WITH UGC 12B STATUS

## **UNDERGRADUATE DEGREE PROGRAMME**

**B.A Western Classical Music**

**Three Years**

/

**B.A., (Hons) Western Classical Music**

**Four Years**

**CURRICULUM & SYLLABUS**

**REGULATION 2024**

**Choice Based Credit System (CBCS)**

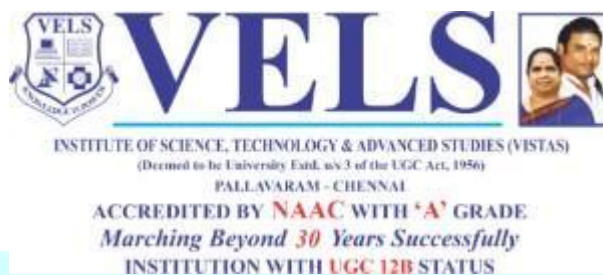
**&**

**Learning Outcomes Based Curriculum Framework (LOCF)**

**Effective from the Academic Year**

**2024 -2025**

**School of Music and Fine Arts**



## 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.

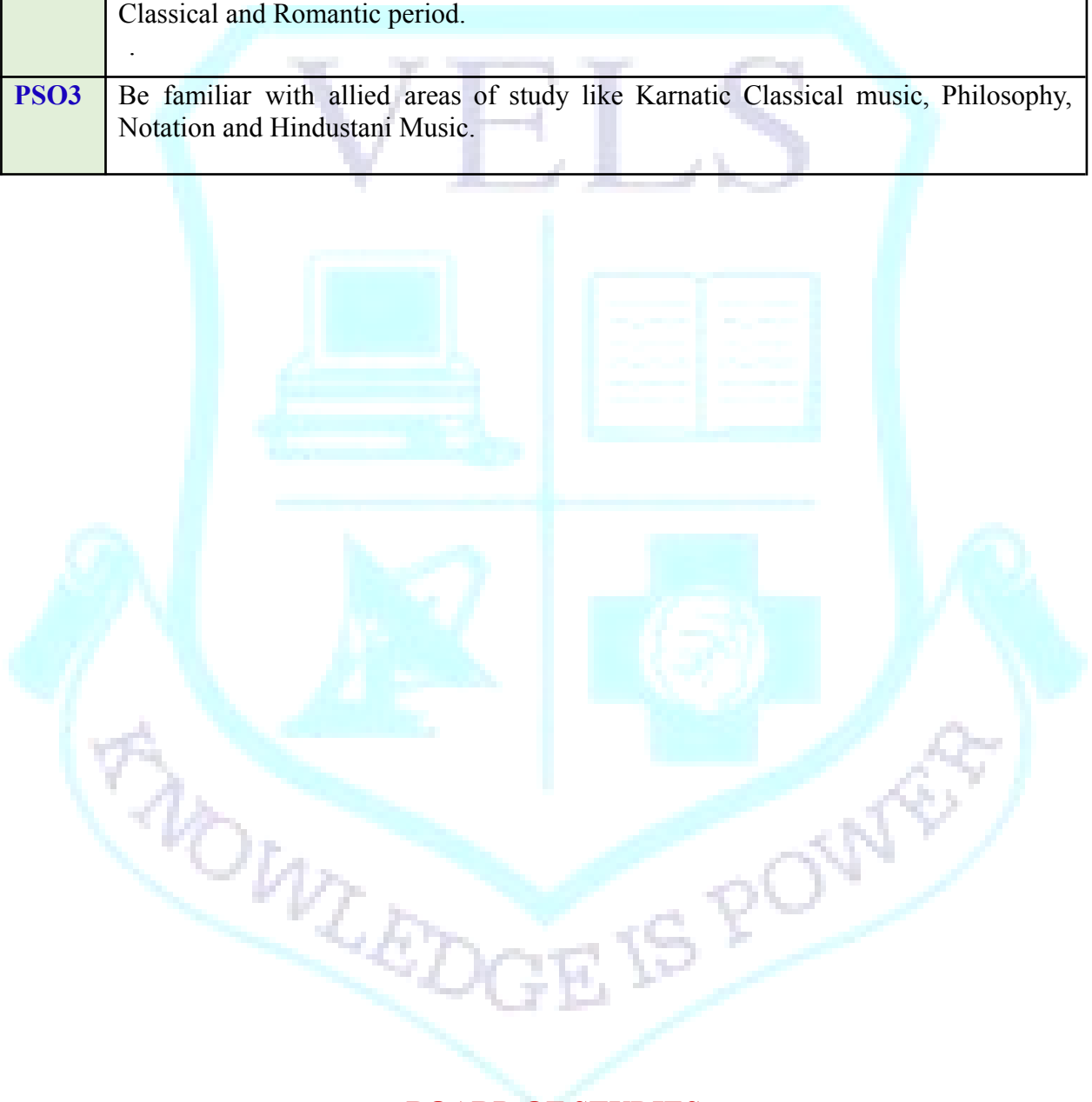
### MISSION OF THE DEPARTMENT

<b>M1</b>	To Provide a holistic education in Classical Art forms
<b>M2</b>	To Encourage students to learn these arts forms as well as expose them to allied art forms.
<b>M3</b>	To Preserve traditional values which are integral to these Arts
<b>M4</b>	To Encourage in-depth research as well as interdisciplinary research in these arts
<b>M5</b>	To train students to get best opportunities and tackle challenges in Art Field.

<b>PROGRAMME EDUCATIONAL OUTCOMES (PEO)</b>	
<b>PEO1</b>	Learn the fundamentals of the performance aspect of Western Classical Music from the basics to an advanced level in a gradual manner
<b>PEO2</b>	Learn the theoretical concepts of Western Classical music simultaneously along with honing practical skill
<b>PEO3</b>	Understand the historical evolution of Western Classical music through the various eras.
<b>PEO4</b>	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.
<b>PEO5</b>	Develop analytical, critical and innovative thinking skills, leadership qualities, and good attitude well prepared for lifelong learning and service to World Culture and Heritage

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

<b>PROGRAMME SPECIFIC OUTCOMES (PSO)</b>	
<b>PSO1</b>	Be competent in performance of Western Classical Music equipped and be proficient in the theoretical aspects of Western Classical music which will supplement the knowledge of the performer
<b>PSO2</b>	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.
<b>PSO3</b>	Be familiar with allied areas of study like Karnatic Classical music, Philosophy, Notation and Hindustani Music.



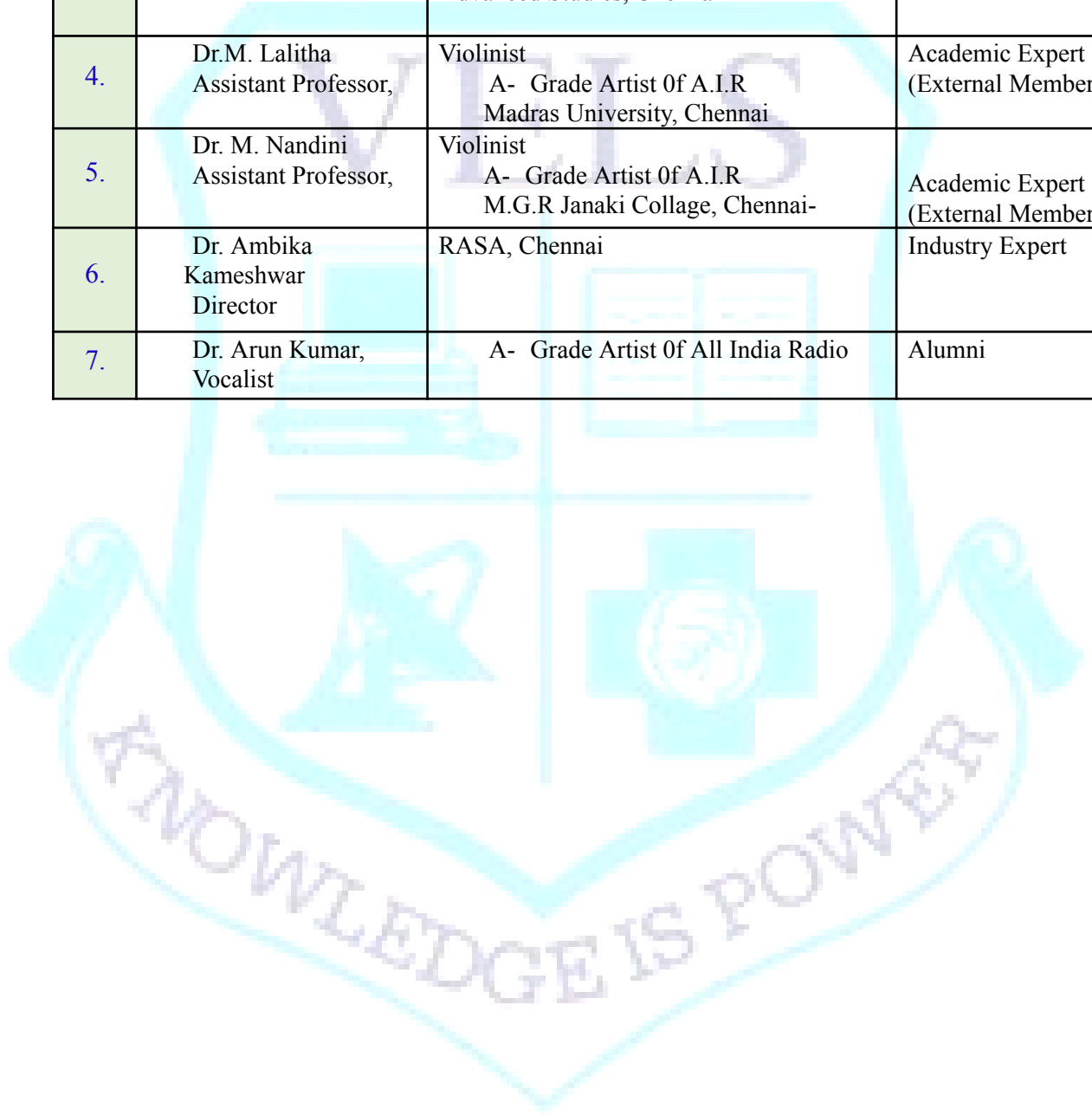
**BOARD OF STUDIES**

**List of Members**

**School of Music and Fine Arts**

<b>S. No</b>	<b>Name &amp; Designation</b>	<b>Address</b>	<b>Role</b>
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1.	Dr. S.Subbulakshmi Director & Head	Director and Chairperson School of Music and Fine Arts, Vistas	Chairperson
2.	Dr. S. Sophia Assistant Professor,	Department of School of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai.	Internal Member
3.	Mr.S. Aravind Assistant Professor,	School of Music and Fine Arts Vels Institute of Science, Technology and Advanced Studies, Chennai	Internal Member
4.	Dr.M. Lalitha Assistant Professor,	Violinist A- Grade Artist Of A.I.R Madras University, Chennai	Academic Expert (External Member)
5.	Dr. M. Nandini Assistant Professor,	Violinist A- Grade Artist Of A.I.R M.G.R Janaki Collage, Chennai-	Academic Expert (External Member)
6.	Dr. Ambika Kameshwar Director	RASA, Chennai	Industry Expert
7.	Dr. Arun Kumar, Vocalist	A- Grade Artist Of All India Radio	Alumni



## CREDIT DISTRIBUTION

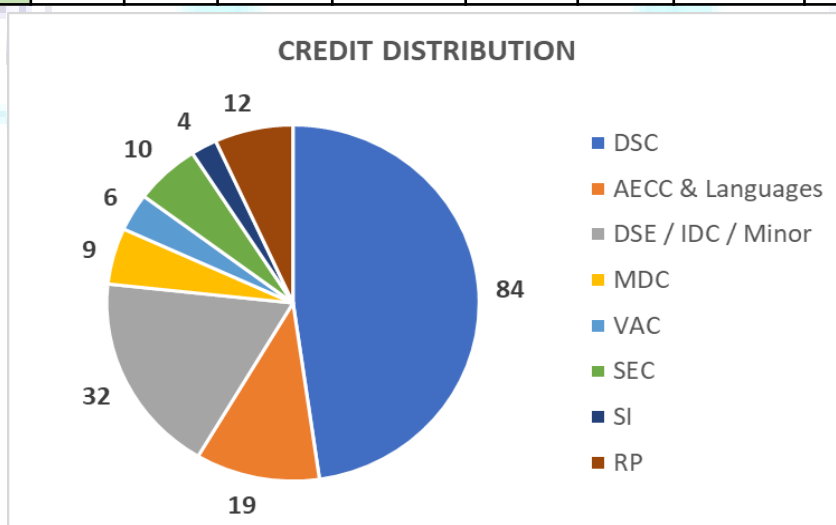
**B.A., (Hons) in Western Classical Music**

**Minimum credits to be earned: 176**

**B.A, in Western Classical Music**

**Minimum credits to be earned: 132**

Component	I Sem	II Sem	III Sem	IV Sem	V Sem	VI Sem	3 Yrs. Total Credits	VII sem	VIII Sem	4 Yrs Total Credits
DSC	8	8	8	8	12	16	60	12	12	84
AECC & Languages	2+2	2+2	2+2	2+2+3	-	-	19	-	-	19
DSE / IDC / Minor	4	4	4	4	4	4	24	4	4	32
MDC	3	4	3	-	-	-	10	-	-	9
VAC	1	1	-	1	1	-	4	-	-	4
SEC	2	2	2	2	2	2	12	-	-	8
SI	-	-	1	-	2	-	3	-	-	4
RP	-	-	-	-	-	-	-	6	6	12
<b>Total Credits</b>	<b>22</b>	<b>23</b>	<b>22</b>	<b>22</b>	<b>21</b>	<b>22</b>	<b>132</b>	<b>22</b>	<b>22</b>	<b>176</b>





<b>ENG 1</b>	24LENG11	English I	2	0	0	1	2	40	60	100
<b>DSC 1</b>	24PBMC11	Practical cum Theory – 1 Piano Foundation Exercises.	0	2	4	2	4	40	60	100
<b>DSC 2</b>	24PBMC12	Practical cum Theory – 2 Drums Rudiments.	0	2	4	2	4	40	60	100
<b>MDC 1</b>	24DBMC11	Basic of Music Theory	3	0	0	0	3	40	60	100
<b>DSE 1/ IDC 1 / Minor 1</b>	24CBMC11	Theory of Music 1 - Basic Concepts	4	0	0	2	4	40	60	100
<b>VAC 1</b>	24ABCY11	Communication Skills	1	0	0	1	1	-	100	100
<b>SEC 1</b>	24SSKU11	Soft Skills I	2	0	0	1	2	40	60	100
<b>SEC 2</b>		Orientation programme / Industrial Visit	-	-	-	4	-	-	-	-
			14	4	8	10	22	-	-	-

**CIA** - Continuous Internal Assessment

**SEE** - Semester End Examination

\*L – Lecture, \*T- Tutorial, \*P- Practical, \*O - Outside the class effort / self-study

<b>SEMESTER 2</b>										
<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>	<b>CIA</b>	<b>SEE</b>	<b>Total</b>
<b>LANG 2</b>	24LTAM21/ 24LHIN21/ 24LFRE21	Tamil II / Hindi II / French II	2	0	0	2	2	40	60	100
<b>ENG 2</b>	24LENG21	English II	2	0	0	2	2	40	60	100
<b>DSC 3</b>	24PBMC21	Practical cum Theory 3 –Piano Major Scales	0	2	4	2	4	40	60	100
<b>DSC 4</b>	24PBMC22	Practical cum Theory – 4 Drums Basic Rhythms and Fills.	0	2	4	2	4	40	60	100



<b>MDC 2</b>	24DBMC21	South Indian Music System	4	0	0	0	4	40	60	100
<b>DSE 2 / IDC 2 / Minor 2</b>	24CBMC21	History of Music – 1 – History of Western Classical Music and Early Music.	4	0	0	2	4	40	60	100
<b>VAC 2</b>	24SSKU21	Universal Human Values	1	0	0	1	1	40	60	100
<b>SEC 3</b>	24SSKU21	Soft Skills II	2	0	0	1	2	40	60	100
			15	4	8	12	23	-	-	-

### SEMESTER 3

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>	<b>CIA</b>	<b>SEE</b>	<b>Total</b>
<b>LANG 3</b>	24LTAM31/ 24LHIN31/ 24LFRE31	Tamil III / Hindi III / French III	2	0	0	2	2	40	60	100
<b>ENG 3</b>	24LENG31	English III	2	0	0	2	2	40	60	100
<b>DSC 5</b>	24PBMC31	Practical cum Theory - 5 Piano – Minor scales.	0	2	4	2	4	40	60	100
<b>DSC 6</b>	24PBMC32	Practical cum Theory - 6 Drum Kit – Rock, Pop and Country Styles.	0	2	4	2	4	40	60	100
<b>MDC 3</b>	24DBMC31	North Indian Music System	3	0	0	0	3	40	60	100
<b>DSE 3 / IDC 3 / Minor 3</b>	24CBMC31	Theory of Music – 2- Concepts in Western Classical music.	4	0	0	2	4	40	60	100
<b>SEC 4</b>	24SSKU31	Soft Skills III	2	0	0	1	2	40	60	100
<b>SI 1</b>		Internship I	0	0	2	2	1	-	100	100
			13	4	10	13	22	-	-	-

**SEMESTER 4**

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>	<b>CIA</b>	<b>SEE</b>	<b>Total</b>
<b>LANG 4</b>	24LTAM41/	Tamil IV /								
	24LHIN41/	Hindi IV /	2	0	0	1	2	40	60	100
	24LFRE41	French IV								
<b>ENG 4</b>	24LENG41	English IV	2	0	0	1	2	40	60	100
<b>AECC 1</b>	24EVS041	Environmental Studies	3	0	0	2	3	40	60	100
<b>DSC 7</b>	24PBMC41	Practical cum Theory - 7 Piano Chords and Arpeggios.	0	2	4	2	4	40	60	100
<b>DSC 8</b>	24PBMC42	Practical cum Theory – 8 – Guitar – Foundation Exercise and Songs.	0	2	4	2	4	40	60	100
<b>DSE 4 / IDC 4 / Minor 4</b>	24CBMC41	History of Music – 2 – History of Renaissance Period.	4	0	0	2	4	40	60	100
<b>SEC 5</b>	24SBMC41	Industry Oriented Employability skills	2	0	0	1	2	40	60	100
<b>VAC 3</b>	24SNSS41	Yoga Education / NSS / NCC	0	0	2	1	1	-	100	100
<b>SEC 6</b>		In-plant Training/ Industrial Tour/ Summer Term	-	-	-	-	-	-	-	-
			13	4	10	12	22	-	-	-

**SEMESTER 5**

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>	<b>CIA</b>	<b>SEE</b>	<b>Total</b>
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<b>DSC 9</b>	24PBMC51	Practical cum Theory – 9 Piano – Higher Level Musical Forms.	0	2	4	2	4	40	60	100
<b>DSC 10</b>	24PBMC52	Practical cum Theory – 10 Guitar – Chords and Arpeggios.	0	2	4	2	4	40	60	100
<b>DSC 11</b>	24CBMC52	History of Music – 3 – Study of Galant Music Period and Classical Period.	4	0	0	2	4	40	60	100
<b>DSE 5 / IDC 5 / Minor 5</b>	24CBMC51	Theory of Music – 3 – Concepts in Western Classical Music II.	4	0	0	2	4	40	60	100
<b>SEC 7</b>		Entrepreneurial Development	2	0	0	1	2	40	60	100
<b>VAC 4</b>		Mixing Mastering Program	1	0	0	1	1	40	60	100
<b>SI 2</b>		Internship II	0	0	4	2	2	-	100	100
<b>SEC 8</b>		Skill Enhancement Training / Student Club Activities/ Institution Innovation Council Activities	-	-	-	-	-	-	-	-
			<b>11</b>	<b>4</b>	<b>12</b>	<b>12</b>	<b>21</b>	<b>-</b>	<b>-</b>	<b>-</b>

### SEMESTER 6

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>	<b>CIA</b>	<b>SEE</b>	<b>Total</b>
<b>DSC 12</b>	24PBMC61	Practical cum Theory -11 Piano – Advanced Musical Forms	0	2	4	2	4	40	60	100
<b>DSC 13</b>	24PBMC62	Practical cum Theory -12- Guitar	0	2	4	2	4	40	60	100

		- Higher Level Musical Forms.								
<b>DSC 14</b>	24CBMC62	Theory of Music – 4 Scales and cords	4	0	0	0	4	40	60	100
<b>DSC 15</b>	24CBMC63	Introduction to Karnatic music.	4	0	0	0	4	40	60	100
<b>DSE 6 / IDC 6 / Minor 6</b>	24CBMC61	History of Music – 4 – Study of Baroque Period	4	0	0	2	4	40	60	100
<b>SEC 9</b>	24RBMC61	Mini Project	4	0	0	0	2	-	100	100
<b>SEC 10</b>		On Job Training / Apprenticeship / Startup	-	-	-	-	-	-	-	-
			<b>16</b>	<b>4</b>	<b>8</b>	<b>6</b>	<b>22</b>	-	-	-

### SEMESTER 7

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>	<b>CIA</b>	<b>SEE</b>	<b>Total</b>
<b>DSC 16</b>	24PBMC71	Practical cum Theory -12 Piano – Advanced Musical Forms - II	0	2	4	2	4	40	60	100
<b>DSC 17</b>	24PBMC72	Practical cum Theory -13- Aural Test - 2	0	2	4	2	4	40	60	100
<b>DSC 18</b>	24CBMC72	Theory of Music – 5 – Musical Form and Development.	4	0	0	2	4	40	60	100
<b>DSE 7 / IDC 7 / Minor 7</b>	24CBMC71	History of Music 5 – A Study of Romantic Period	4	0	0	2	4	40	60	100
<b>RP 1</b>	24RBMC71	Research Project I	0	4	4	2	6	40	60	100
			<b>8</b>	<b>8</b>	<b>12</b>	<b>10</b>	<b>22</b>	-	-	-

### SEMESTER 8

Category	Code	Course	L	T	P	O	C	CI A	SEE	Total
<b>DSC 19</b>	24PBMC81	Practical cum Theory -13 -Musical Knowledge	0	2	4	2	4	40	60	100
<b>DSC 20</b>	24PBMC81	Practical cum Theory -14- Sight Reading	0	2	4	2	4	40	60	100
<b>DSC 21</b>	24CBMC82	Theory- Thala System in Karnatic Music	4	0	0	2	4	40	60	100
<b>DSE 8 / IDC 8 / Minor 8</b>	24CBMC81	Theory of Music – 6 – Musical Analysis	4	0	0	2	4	40	60	100
<b>RP 2</b>	24RBMC81	Research Project II	0	4	4	2	6	-	60	100
			<b>8</b>	<b>8</b>	<b>12</b>	<b>10</b>	<b>22</b>	<b>-</b>	<b>-</b>	<b>-</b>

### DISCIPLINE SPECIFIC CORE COURSES

Category	Code	Course	L	T	P	O	C
<b>DSC 1</b>	24PBMC11	Practical cum Theory – 1 Piano Foundation Exercises.	0	2	4	2	4
<b>DSC 2</b>	24PBMC12	Practical cum Theory – 2 Drums Rudiments.	0	2	4	2	4
<b>DSC 3</b>	24PBMC21	Practical cum Theory 3 cum Theory –Piano Major Scales	0	2	4	2	4
<b>DSC 4</b>	24PBMC22	Practical cum Theory – 4 Drums Basic Rhythms and Fills.	0	2	4	2	4

<b>DSC 5</b>	24PBMC31	Practical cum Theory - 5 Piano – Minor scales.	0	2	4	2	4
<b>DSC 6</b>	24PBMC32	Practical cum Theory - 6 Drum Kit – Rock, Pop and Country Styles.	0	2	4	2	4
<b>DSC 7</b>	24PBMC41	Practical cum Theory - 7 Piano Chords and Arpeggios.	0	2	4	2	4
<b>DSC 8</b>	24PBMC42	Practical cum Theory – 8 – Guitar – Foundation Exercise and Songs.	0	2	4	2	4
<b>DSC 9</b>	24PBMC51	Practical cum Theory – 9 Piano – Higher Level Musical Forms	0	2	4	2	4
<b>DSC 10</b>	24PBMC52	. Practical cum Theory – 10 Guitar – Chords and Arpeggios	0	2	4	2	4
<b>DSC 11</b>	24CBMC52	History of Music – 3 – Study of Galant Music Period and Classical Period.	4	0	0	2	4
<b>DSC 12</b>	24PBMC61	Practical cum Theory -11 Piano – Advanced Musical Forms	0	2	4	2	4
<b>DSC 13</b>	24PBMC62	Practical cum Theory -12- Guitar – Higher Level Musical Forms.	0	2	4	2	4
<b>DSC 14</b>	24CBMC62	Theory of Music – 4 Scales and cords	4	0	0	0	4
<b>DSC 15</b>	24CBMC63	Introduction to Karnatic music.	4	0	0	0	4

<b>DSC 16</b>	24PBMC71	Practical cum Theory -12 karnatic music higher level	0	2	4	2	4
<b>DSC 17</b>	24PBMC72	Practical cum Theory -13- Aural Test - 2	0	2	4	2	4
<b>DSC 18</b>	24CBMC72	Theory of Music – 5 – Musical Form and Development.	4	0	0	2	4
<b>DSC 19</b>	24PBMC81	Practical cum Theory -13 -Musical Knowledge	0	2	4	2	4
<b>DSC 20</b>	24PBMC81	Practical cum Theory -14- Sight Reading	0	2	4	2	4
<b>DSC 21</b>	24CBMC82	Theory- Thala System in Karnatic Music	4	0	0	2	4

### DISCIPLINE SPECIFIC ELECTIVE COURSES

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
<b>DSE 1</b>	24CBMC11	Theory of Music 1 - Basic Concepts	4	2	0	2	4
<b>DSE 2</b>	24CBMC21	History of Music – 1 – History of Western Classical Music and Early Music.	3	0	3	2	4
<b>DSE 3</b>	24CBMC31	Theory of Music – 2- Concepts in Western Classical music.	2	0	4	2	4

<b>DSE 4</b>	24CBMC41	History of Music – 2 – History of Renaissance Period.	4	2	0	2	4
<b>DSE 5</b>	24CBMC51	Theory of Music – 3 – Concepts in Western Classical Music II.	4	2	0	2	4
<b>DSE 6</b>	24CBMC61	History of Music – 4 – Musical Form and Development	4	2	0	2	2
<b>DSE 7</b>	24CBMC71	History of Music 5 – A Study of Romantic Period	4	2	0	2	4
<b>DSE 8</b>	24CBMC81	Theory of Music – 6 – Musical Analysis	4	2	0	2	4

### AECC & LANGUAGES

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
<b>LANG 1</b>	24LTAM11/ 24LHIN11/ 24LFRE11	Tamil I / Hindi I / French I	2	0	0	1	2
<b>ENG 1</b>	24LENG11	English I	2	0	0	1	2
<b>LANG 2</b>	24LTAM21/ 24LHIN21/ 24LFRE21	Tamil II / Hindi II / French II	2	0	0	2	2
<b>ENG 2</b>	24LENG21	English II	2	0	0	2	2
<b>LANG 3</b>	24LTAM31/	Tamil III / Hindi III /	2	0	0	2	2



	24LHIN31/ 24LFRE31	French III					
<b>ENG 3</b>	24LENG31	English III	2	0	0	2	2
<b>AECC 1</b>	24EVS031	Environmental Studies	3	0	0	2	3

### MULTIDISCIPLINARY COURSES

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
<b>MDC 1</b>	24DBMC11	Basic of Music Theory	3	0	0	0	3
<b>MDC 2</b>	24DBMC21	South Indian Music Instruments	4	0	0	0	4
<b>MDC 3</b>	24DBMC31	North Indian Music Instruments	3	0	0	0	3

### VALUE ADDED COURSES

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
<b>VAC 1</b>	24ABCY11	Communication Skills	2	0	0	1	1
<b>VAC 2</b>	24ABCY21	Universal Human Values	2	0	0	1	1
<b>VAC 3</b>	24SNSS41	Yoga Education / NSS / NCC	0	0	2	1	1
<b>VAC 4</b>		Mixing Mastering Programme	2	0	0	1	1

### SKILL ENHANCEMENT COURSES

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
<b>SEC 1</b>	24SSKU11	Soft Skills I	2	0	0	1	2
<b>SEC 2</b>		Orientation Programme / Industrial Visit	-	-	-	-	-
<b>SEC 3</b>	24SSKU21	Soft Skills II	2	0	0	1	2
<b>SEC 4</b>	24SSKU31	Soft Skills III	2	0	0	2	2

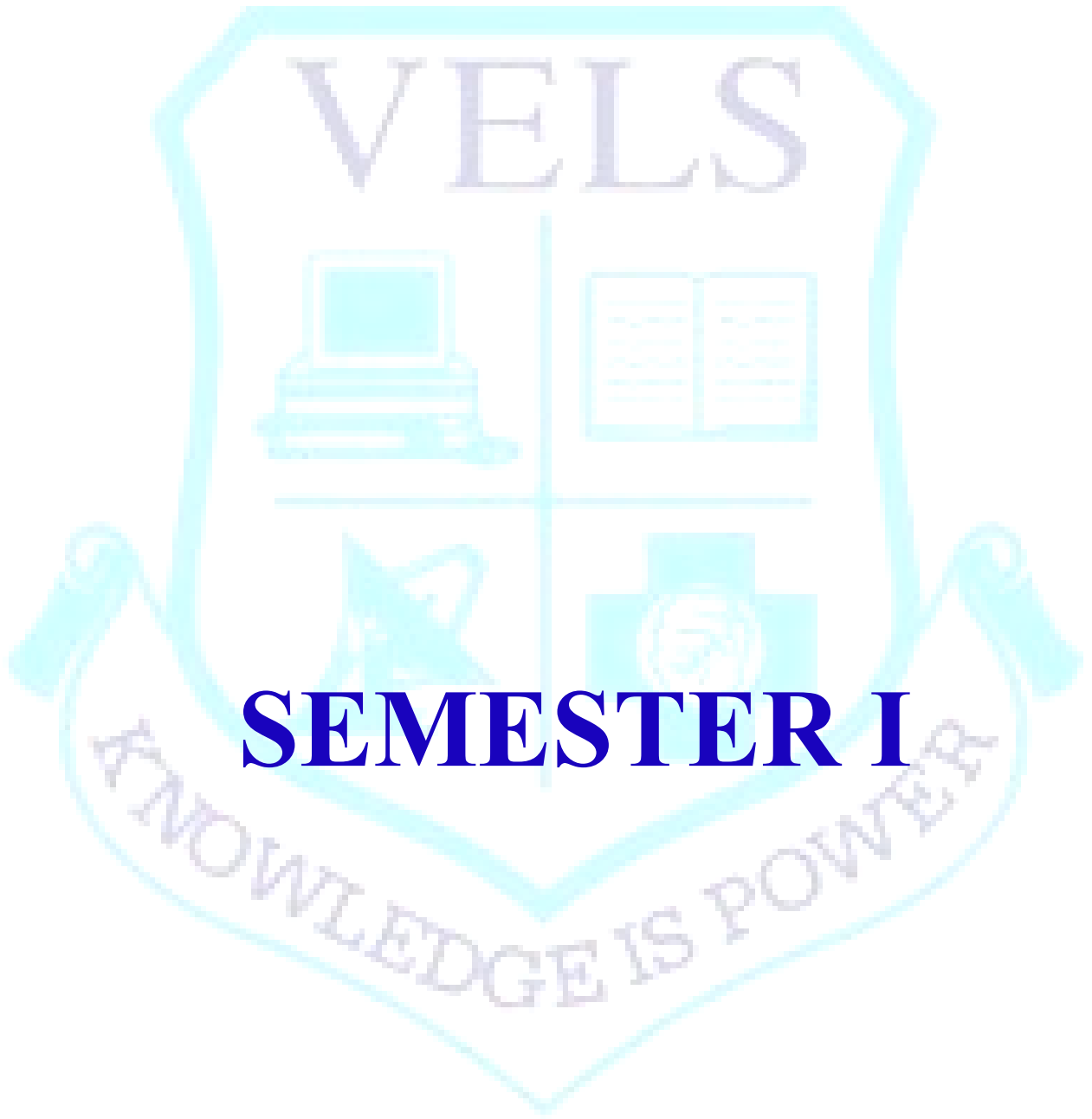
<b>SEC 5</b>	24SBCY41	Industry Oriented Employability skills	1	0	2	1	2
<b>SEC 6</b>		In-plant Training/ Industrial Tour/ Summer Term	-	-	-	-	-
<b>SEC 7</b>		Entrepreneurial Development	2	0	0	1	2
<b>SEC 8</b>		Skill Enhancement Training / Student Club Activities/ Institution Innovation Council Activities	-	-	-	-	-
<b>SEC 9</b>	24RBCY61	Mini Project	2	0	0	2	2
<b>SEC 10</b>		On Job Training / Apprenticeship / Startup	-	-	-	-	-

### SUMMER INTERNSHIP

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
<b>SI 1</b>		Internship I	0	0	2	1	1
<b>SI 2</b>		Internship II	0	0	2	1	2

### RESEARCH PROJECT

<b>Category</b>	<b>Code</b>	<b>Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
<b>RP 1</b>	24RBCY71	Research Project I	0	0	12	2	6
<b>RP 2</b>	24RBCY81	Research Project II	0	0	12	2	6



# **SEMESTER I**

**24CBMC11**

<b>L</b>	<b>T</b>	<b>P</b>	<b>O</b>	<b>C</b>
4	0	0	2	4

**THEORY OF MUSIC -1 BASIC CONCEPTS**

**COURSE OBJECTIVE:**

Review studies on basic technical terms like Stave line, Bar lines, Repeat signs, Key signatures, Time signatures, Dynamics, Articulation Marks.

**UNIT-I TECHNICAL WORKS**

**12Hours**

Scale Degrees, Tonic Traid, Note Values, Dotted Lines, Ledger Lines, Clef – Treble and Bass, Writing all the notes, Dotted notes in Treble clef and Bass clef, Major Pentatonic Scales and Minor Pentatonic Scales.

**UNIT-II**

**TIME**

**SIGNATURE**

**12Hours**

Pitch Tones, Semitones, Intervals, Diatonic, Measure, Time Signature, Simple Time Signature.

**UNIT-III**

**MODE**

**12Hours**

Accidentals, Rests and Dotted Rests, Study of enharmonic, Ionian Mode, Dorian Mode, Phrygian Mode, Lydian mode, Mixolydian, Aeolian Mode, Locrian Mode.

**UNIT-IV**

**PENTATONIC**

**SCALES**

**12Hours**

Key Signature, Circle of the Fifth, Chromatic Scales, Major Scales, Minor Scales, Blues Scales.

**UNIT-**

**V**

**CADENCES**

**12Hours**

Arpeggios, Dynamics, Articulations, Perfect Imperfect and Plagal.

**Total: 60 Hours**

**Course Outcomes:**

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

- CO1:** Understand Basics of Notation Writing of Western Music.
- CO2:** Understand Basic Technical concepts of Western Music.
- CO3:** Understand enharmonic and Major Keys.
- CO4:** Understand the Basic concepts of Scales.
- CO5:** Comprehend Arpeggios, Dynamic, Articulations.

**Text Books:**

1. Raymond Elliott (1955) , Fundamentals of Music, 2<sup>nd</sup> Edition Prentice Hall .
2. Barbara Wharram (1969) Elementary Rudiments of Music, Frederick Harris Music Company Ltd.
3. Andrew Surmani (1998) , Alfred's Esstential Of Music Theory , Alfred music Publishing.

**24DBMC11**

L	T	P	O	C
3	0	0	0	3

**BASICS OF MUSIC THEORY**

**COURSE OBJECTIVE:**

The study of music theory examines how music functions. It covers a variety of subjects, such as comprehending notes and scales, reading music notation, and developing harmonics. Fundamentally, music theory improves how musicians express themselves and compose music

**UNIT-I MUSICAL ALPHABET**

**12Hours**

The concept of Octaves, sharps and flats (sharps # - Flats b), Key signatures and musical keys.

**UNIT-II**

**UNDERSTANDING**

**SCALES**

**12Hours**

Musical scales, C major (Beginner friend), Different scales, Different moods, Minor scales, Blues scale, Pentatonic scale, Exotic scales.

**UNIT-III**

**NOTES,**

**OCTAVES**

**AND**

**PITCH**

**12Hours**

Musical Alphabet Revisited, pitch (High and Low Sounds), Octaves (Doubling the frequency), Notes and Octaves in music.

**UNIT-IV**

**RHYTHM**

**AND**

**TIME SIGNATURES**

**12Hours**

Understanding Rhythm, Rhythm defined, Beat and Tempo, Note Durations, common Time Signature 4/4 Time Signature, 3/4 Time Signature, 6/8 Time Signature, 2/4 Time Signature, Syncopation, Phrasing.

**UNIT- V**

**INTERVALS**

**AND**

**CHORDS**

**12Hours**

Understanding Intervals (Interval Defined, Example), Harmonies in Music (Chord Defined, Triads, Seventh Chords), Interval and Chords (Compositional Tools, Harmonization)

**Total: 60 Hours**

### **Course Outcomes:**

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

**CO1:** Understand Musical Alphabet and concepts of Octaves and musical keys.

**CO2:** Understand the Basic concepts of Scales and Importance of C major Scale.

**CO3:** Understand Pitch Level, Octaves and Frequency

**CO4:** Understand The Rhythm in Time Signature along with Syncopation and Phrasing .

**CO5:** Understand Intervals and Chords

### **Text Books:**

1. Taylor, Eric. (1989). The AB Guide to Music Theory, Part 1. ABRSM Publishing,
2. O'Brien, Preston (2020) Music Theory for Beginners: Concepts and Exercises. Alfred Music,

**24P BMC11**

**PRACTICAL I – PIANO FOUNDATION EXERCISES**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

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

**UNIT-I SCALES**

**12Hours**

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

**UNIT-II FOUNDATION EXERCISES**

**12Hours**

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

**UNIT-III**

**SIGHT**

**READING**

**12Hours**

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

**UNIT-IV**

**INTERVALS**

**12Hours**

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

**UNIT- V**

**ARTICULATION MARKS**

**12Hours**

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



**Total: 60 Hours**

**Course Outcomes:**

**At the 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

**Text Books:**

1. George Frideric Handel (2009), Classics To Moderns , Yorktown Publications
2. Manfred Schmitz (1999) , Das grune Kinder-Lieder-Klavier, DVIM Publications

**24P BMC12**

L	T	P	O	C
0	2	4	2	4

**PRACTICAL-2 DRUMS RUDIMENTS**

**COURSE OBJECTIVE:**

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

**UNIT-I BASIC RUDIMENTS**

**12Hours**

Single Stroke, Single Stroke Four, Single Stroke Seven, Double stroke, Triple Stroke, Double Stroke Open, Five Stroke, Six Stroke.

**UNIT-II**

**ROLLS**

**AND**

**FILLS**

**12Hours**

Seven Stroke Roll, Nine Stroke Roll, Ten Stroke Roll, Eleven Stroke Roll, Thirteen Stroke Roll, Fifteen Stroke Roll, Seventeen Stroke Roll, Single Paradiddle.

**UNIT-III**

**DYNAMIC**

**RUDIMENTS**

**12Hours**

Double Paradiddle, Triple Paradiddle, Single Paradiddle, - Diddle, Flam, Flam Accent, Flam Tap, Flamacue, Flam Paradiddle

**UNIT-IV**

**RHYTHM**

**AND**

**TIME SIGNATURES**

**12Hours**

Single Flamed Mill, Flam Paradiddle Diddle, Pataflafla, Swiss Army Triplet, Inverted Flam Tap, Flam Drag, Drag, Single Drag Tap.

**UNIT- V**

**INTERVALS**

**AND**

**CHORDS**

**12Hours**

Double Drag Tap, Single Dragadiddle, Drag Paradiddle, Single Ratamacue, Double

Ratamacue, Triple Ratamacue.

**Total: 60 Hours**

**Course Outcomes:**

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

**CO-1:** Play various rudimental fills

**CO-2:** Play various rhythmic patterns

**CO-3:** Play Single paradiddle, Double paradiddle, Triple paradiddle, Paradiddle-diddle, Paradiddle sticking combination

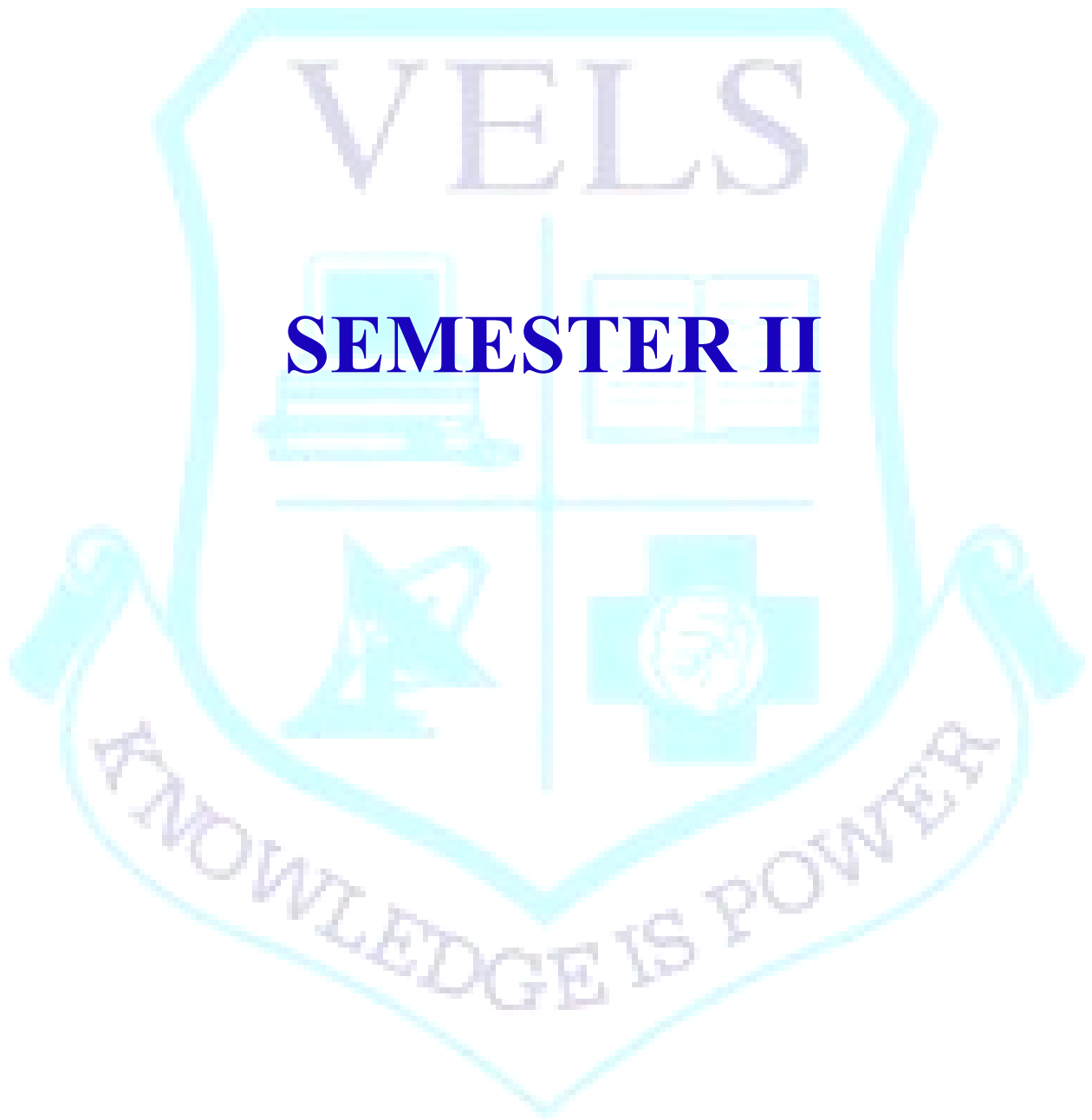
**CO-4:** Play Flam, Flamacue, Flam Tap, Flam accent, Flam paradiddle

**CO-5:** Play Single drag, double drag, single drag tap, double drag tap, Drag paradiddle

**Text Books:**

1. Earl Henry (2018) -Basic Drumming– Published by Pearson
2. Serkan Suer, Drums Technique:200 Paradiddle Exercises for Drums -Published by Fundamental Changes Ltd.





**24P BMC21**

**PRACTICAL 3 – PIANO MAJOR SCALES**

L	T	P	O	C
0	2	4	2	4

## **COURSE OBJECTIVE:**

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

### **UNIT-I SCALES**

**12Hours**

**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-II FOUNDATION EXERCISES**

**12Hours**

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

### **UNIT-III**

**SIGHT**

**READING**

**12Hours**

**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-IV**

**INTERVALS**

**12Hours**

**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- V**

**ARTICULATION**

**MARKS**

**12Hours**

**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.

**Total: 60 Hours**

## **Course Outcomes:**

**At the 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

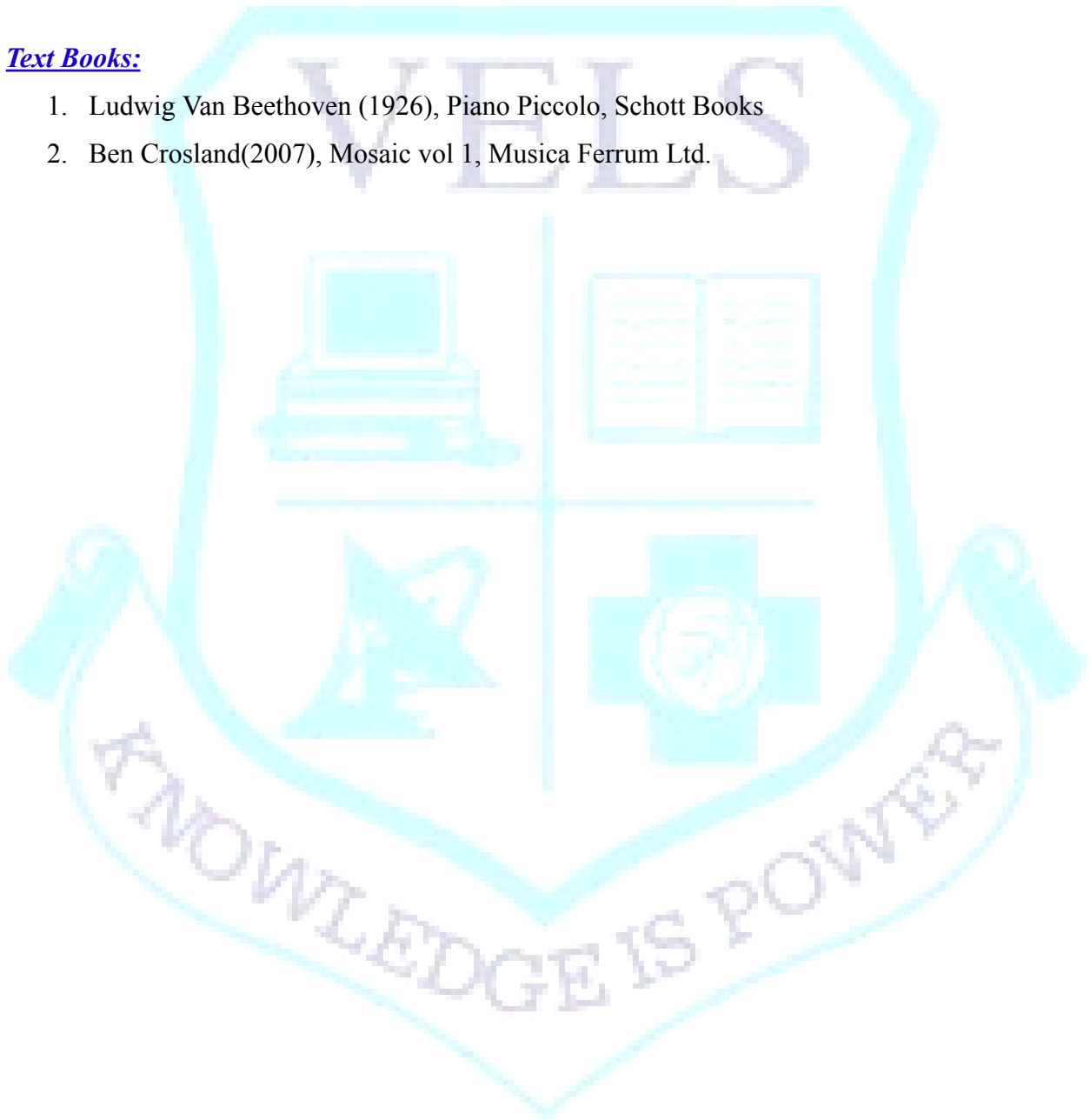
**CO-3:** Understand time signatures and dynamics signs

**CO-4:** Comprehend musical intervals and octaves.

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

**Text Books:**

1. Ludwig Van Beethoven (1926), Piano Piccolo, Schott Books
2. Ben Crosland(2007), Mosaic vol 1, Musica Ferrum Ltd.



**24P BMC22**

**PRACTICAL - 4 DRUMS BASIC RHYTHMS AND FILLS**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

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

## **UNIT-I BASIC FILLS**

**12Hours**

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

## **UNIT-II**

**BEATS**

**WITH**

**REST**

**12Hours**

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.

## **UNIT-III**

**TIE**

**NOTES**

**12Hours**

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.

## **UNIT-IV**

**LATIN**

**STYLE**

**12Hours**

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-V**

**ROCK**

**BEAT**

**12Hours**

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.

**Total: 60 Hours**

### **Course Outcomes:**

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

**CO-1:** Play Mixed Meters, 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.

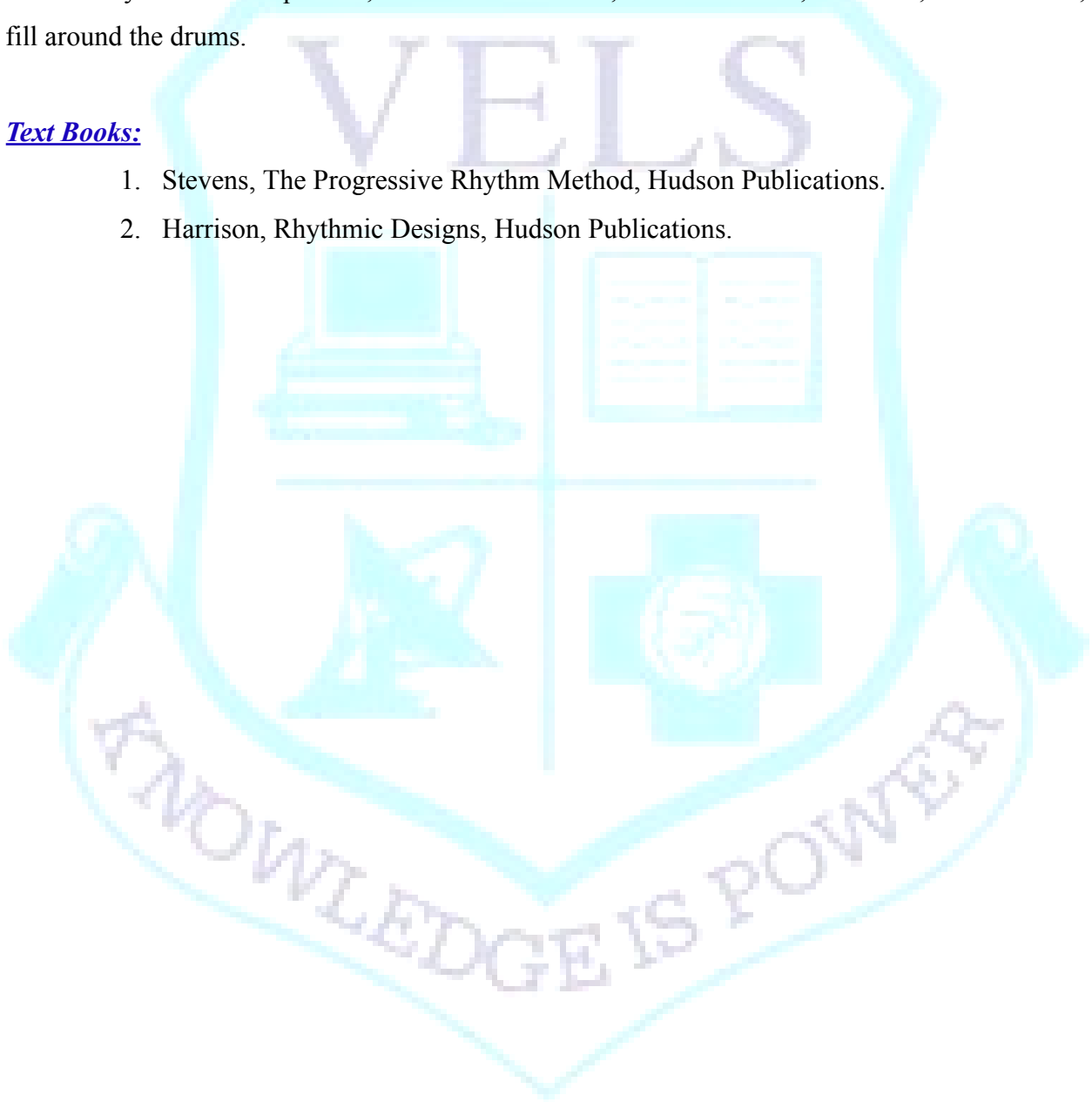
**CO-3:** Play Syncopation with 1/4 and 1/8 Notes, Syncopation with 1/8 Rests on the Downbeat, Syncopation with 1/8 Rests on the Upbeat and Dotted 1/4 Notes,

**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.

**Text Books:**

1. Stevens, The Progressive Rhythm Method, Hudson Publications.
2. Harrison, Rhythmic Designs, Hudson Publications.



**24CBMC21**

**HISTORY OF MUSIC - 1  
WESTERN CLASSICAL MUSIC AND EARLY MUSIC**

L	T	P	O	C
4	0	0	2	4

## **COURSE OBJECTIVE:**

To understand the music of various periods from ancient times, Instrumentation, composer history.

### **UNIT-I INTRODUCTION TO WESTERN CLASSICAL**

#### **12Hours**

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-II**

#### **COMPOSER**

#### **HISTORY**

#### **12Hours**

History of Bach composer Monophonic, polyphonic, Sacred Gregorian chant, Choral music, Secular music.

### **UNIT-III**

#### **HISTORY OF**

#### **BEETHOVAN**

#### **12Hours**

. History of Beethoven, Motet, Monophonic Songs, Themes, Composers – Leonine and Petrus de cruse.

### **UNIT-IV**

#### **INSTRUMENTATION**

#### **12Hours**

Instrumentation, Classification of Instruments, Chordophones, Aerophones, Membranophones, Idiophones.

### **UNIT-**

#### **V**

#### **COMPOSER**

#### **SIGHT**

#### **READING**

#### **12Hours**

History of Schubert composer 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, Bar lines, Double bar, Time signatures, Key signatures, Accidentals, Rests, Dotted rests, Arpeggios and Triad's

**Total: 60 Hours**

## Course Outcomes:

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

**CO1:** Understand early music and its characteristics.

**CO2:** Understand various musical forms like monophonic and polyphonic.

**CO3:** Understand the forms and characteristics of composers Leonine and Petrus de cruse.

**CO4:** Understand the classification of Musical instruments.

**CO5:** Understand the notation system used in Western music.

## Text Books:

1. Richard Fawkes(1997), The History of classical music, Naxos Audio books.
2. J Peter Burkholder (2009), The History of western music, W.W Norton and Company.
3. Barbara Russano Hanning, Donald Jay Grout (2014) , Concise History of Western Music, W.W Norton and Company.

**24DBMC21**

**SOUTH INDIA MUSIC INSTRUMENTS**

L	T	P	O	C
4	0	0	0	4

## **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-I THAVIL**

**12Hours**

Introduction (Origin and History), Parts of Instrument, Material used in construction.  
Methods of playing, Famous Vidwans

### **UNIT-II NAGASWARAM**

**12Hours**

Introduction (Etymology, Origin, History) Types of Nagaswaram  
Parts of the instruments and Materials used in the construction  
Method of play of playing Famous Vidwan

### **UNIT-III VEENA**

**12Hours**

Study of musical instruments of Veena Introduction (Etymology and History)  
Types of Veena. The material used for construction, Playing techniques Famous Vidwan

### **UNIT-IV CARNATIC VIOLIN**

**12Hours**

Introduction (History of and to South Indian Music) adaptation  
Construction of Violin, Violin in as Kutcheris. Accompaniment instrument  
Different Styles (Bamis) of playing, Famous Vidwans.

### **UNIT-**

**V**

**MIRUTHANGAM**

**12Hours**

Introduction (Etymology History) Construction of instrument and mastering used  
Method of Playing, accompaniment Mridangam & tala Vadhya concert  
Famous Vidwans.

**Total: 60 Hours**

## **Course Outcomes:**

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

**CO1:** Understand the history Taval and the methods of playing.

**CO-2:** Understand the instrument Nagaswarm and materials used in the construction.

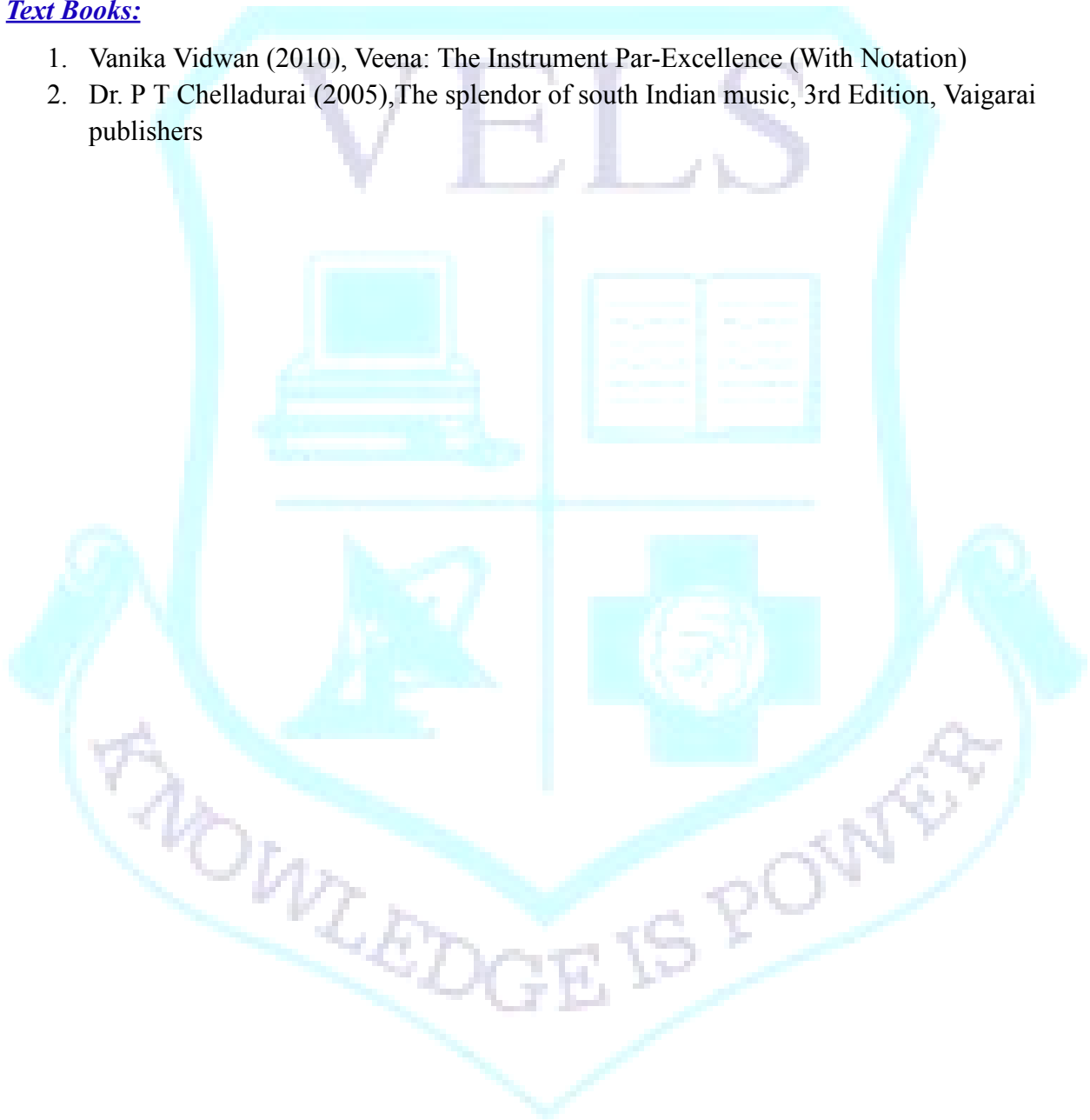
**CO-3:** Understand the musical instruments of the Veena

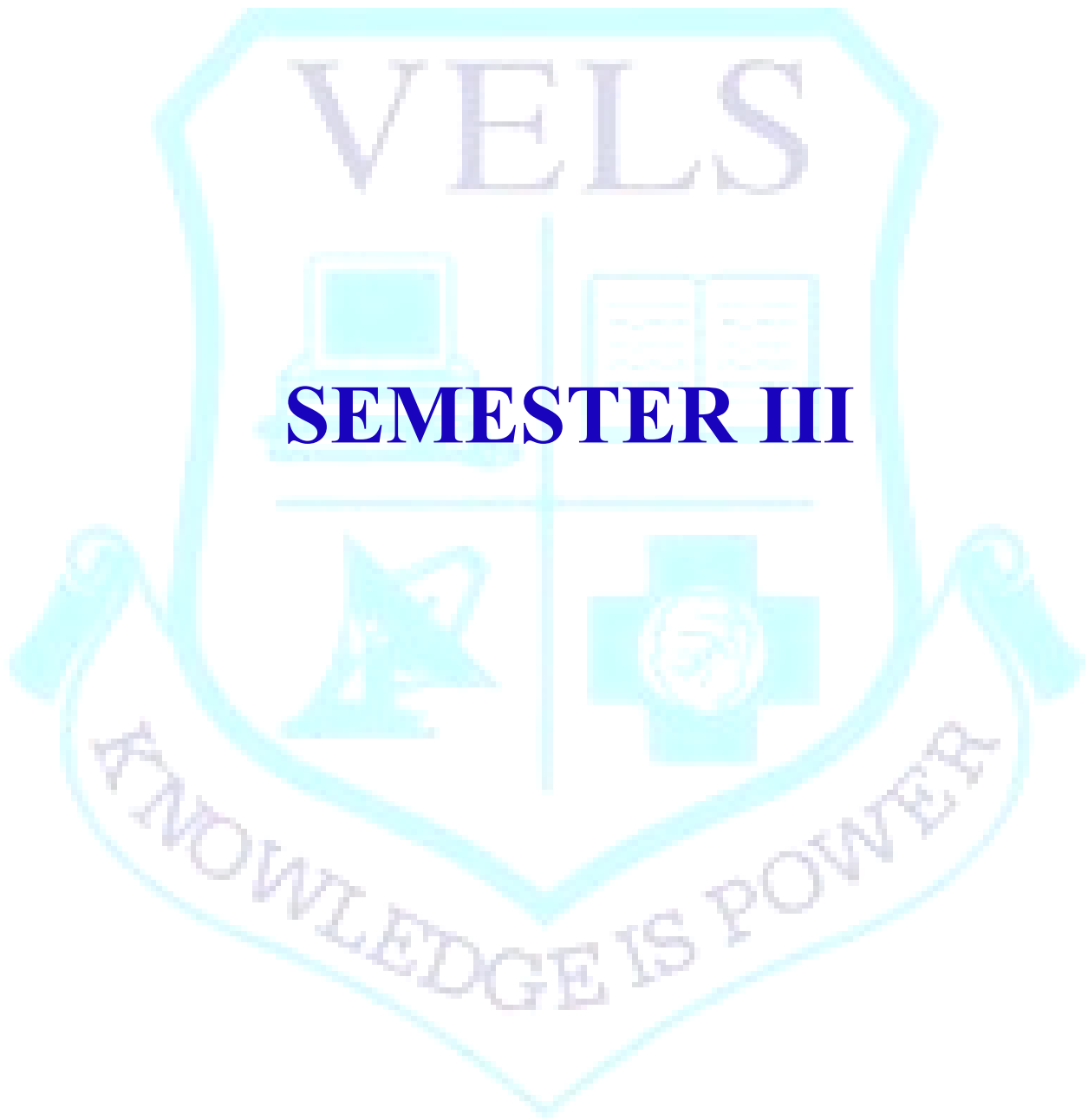
**CO-4:** Understand the musical instruments of the violin

**CO-5:** Understand the musical instruments of the

**Text Books:**

1. Vanika Vidwan (2010), Veena: The Instrument Par-Excellence (With Notation)
2. Dr. P T Chelladurai (2005), The splendor of south Indian music, 3rd Edition, Vaigarai publishers





**24PBM31**

**PRACTICAL 5 –PIANO MINOR SCALES**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

This course will further deal with the concepts in Minor Scale

### **UNIT-I NATURAL SCALES**

**12Hours**

One Octave Natural Minor Scales.

### **UNIT-II**

**HARMONIC**

**SCALES**

**12Hours**

Two Octave Harmonic Minor Scales.

### **UNIT-III**

**MODE**

**12Hours**

Two Octave Ionian, Lydian Mode

**12Hours**

Major pentatonic, Minor Pentatonic

### **UNIT-**

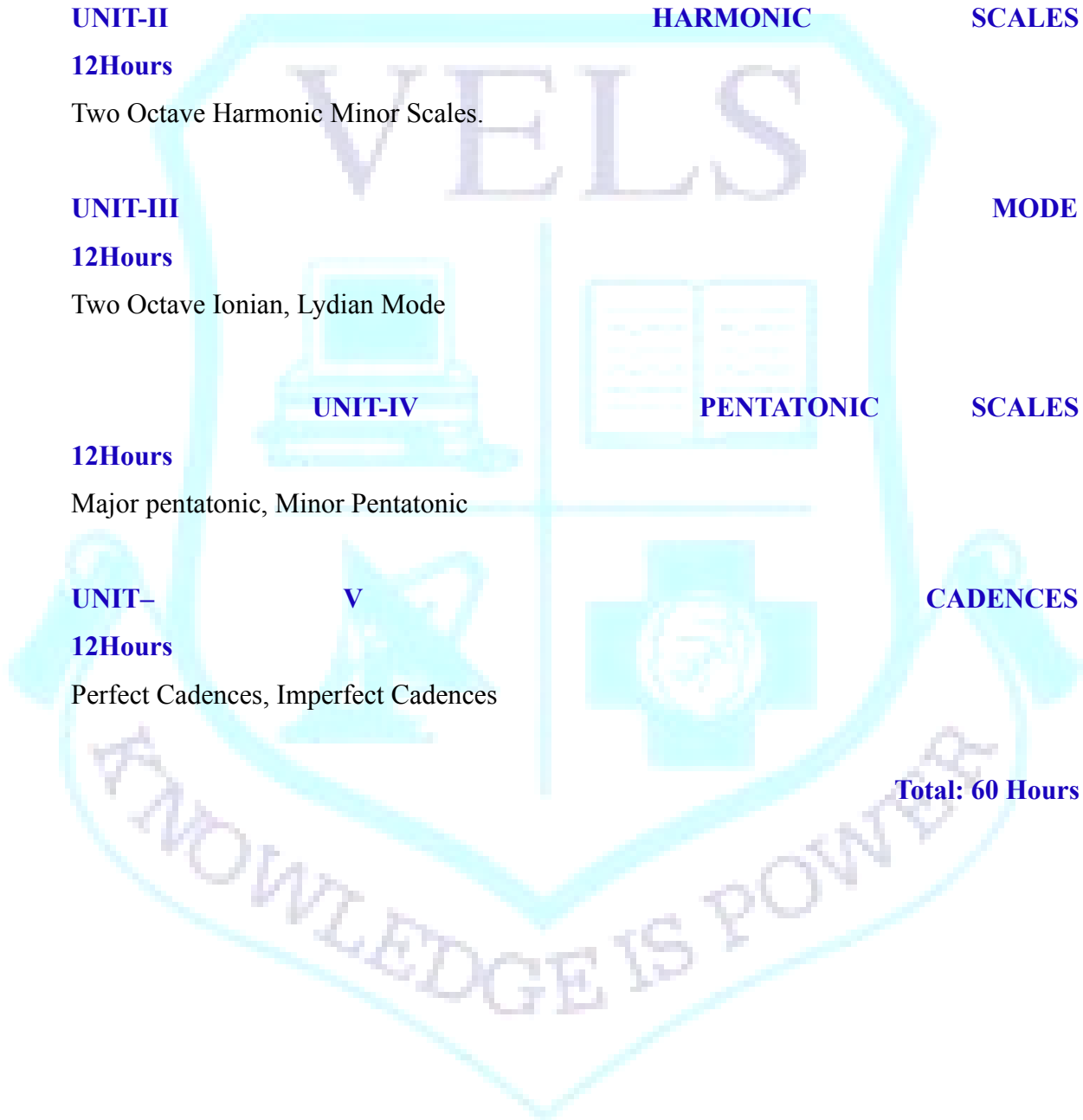
**V**

**CADENCES**

**12Hours**

Perfect Cadences, Imperfect Cadences

**Total: 60 Hours**



## Course Outcomes:

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

**CO-1:** Play One octave natural minor scales

**CO-2:** Play Two octave harmonic minor scales

**CO-3:** Play Two Octave Melodic minor scales

**CO-4:** Play Similar motion - Natural, Harmonic and Melodic

**CO-5:** Play Contrary motion - Natural, Harmonic and Melodic

## Text Books:

1. Raymond Elliott (1955) Fundamentals of Music, , 2<sup>nd</sup> Edition Prentice Hall, Length – 207 Pages.
2. Hal Leonard (2010) Tip Book Music on Paper Basic Theory, Length – 240 Pages
3. Tip Basic Music Theory, Wise Publications, Hugo Pinkster doer, 2007.
3. The Complete Book of Scales, Chords, Arpeggios and Cadences by Palmer Willard.

**24P BMC32**

**PRACTICAL – 6**

**DRUMKIT – ROCK, POP AND COUNTRY STYLES**

L	T	P	O	C
0	2	4	2	4



## **COURSE OBJECTIVE:**

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

### **UNIT-I ROCK**

#### **12Hours**

Basic Rock, Disco, Country Waltz, Halftime Feels, Syncopated Rock, 16th Note Rock, Train Beat, 12/8 Rock, Syncopation with 1/8 Rests on the Upbeat and Dotted 1/4 Notes, 16th note triplet fills, reggae fills, Latin fills, Latin tango fills, Latin mambo

### **UNIT-II**

### **SHUFFLE**

#### **12Hours**

Rock Shuffle, Funk, 12/8 Blues, Blues Shuffle, Texas Shuffle, Halftime Shuffle, Hip Hop, Bass drum fills, dynamic fills, 16th note accent fills, half time fill, double stroke fill.

### **UNIT-III**

### **JAZZ**

#### **12Hours**

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

### **UNIT-IV**

### **LATIN**

### **STYLE**

#### **12Hours**

Bossa Nova, Samba, Calypso, Soca, Raggaie, Fast Samba

### **UNIT-V**

### **V**

### **VARIETY**

### **OF**

### **LATIN**

#### **12Hours**

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

**Total: 60 Hours**

## **Course Outcomes:**

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

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

**CO-2:** Play rock shuffle, Funk, Blues Shuffle, Texas Shuffle.

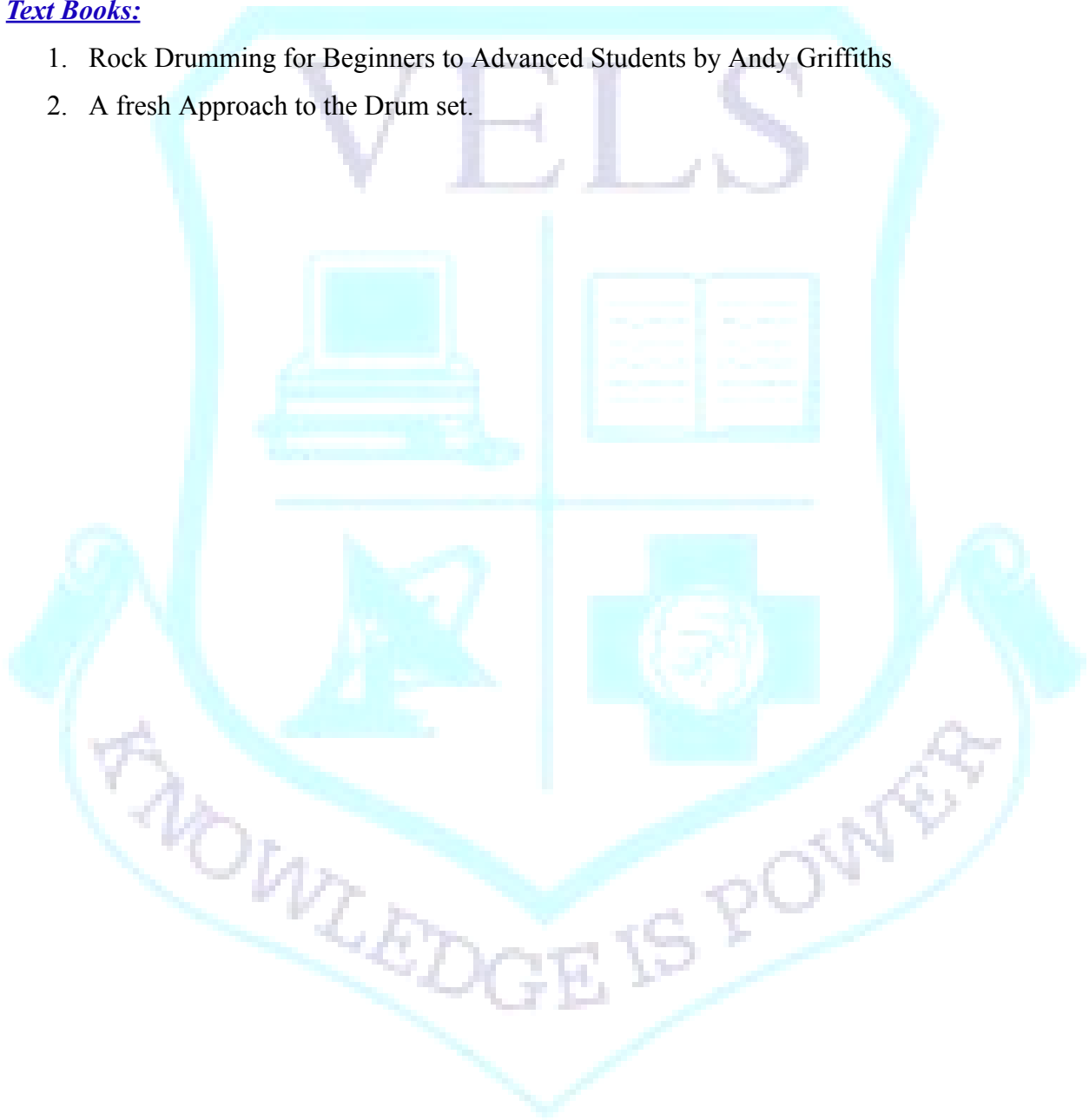
**CO-3:** Play Swing, Jazz Waltz, Jazz Ballad, Cha-Cha, Mambo

**CO-4:** Play Bossa Nova, Samba, Calypso, Soca

**CO-5:** Play Rock and Roll Mambo, Jazz Mambo

**Text Books:**

1. Rock Drumming for Beginners to Advanced Students by Andy Griffiths
2. A fresh Approach to the Drum set.



**24DBMC31**

**NORTH INDIA MUSIC INSTRUMENTS**

L	T	P	O	C
3	0	0	0	3

**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-I DOLKI**

**12Hours**

Introduction (Origin and History), Parts of Instrument, Material used in construction.  
Methods of playing, Famous Vidwans

### **UNIT-II BANSURI**

**12Hours**

Introduction (Etymology, Origin, History) Types of Bansuri  
Parts of the instruments and Materials used in the construction  
Method of play of playing Famous Vidwan

### **UNIT-III SITAR**

**12Hours**

Study of musical instruments of Sitar Introduction (Etymology and History)  
Types of Sitar. The material used for construction, Playing techniques Famous Vidwan

### **UNIT-IV SARANGEE**

**12Hours**

Introduction (History of North Indian Music) adaptation  
Construction of Sarangee, Sarangee in as Kutcheris. Accompaniment instrument  
Different Styles (Bamis) of playing, Famous Vidwans.

### **UNIT-**

**V**

**TABLA**

**12Hours**

Introduction (Etymology History) Construction of instrument and mastering used  
Method of Playing, accompaniment Tabla & tala Vadhya concert  
Famous Vidwans.

**Total: 60 Hours**

### **Course Outcomes:**

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

**CO1:** Understand the history Taval and the methods of playing.

**CO-2:** Understand the instrument Nagaswarm and materials used in the construction.

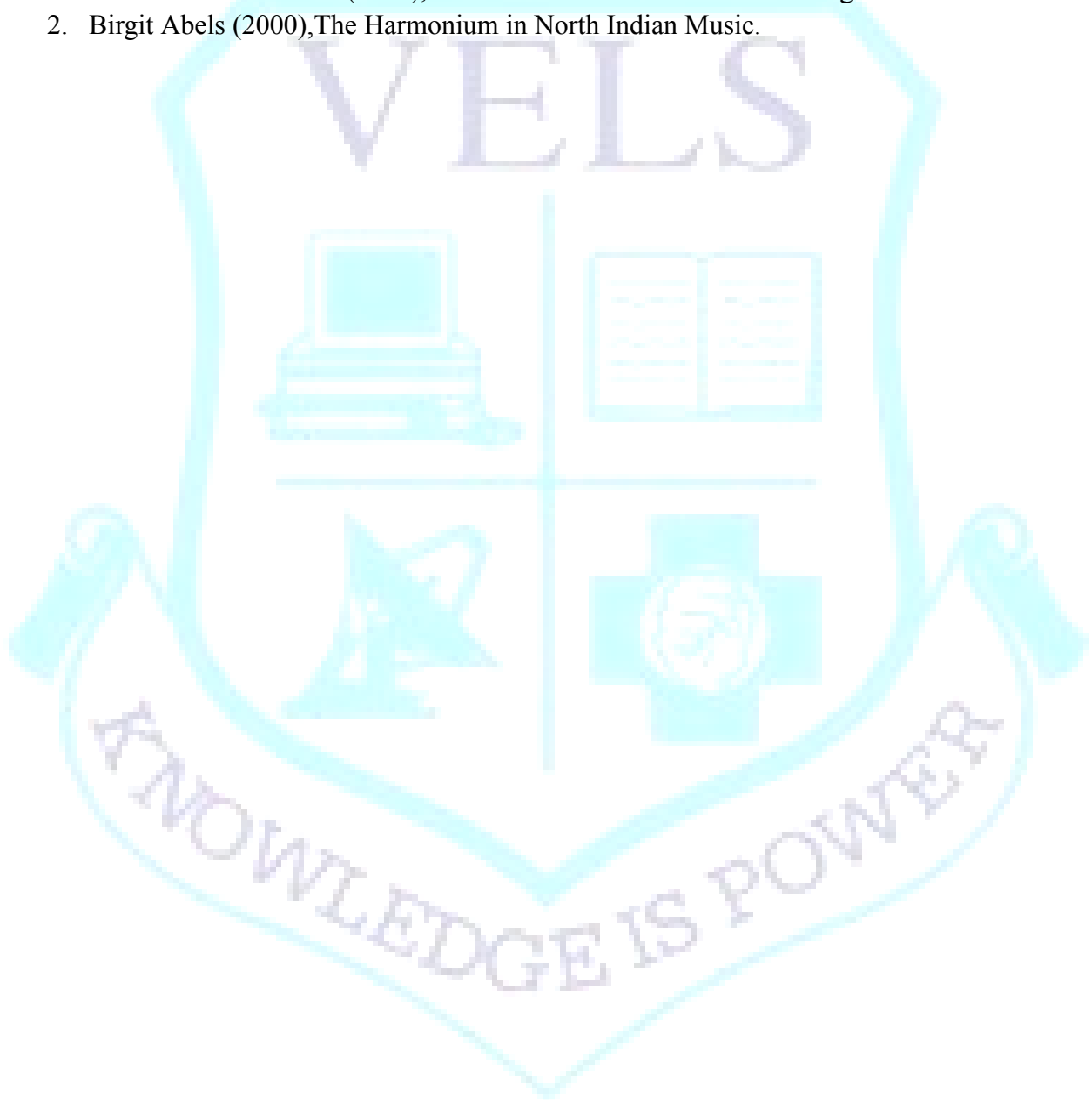
**CO-3:** Understand the musical instruments of the Veena

**CO-4:** Understand the musical instruments of the violin

**CO-5:** Understand the musical instruments of the

**Text Books:**

1. Dr. Prateek Chaudhuri (2008), North Indian Instrumental Music Ragas.
2. Birgit Abels (2000), The Harmonium in North Indian Music.



**24CBMC31**

**THEORY OF MUSIC -2**  
**CONCEPTS IN WESTERN CLASSICAL MUSIC**

L	T	P	O	C
4	0	0	2	4

**COURSE OBJECTIVE:**

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

**UNIT-I CLEF SIGNS**

**12Hours**

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-II**

**INTERVALS**

**12Hours**

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

**UNIT-III**

**ARTICULATION**

**MARKS**

**12Hours**

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-IV**

**TIME**

**SIGNATURE**

**12Hours**

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-V**

**V**

**FORMS**

**12Hours**

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

**Total: 60 Hours**

**Course Outcomes:**

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

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

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

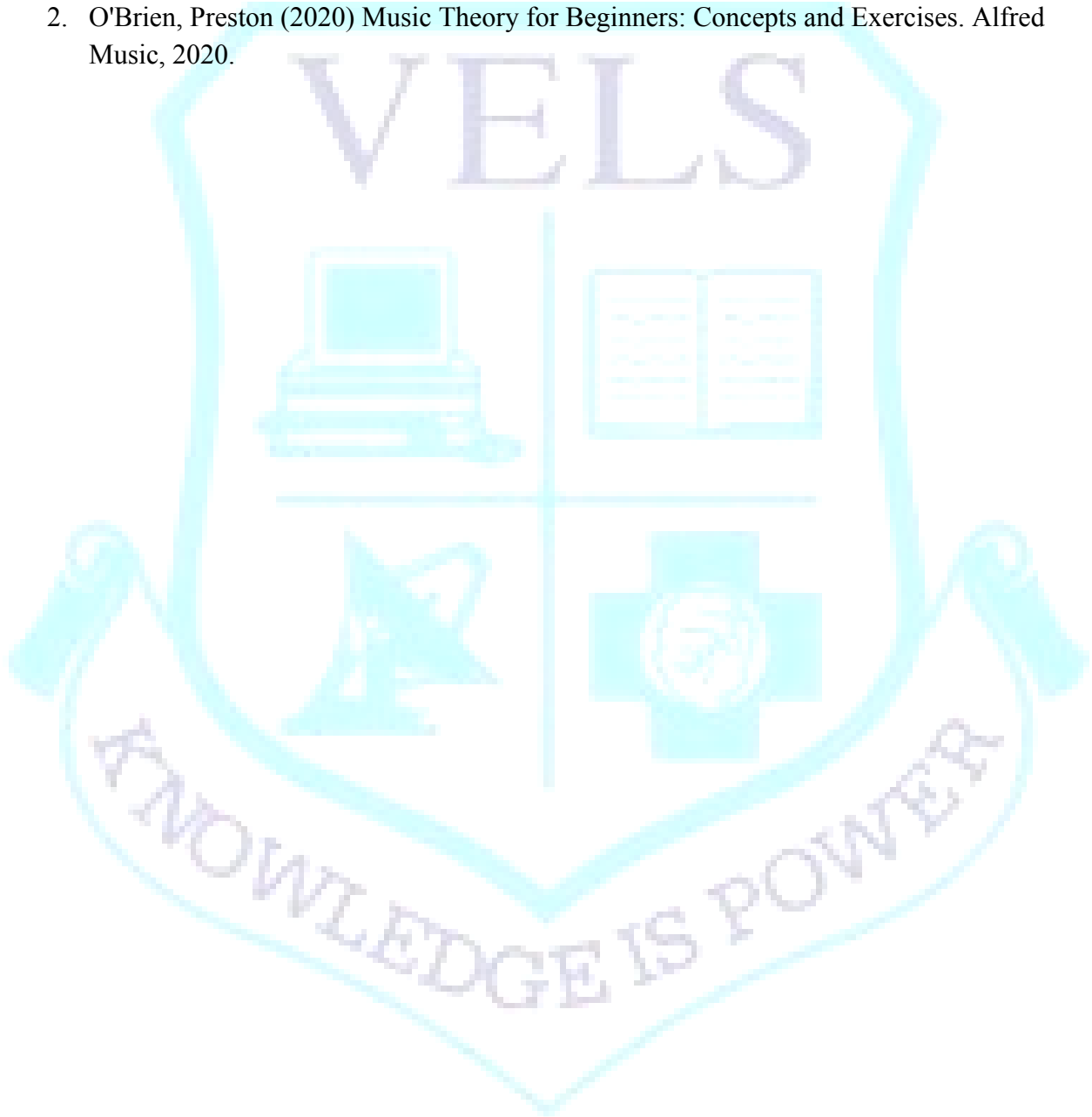
**CO-3:** Understand tonality and chords.

**CO-4:** Understand time signatures

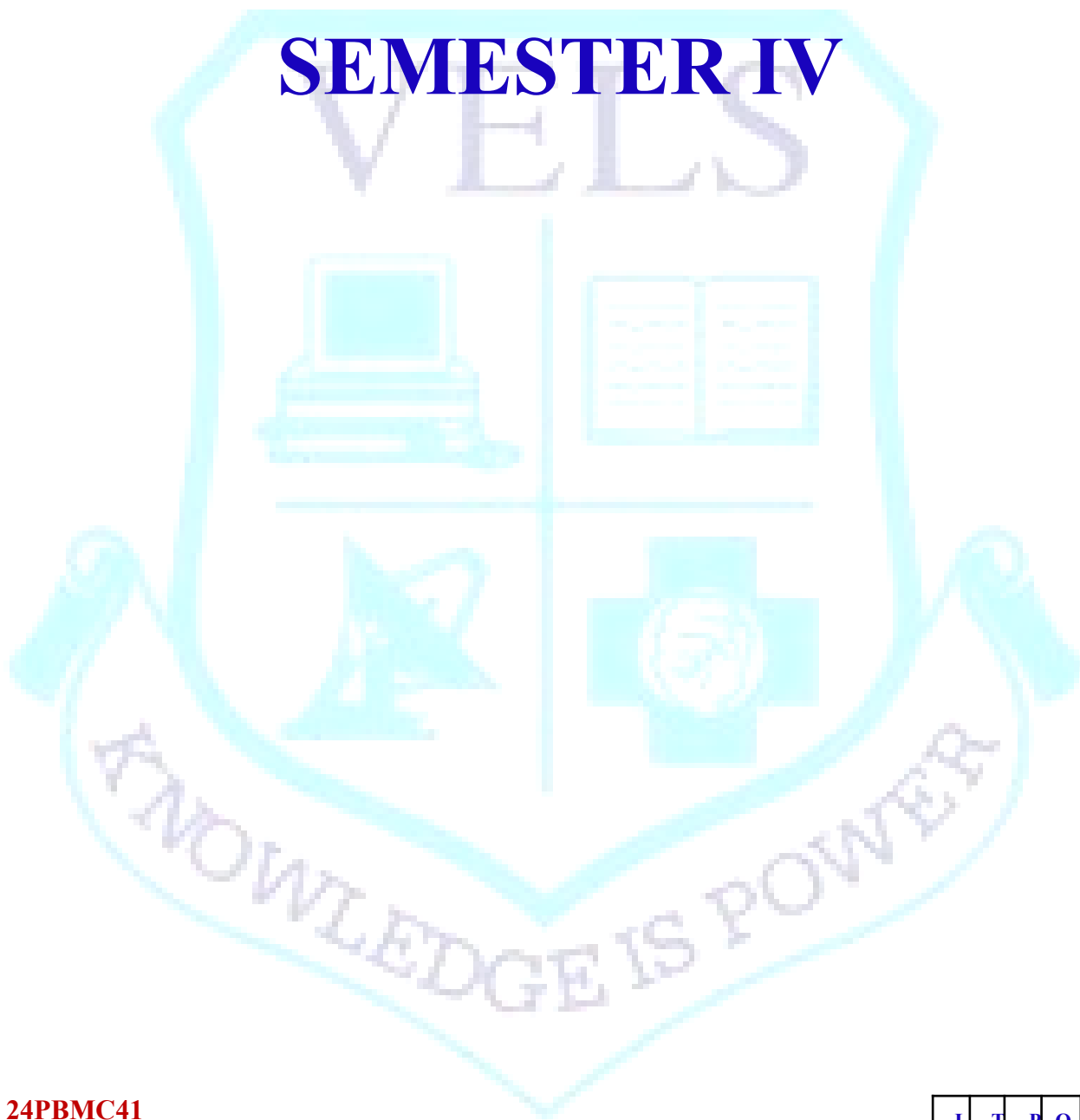
**CO-5:** Get an overview on the Binary form, Ternary form, Strophic form and Chorus form,

**Text Books:**

1. Taylor, Eric (1989). The AB Guide to Music Theory, Part 1. ABRSM Publishing.
2. O'Brien, Preston (2020) Music Theory for Beginners: Concepts and Exercises. Alfred Music, 2020.



# SEMESTER IV



**24PBM41**

L	T	P	O	C
0	2	4	2	4

## **PRACTICAL 7 - PIANO - CHORDS AND ARPEGGIOS**

### **COURSE OBJECTIVE:**

To expose the learner to Piano chords and Arpeggios

**UNIT-I TRIADS**

**12Hours**

All Major Triads, Minor Traids

**UNIT-II**

**TIME**

**SIGATURE**

**12Hours**

Simple Time Signature, Compound Time Signature

**UNIT-III**

**MODE**

**12Hours**

Phrygion Mode, Dorian Mode

**UNIT-IV**

**MINOR**

**ARPEGGIOS**

**12Hours**

All Minor Scales Arpeggios

**UNIT-**

**V**

**CADENCES**

**12Hours**

Plagal Cadences

**Total: 60 Hours**

**Course Outcomes:**



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

**CO-1:** Present and perform Major triads

**CO-2:** Present and perform Minor triads

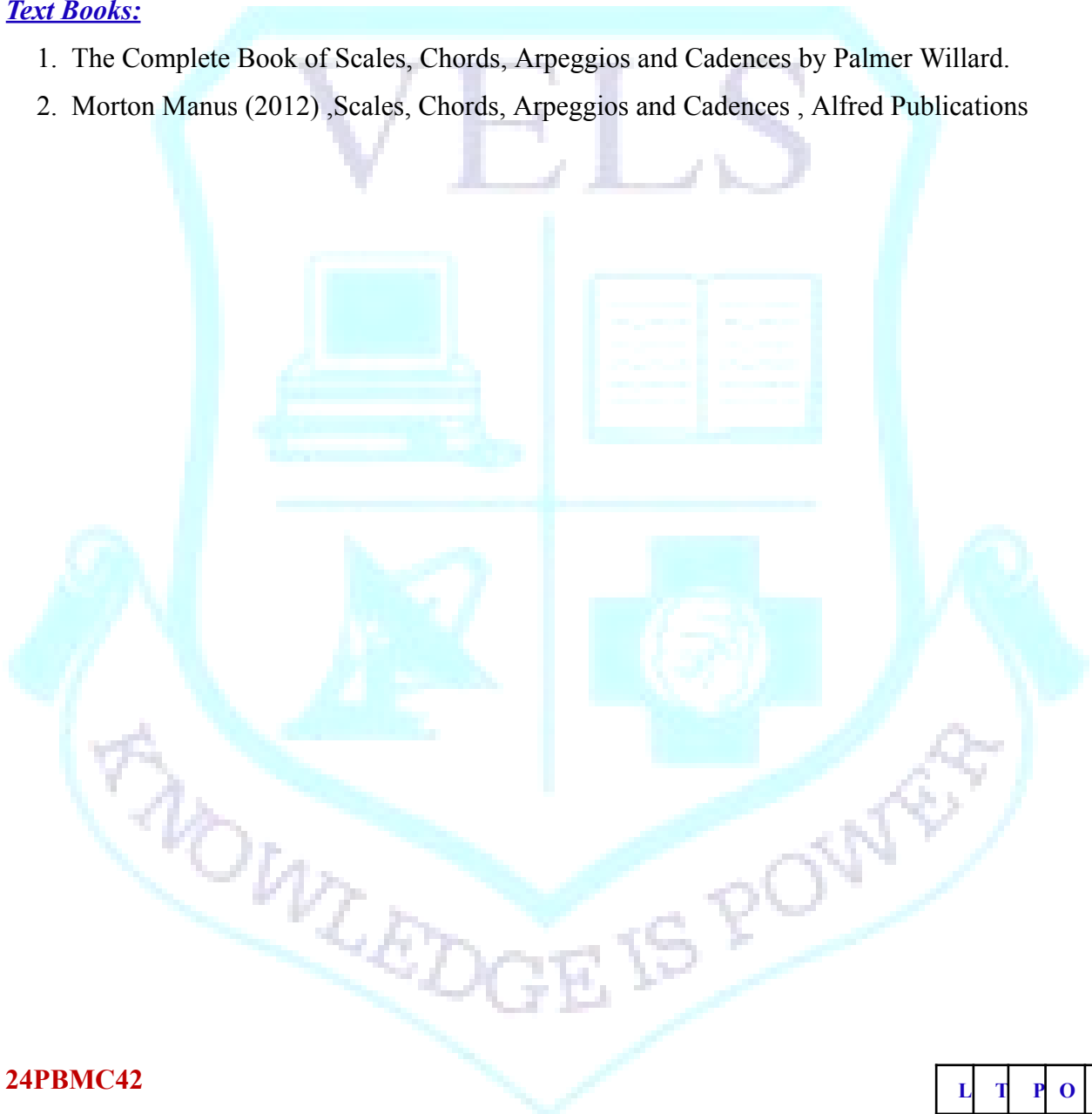
**CO-3:** Present Major scales Arpeggios

**CO-4:** Present Minor scale Arpeggios

**CO-5:** Present first and second inversions

**Text Books:**

1. The Complete Book of Scales, Chords, Arpeggios and Cadences by Palmer Willard.
2. Morton Manus (2012) ,Scales, Chords, Arpeggios and Cadences , Alfred Publications



**24P BMC42**

**PRACTICAL-8**

**GUITAR – FOUNDATION EXERCISES AND SONGS**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

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

## **UNIT-I STRING PICKING**

**12Hours**

Open String Picking, Picking String one and two, and b string, Lead, Picking String one and two, Melody for first position notes, top three strings, Shadow walk ; all the notes so far.

## **UNIT-II**

**CHROMATIC**

**SCALES**

**12Hours**

G Blues tune on top three string, G chromatic Scale, Octaves G-D-A, Blues on the E and B String, String Crossing, top three strings

## **UNIT-III**

**DOUBLE**

**STROKES**

**12Hours**

Lowest three string, D,A, and E, Swamp – rock on the D – String ,Double stops on the G and D strings.

## **UNIT-IV**

**PENTATONIC**

**SCALES**

**12Hours**

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

## **UNIT- V**

**V**

**BLUES**

**SCALES**

**12Hours**

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: 60 Hours**

### **Course Outcomes:**

**At the end of this course 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

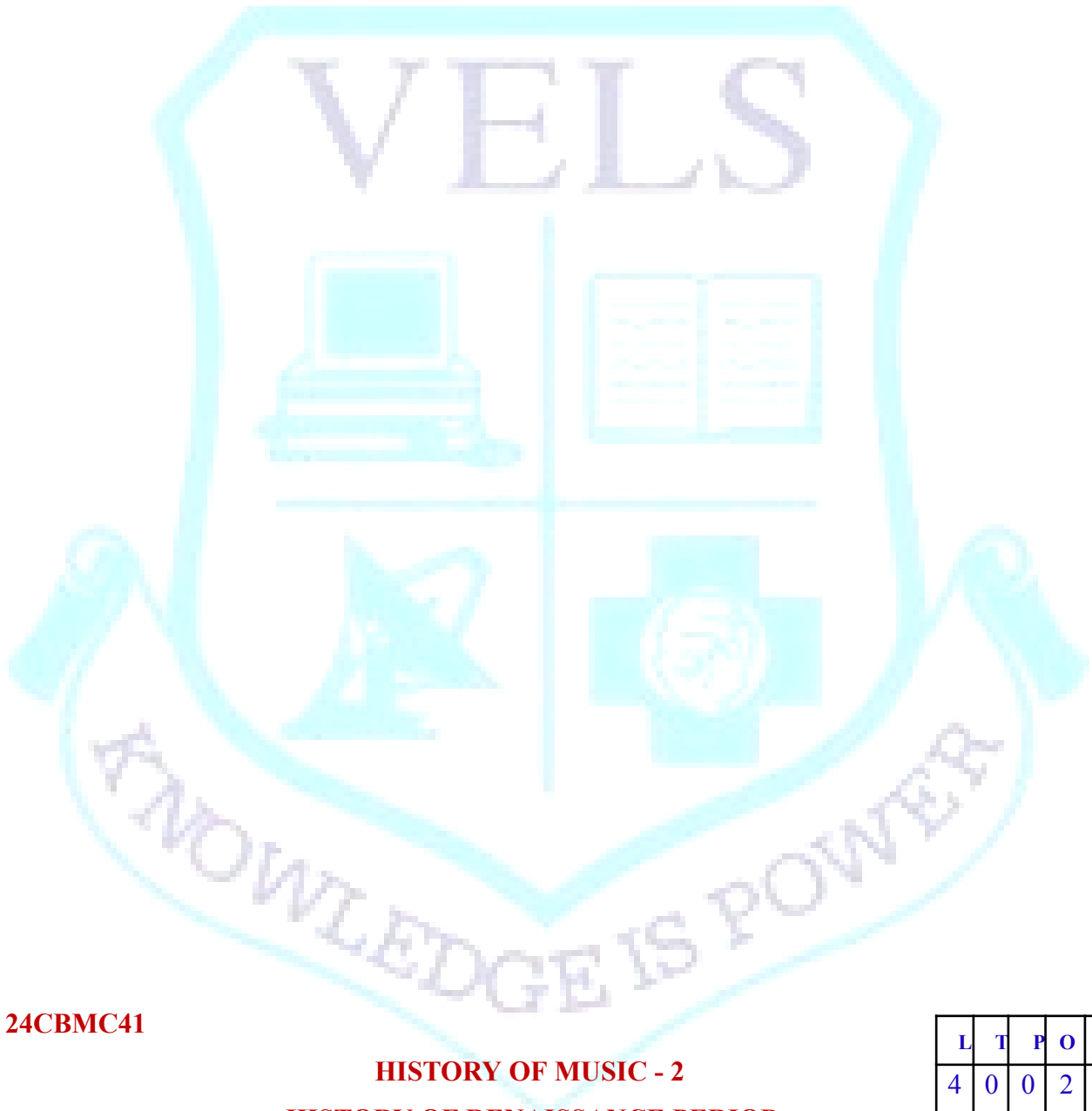
**CO-3:** Develop techniques to play on the lower three strings with double stops on the G and D strings

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

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

**Text Books:**

1. Luke Zecchin (2014) , Learn your Guitar Scales, Tips and Techniques
2. Mel Bay (2009) , Mel Bay's Mordern Guitar Method.



**24CBMC41**

**HISTORY OF MUSIC - 2**  
**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-I INTRODUCTION TO WESTERN CLASSICAL**

## **12Hours**

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

## **UNIT-II**

## **COMPOSER**

## **HISTORY**

### **12Hours**

History of Mozart, 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-III**

## **HISTORY**

## **OF**

## **BEETHOVAN**

### **12Hours**

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

## **UNIT-IV**

## **INSTRUMENTATION**

### **12Hours**

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

## **UNIT-**

## **V**

## **COMPOSER**

## **SIGHT**

## **READING**

### **12Hours**

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

**Total: 60 Hours**

## **Course Outcomes:**

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

**CO1:** Understand the history and characteristics of Renaissance music

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

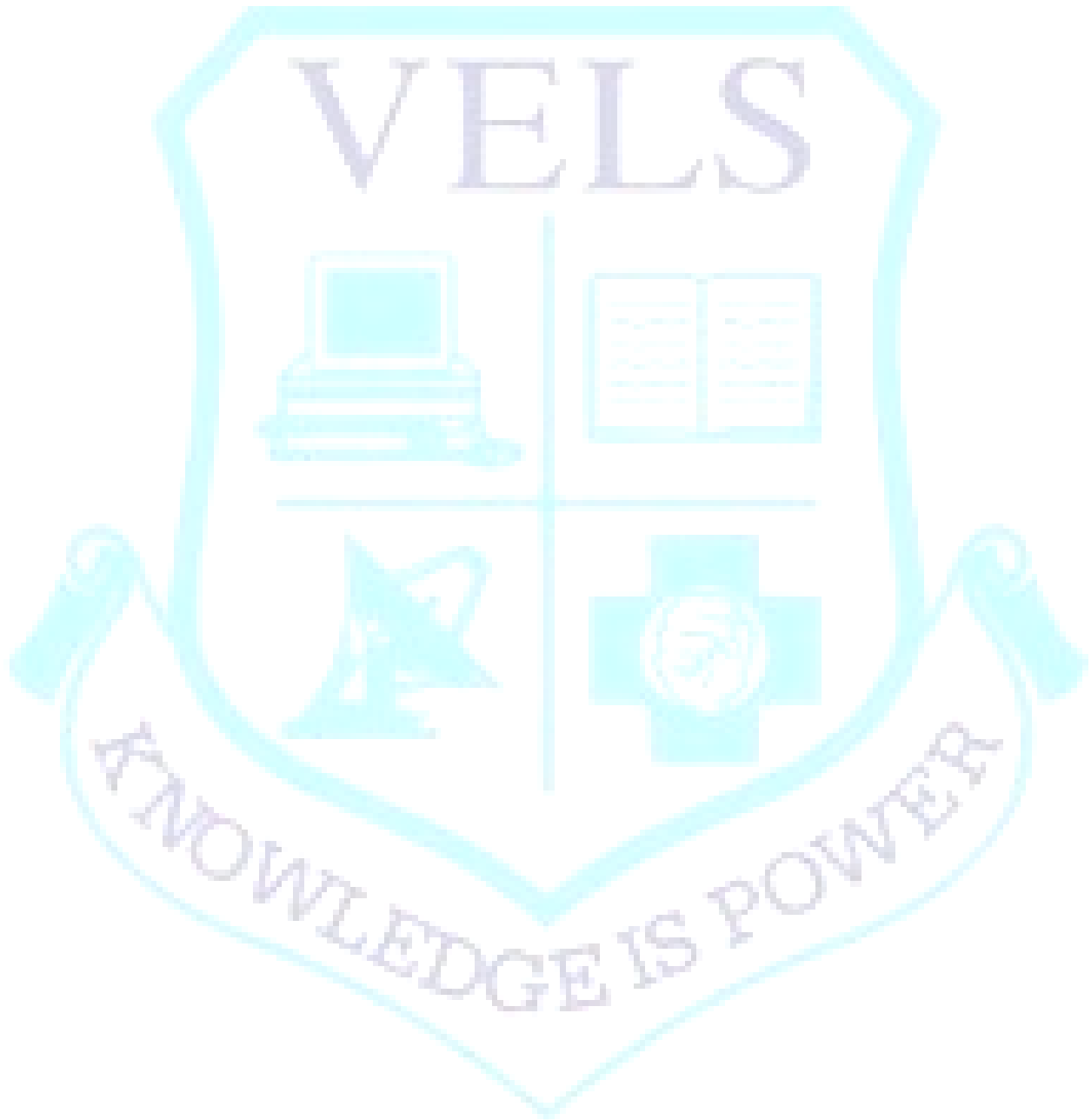
**CO-3:** Understand the musical instruments of the Renaissance period

**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 Books:**

1. Balanche M. Gangwere , Music History During The Renaissance Period 1425-1520
2. , J. Peter Burkholder , Donald Jay Grout , Claude V Palisca (2018) A History of Western Music, Tenth Edition,



# SEMESTER V

**24P BMC51**

## **PRACTICAL 9**

### **PIANO HIGHER LEVEL MUSICAL FORMS**

L	T	P	O	C
0	2	4	2	4

#### **COURSE OBJECTIVE:**

To equip the student with higher level musical forms

#### **UNIT-I SYNCOPATION**

**12Hours**

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****FORMS****12Hours**

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****PERIOD****OF****STUDY****12Hours**

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****ETUDE****IN****C****MAJOR****12Hours**

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

**UNIT-****V****TEMPO****MARKINGS****12Hours**

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

**Total: 60****Hours****Course Outcomes:**

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

**CO-1:** Play the 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

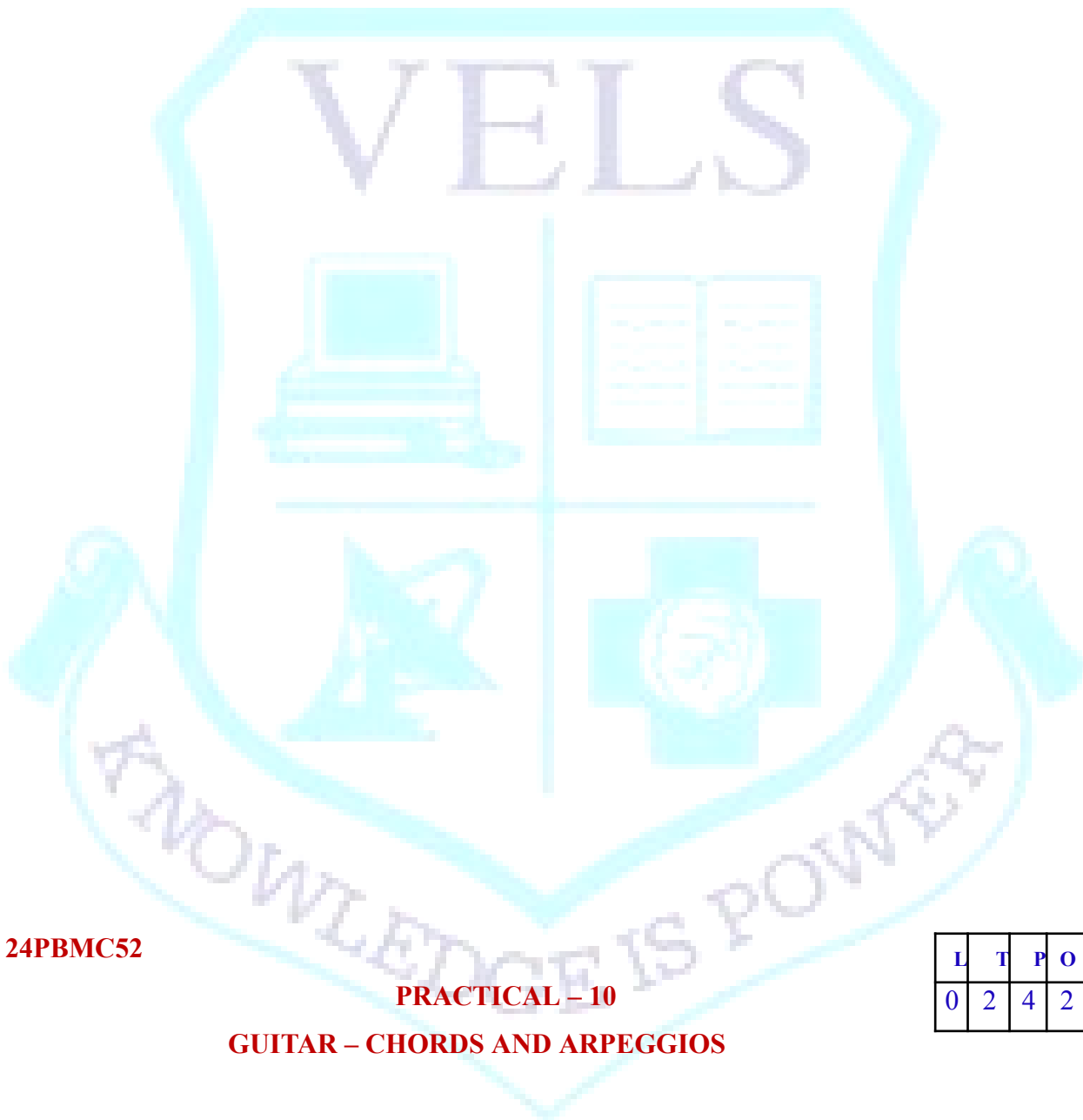
**CO-3:** Play Bourree and study in Staccato sixths

**CO-4:** Play First Nocturne and Waltz of the forest sprite

**CO-5:** Play Allemand, Allegro and Air a La Bourre

**Text Books:**

1. Scales, Chords, Arpeggios & Cadences - Complete Book by [Willard A.](#)
2. Leon Cons (2014) , Fundamentals Of Piano Technique THE RUSSIAN METHOD



**24P BMC52**

**PRACTICAL – 10**

**GUITAR – CHORDS AND ARPEGGIOS**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

The student will learn the Guitar chords and arpeggios

**UNIT-I MAJOR TRIAD**

**12Hours**

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-II****MINOR****TRIAD****12Hours**

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-III****ARPEGGIOS****12Hours**

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-IV****MINOR****SCALES****12Hours**

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-****V****INVERSIONS****12Hours**

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: 60 Hours****Course Outcomes:**

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

**CO-1:** Play Major triads on Guitar

**CO-2:** Play Minor triads on Guitar

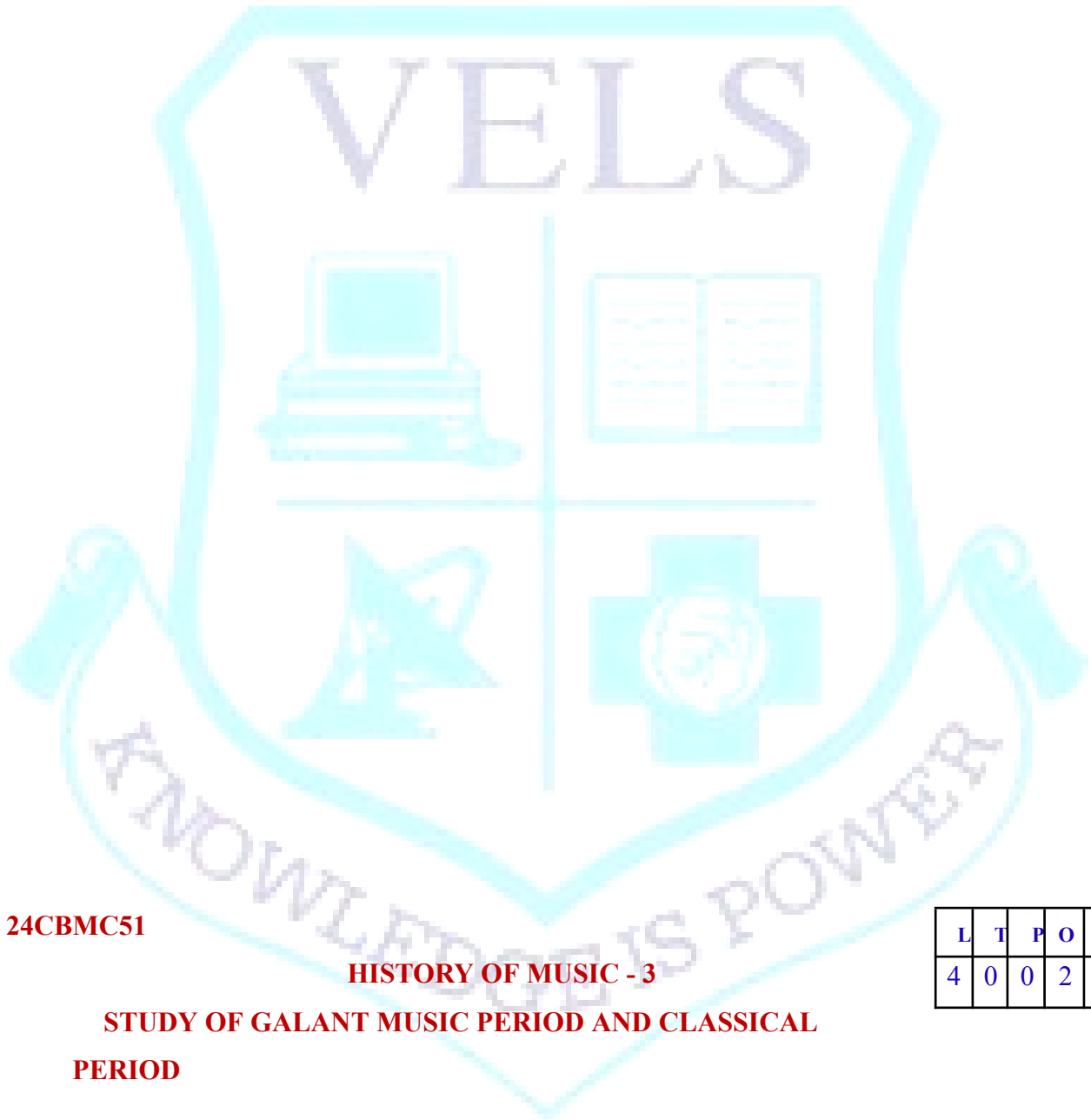
**CO-3:** Play Major scale arpeggios on guitar

**CO-4:** Play Minor scale arpeggios on Guitar

**CO-5:** Play first and second inversion on Guitar

**Text Books:**

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



**24CBMC51**

**HISTORY OF MUSIC - 3**

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

L	T	P	O	C
4	0	0	2	4

**COURSE OBJECTIVE:**

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

**UNIT-I INTRODUCTION TO WESTERN CLASSICAL**

**12Hours**

Galant Music Baroque Classical Transition Characteristic features of Classical period,

sonata trio and String quartet.

## **UNIT-II**

## **COMPOSER**

## **HISTORY**

### **12Hours**

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

## **UNIT-III**

## **HISTORY OF**

## **BEETHOVAN**

### **12Hours**

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

## **UNIT-IV**

## **INSTRUMENTATION**

### **12Hours**

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

Woodwinds - Bassett clarinet / Bassett 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-**

## **V**

## **COMPOSER**

## **SIGHT**

## **READING**

### **12Hours**

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

**Total: 60 Hours**

## **Course Outcomes:**

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

**CO1:** 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 concert Songs for a singer and piano Choral works, Opera

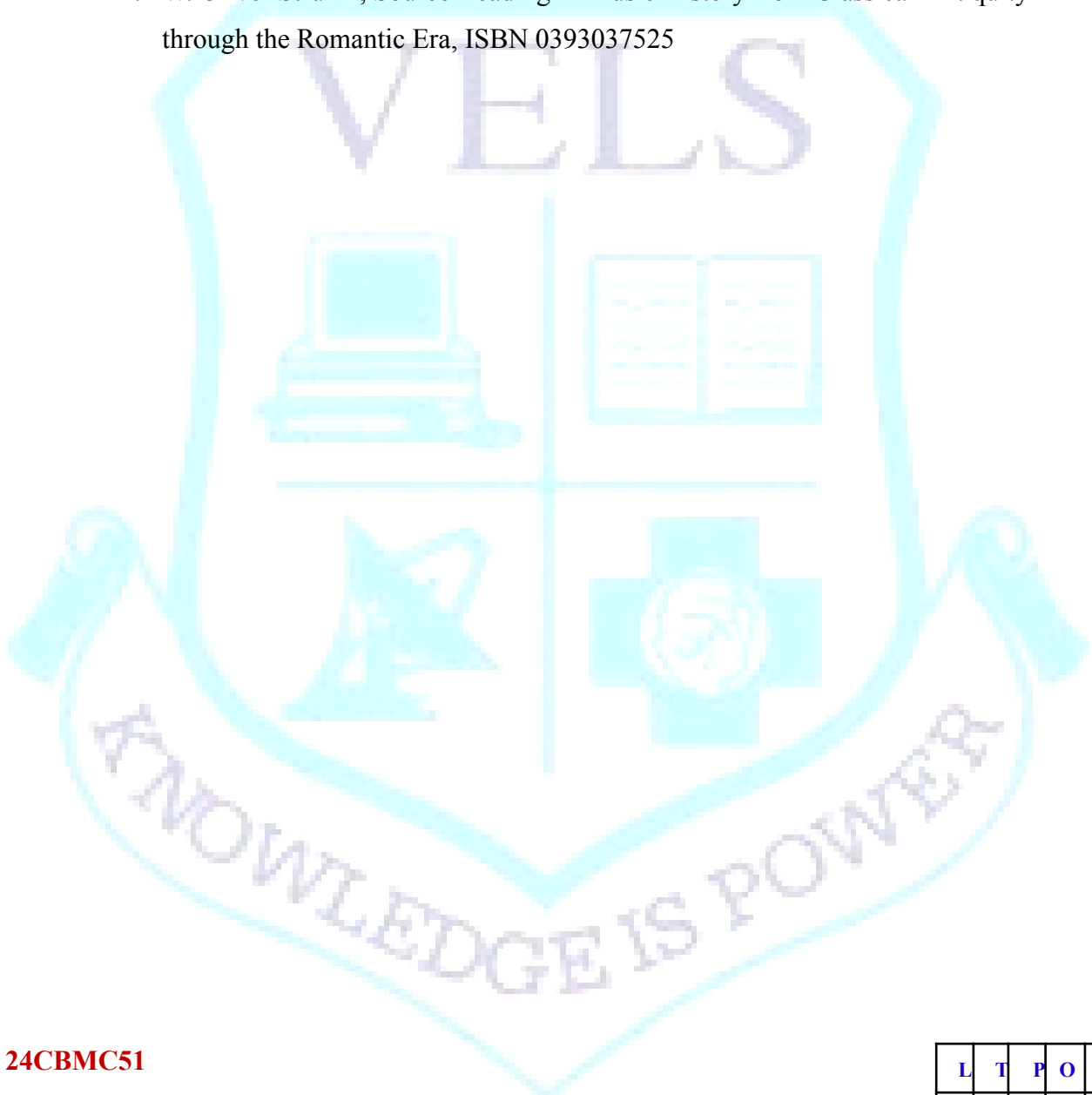
**CO-3:** Appreciate the Comic Opera Orchestration and Musical Development of the Era

**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 Books:**

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



**24CBMC51**

**THEORY OF MUSIC – 3**

**CONCEPTS IN WESTERN CLASSICAL MUSIC II**

L	T	P	O	C
4	0	0	2	4

**COURSE OBJECTIVE:**

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

## **UNIT-I OCTATONIC SCALE**

**12Hours**

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

## **UNIT-II VOCAL AND INSTRUMENT**

**12Hours**

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

## **UNIT-III VARIATION**

**12Hours**

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

## **UNIT-IV**

## **DYNAMIC TERMS**

**12Hours**

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

## **UNIT-V**

**V**

## **KEY**

## **STUDYS**

**12Hours**

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: 60 Hours**

### **Course Outcomes:**

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

**CO1:** Understand modes and different temperaments

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

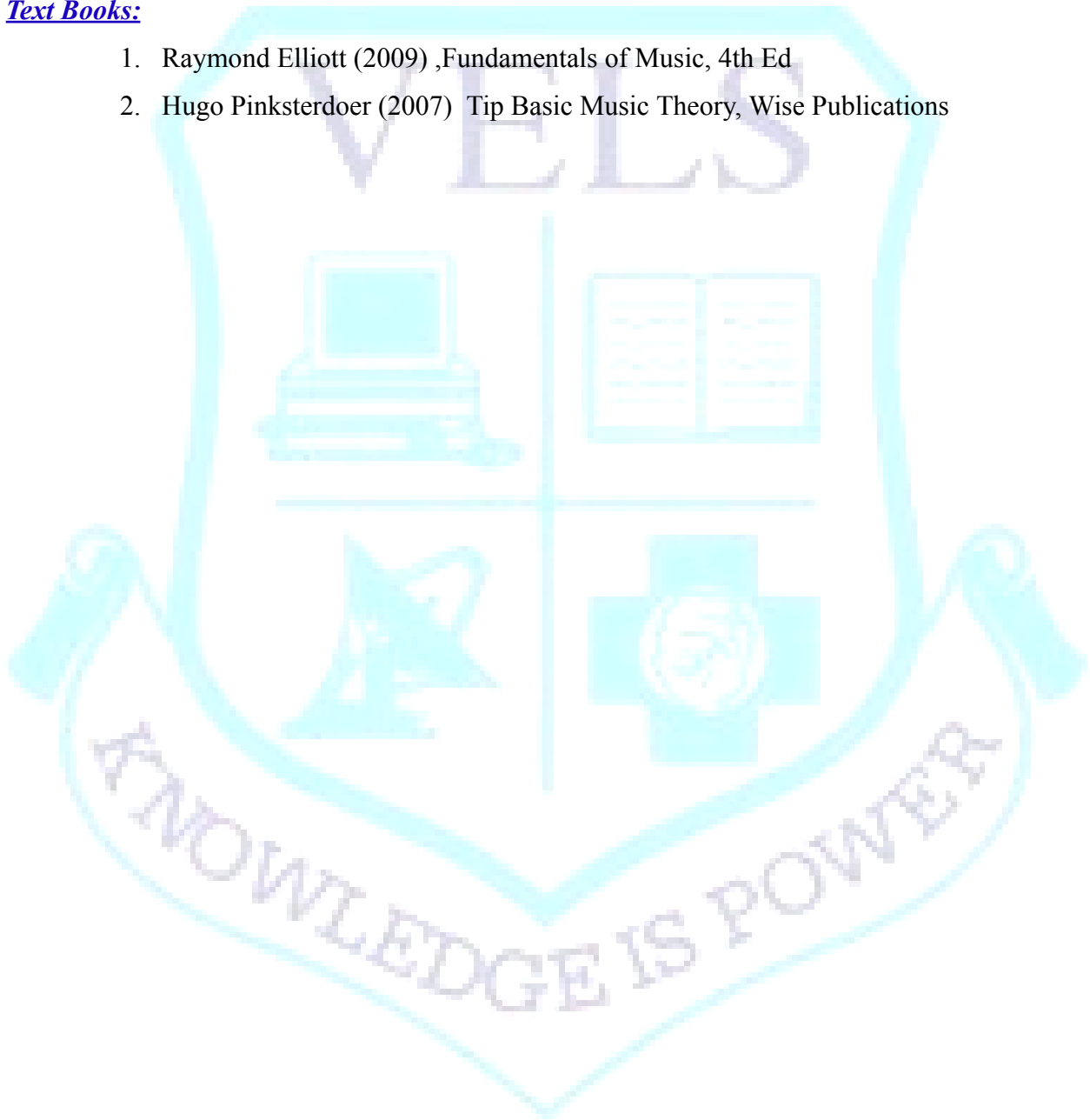
**CO-3:** Understand various themes and variations of Western Classical Music

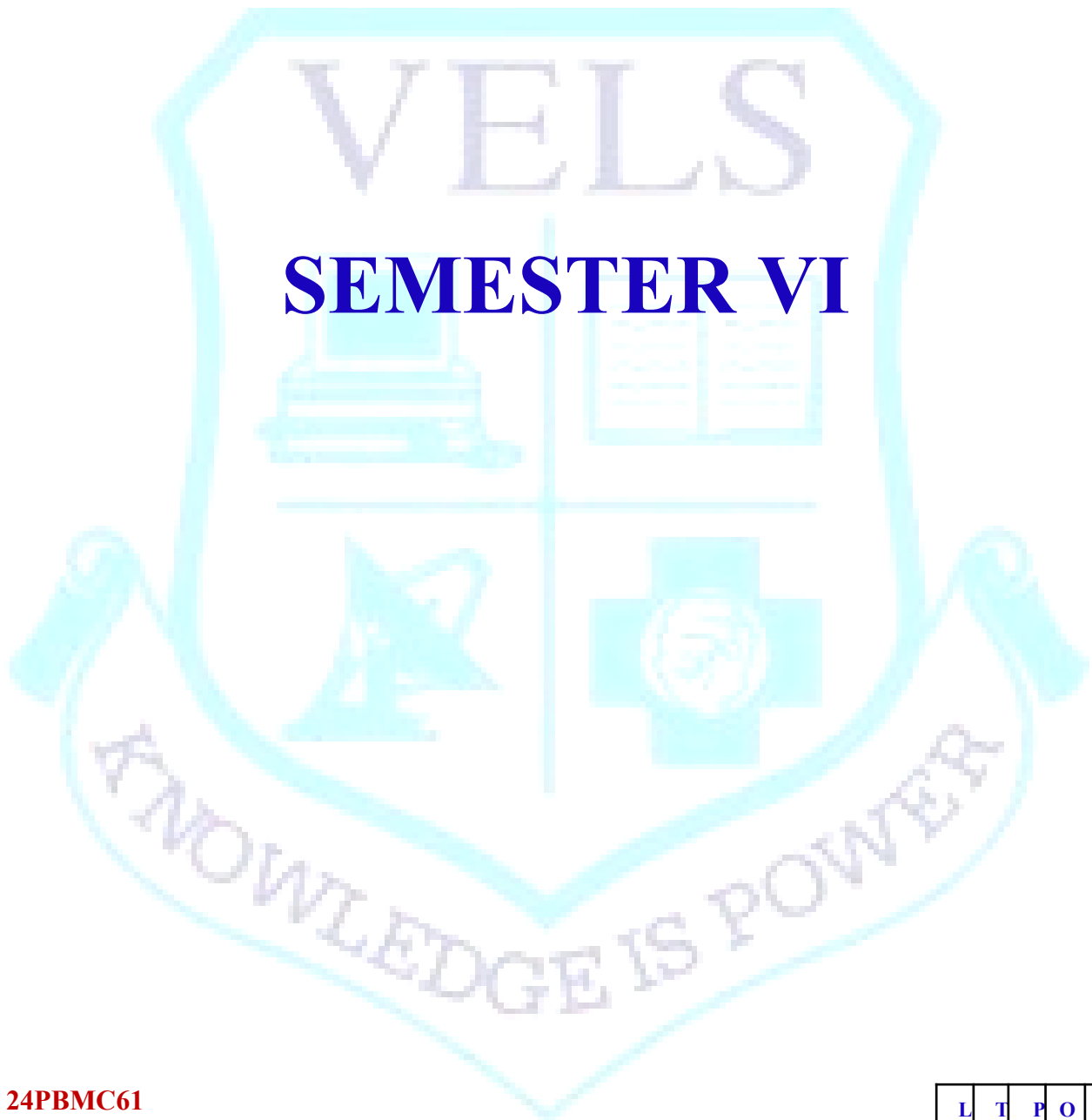
**CO-4:** Comprehend terminologies in German and Italian language used in Western Classical Music

**CO-5:** Notate Major keys and chords

**Text Books:**

1. Raymond Elliott (2009) ,Fundamentals of Music, 4th Ed
2. Hugo Pinksterdoer (2007) Tip Basic Music Theory, Wise Publications





**24PBM61**

**PRACTICAL-11**

**PIANO - ADVANCED MUSICAL FORMS**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

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

**UNIT-I PRELUDES**

## **12Hours**

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-II**

## **BALLADS**

### **12Hours**

Ballads: G minor opus 23 – J.S. Bach, Prelude and Fugue, Prelude in G Major.

## **UNIT-III**

## **ETUDE**

### **12Hours**

Etude 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-IV**

## **IMPROMPTUS**

### **12Hours**

Impromptus: A flat major opus 29, F sharp major opus 36 75, G flat major opus 61, Fantaisie-Impromptu C sharp minor opus 66, Allegro From Sonata in Bb Major – Mozart, Finale From Sonata in D Major – Haydn, Minuet in D Major.

## **UNIT-**

## **V**

## **WALTZES**

### **12Hours**

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: 60 Hours**

## **Course Outcomes:**

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

**CO1:** Present preludes Opus 28

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

**CO-3:** Present Etudes Opus 10

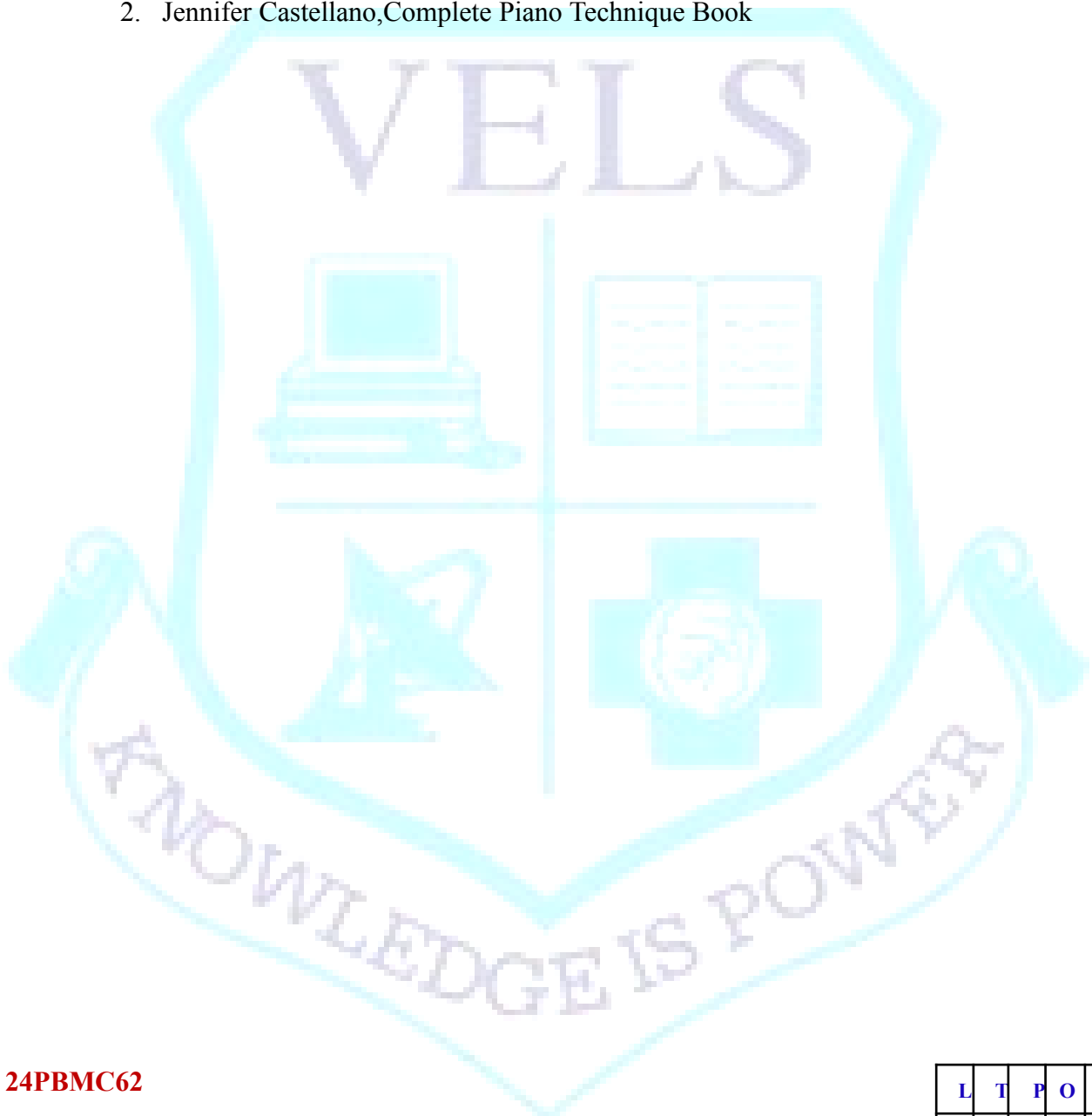


CO-4: Present Impromptus

CO-5: PresentWaltzes

**Text Books:**

1. Palmer Willard.(2009) , The Complete Book of Scales, Chords, Arpeggios and Cadences
2. Jennifer Castellano,Complete Piano Technique Book



**24PBM62**

**PRACTICAL-12**

**GUITAR – HIGHER LEVEL MUSICAL FORMS**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

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

**UNIT-I INTERVALS**

**12Hours**

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

## **UNIT-II**

## **MINOR**

## **MISHAP**

### **12Hours**

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-III**

## **DYNAMICS**

### **12Hours**

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-IV**

## **GROOVE**

### **12Hours**

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-**

## **V**

## **BAR**

## **CHRODS**

### **12Hours**

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

**Total: 60 Hours**

## **Course Outcomes:**

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

**CO1:** Play Intervals 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.

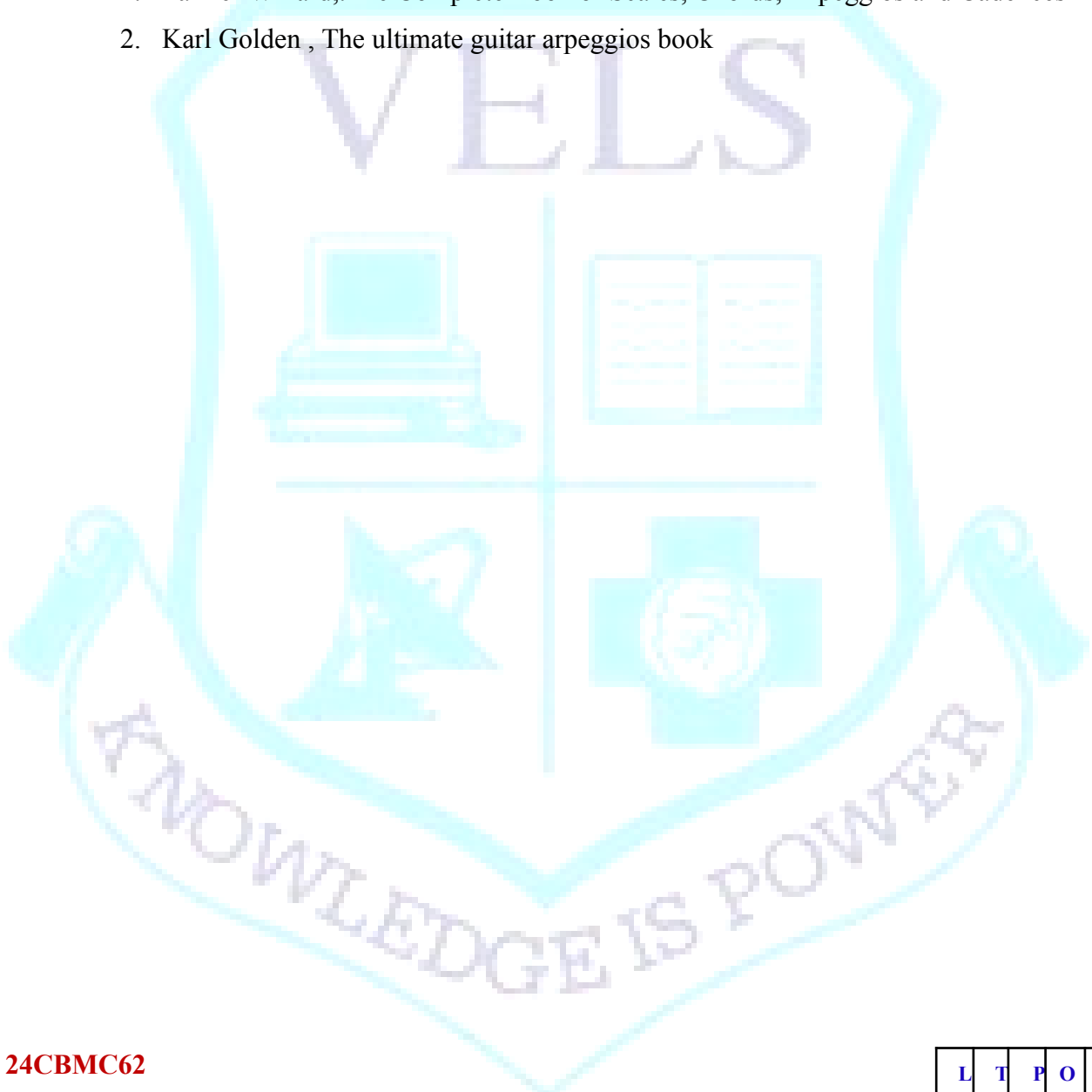
**CO-3:** Play Major chords with bassline and dynamics and C and G with root and fifth bassline

**CO-4:** Play Arpeggios and pedal notes and slash chords

**CO-5:** Play Blues scale, G Blues Scale and G Blues Solo

**Text Books:**

1. Palmer Willard, The Complete Book of Scales, Chords, Arpeggios and Cadences
2. Karl Golden, The ultimate guitar arpeggios book



**24CBMC62**

**THEORY OF MUSIC – 4 SCALES AND CHORDS**

L	T	P	O	C
4	0	0	0	4

**COURSE OBJECTIVE:**

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

**UNIT- I MAJOR KEYS**

## **12Hours**

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-II**

**AUGMENTED**

### **12Hours**

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

## **UNIT-III**

**BORROWED**

**CHORDS**

### **12Hours**

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

## **UNIT-IV**

**STAFF**

**NOTATION**

### **12Hours**

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

## **UNIT-**

**V**

**NOTATION**

### **12Hours**

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

**Total: 60 Hours**

## **Course Outcomes:**

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

**CO1:** Understand different types of major and minor key study.

**CO-2:** Comprehend different types of chords

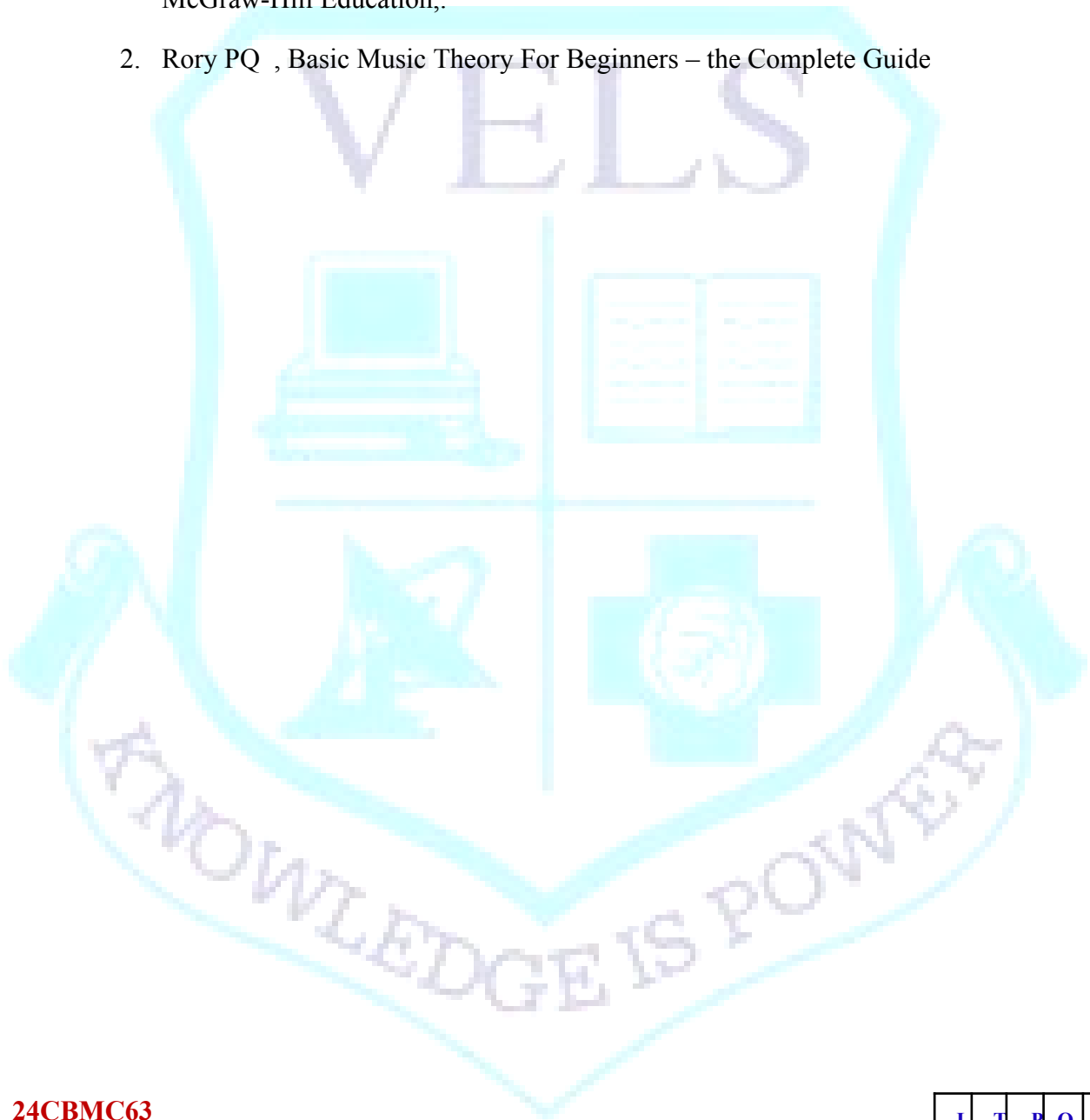
**CO-3:** Appreciate complex chords like Altered chord, Dominant chord and extended chords

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

**CO-5:** Understand the concept of 9th chords, 11th chords, 13th chords and advanced chords

**Text Books:**

1. Benward, Bruce, and Saker, Marilyn. (2015) Music in Theory and Practice. McGraw-Hill Education,.
2. Rory PQ , Basic Music Theory For Beginners – the Complete Guide



**24CBMC63**

**TECHNICAL TERMS OF KARNATIC MUSIC**

L	T	P	O	C
4	0	0	0	4

**COURSE OBJECTIVE:**

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

**UNIT-I INTRODUCTION OF MUSIC**

**12Hours**

Introduction to Karnatic Music.

**UNIT-II**

**TECHNICS**

**OF**

**MUSIC**

**12Hours**

Technical terms in Karntic Music.

**UNIT-III**

**MANDILAM**

**12Hours**

Nadham, Swaram, Sthayi

**12Hours**

Ragas, Janaka ragas, Jaya Ragas

**UNIT-**

**V**

**THALAM**

**12Hours**

Tala – Sapta tala – Symbols, Avartanam – Laghu – Drutham – Anudrutham

**Total: 60 Hours**

**Course Outcomes:**

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

**CO1:** Understand Stuthi and basic tala

**CO-2:** Learn Technical terms like Tala, Avaratanam, Laghu, Drutam and Anudrutam

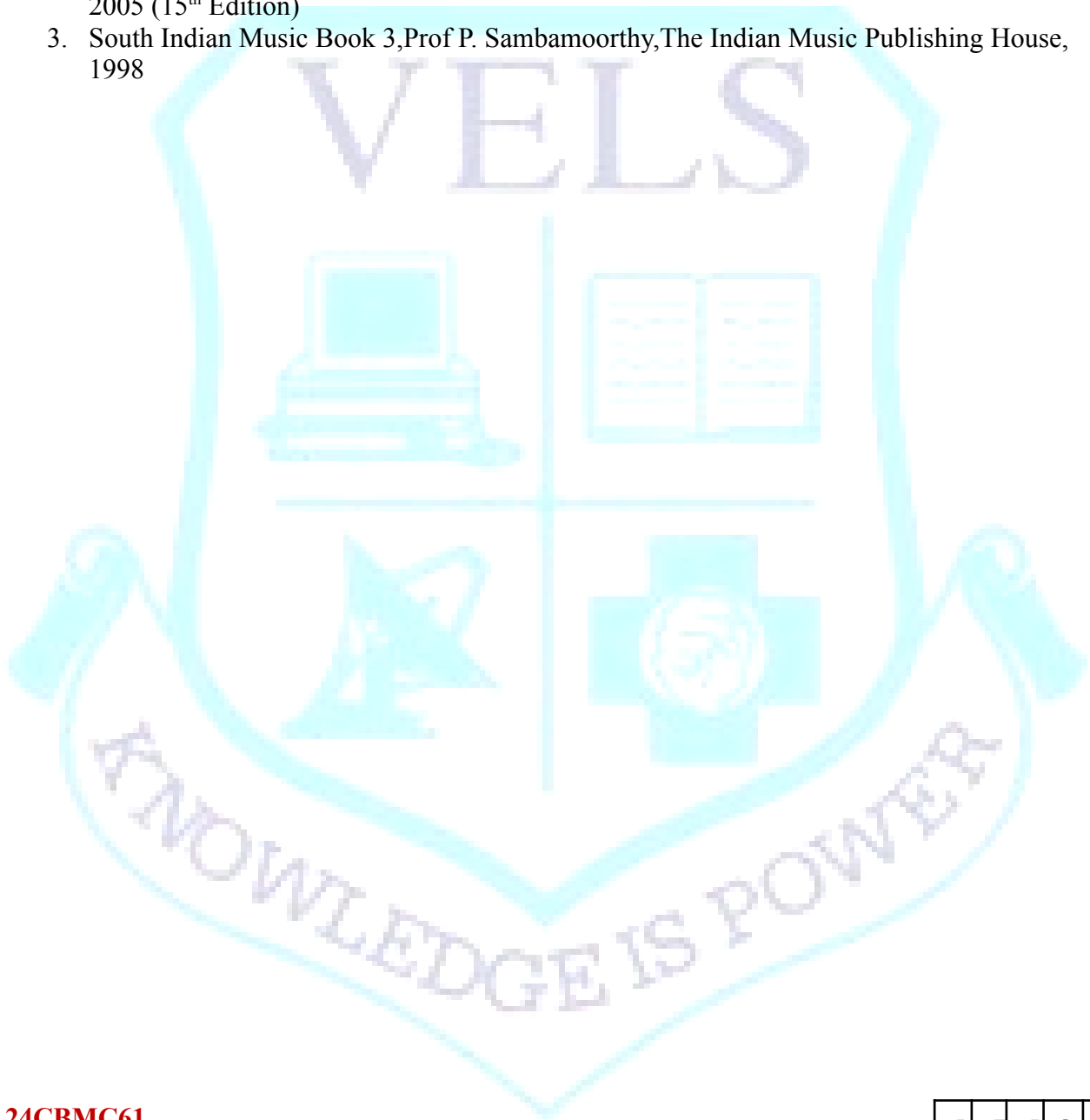
**CO-3:** Learn technical terms like Nadham, Swaram, Sthayi

**CO-4:** Understand and present Ragas, Janaka ragas, Jaya Ragas and its varieties

**CO-5:** Understand Sapta talas & 35Tala system

**Text 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



**24CBMC61**

**HISTORY OF MUSIC – 3  
STUDY OF BAROQUE PERIOD**

L	T	P	O	C
4	0	0	2	4

**COURSE OBJECTIVE:**

This course will explore the Baroque period of Western Classical Music

## UNIT-I TRANSITION FORMS

12Hours

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

## UNIT-II FIGURED BASS

12Hours

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

## UNIT-III

## ORNAMENTATION

12Hours

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-IV

## INSTRUMENTATION

12Hours

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

## UNIT- V

## COMPOSER

## SIGHT

## READING

12Hours

Composer in the Renaissance/Baroque transitional era - Philippe de Monte (1521–1603)

**Total: 60 Hours**

### Course Outcomes:

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

**CO1:** 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.

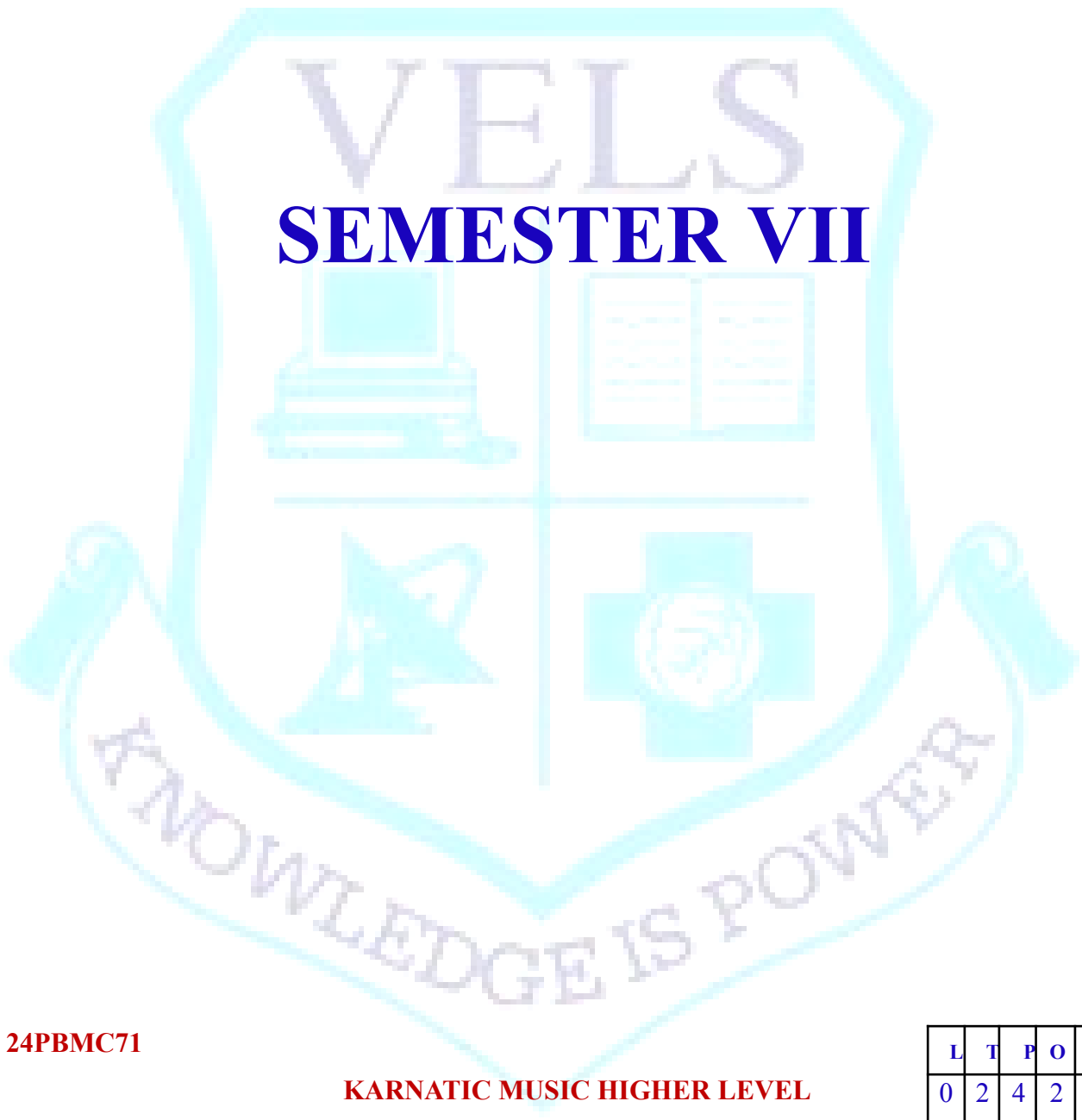


**CO-5:** Understand the contribution of select composers of Baroque Era

**Text Books:**

1. A History of Baroque Music by George J. Buelow
2. Leeman L. Perkins, W. W. Norton, Music (1999), the Age of the Renaissance,





**24PBM71**

**KARNATIC MUSIC HIGHER LEVEL**

L	T	P	O	C
0	2	4	2	4

**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

**UNIT-I GEETAM**

**12Hours**

Geetam - Mayamalavagoulai Raga – Gananatha

**UNIT-II**

**NOTTU**

**SWARAM**

**12Hours**

Nottu Swaram - Shankarabharanam

**UNIT-III**

**JATHISWARAM**

**12Hours**

Jathiswaram – Kalyani

**UNIT-IV**

**SWARAJATHI**

**12Hours**

Swarajathi- Bilahari – Raraveenu

**UNIT-V**

**V**

**VARNAM**

**12Hours**

Varanam- Arabi- Annamae

**Total: 60**

**Hours**

**Course Outcomes:**

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

**CO-1:** Understand and present Geetam - Mayamalavagoulai Raga – Gananatha

**CO-2:** Understand and present Nottu Swaram - Shankarabharanam

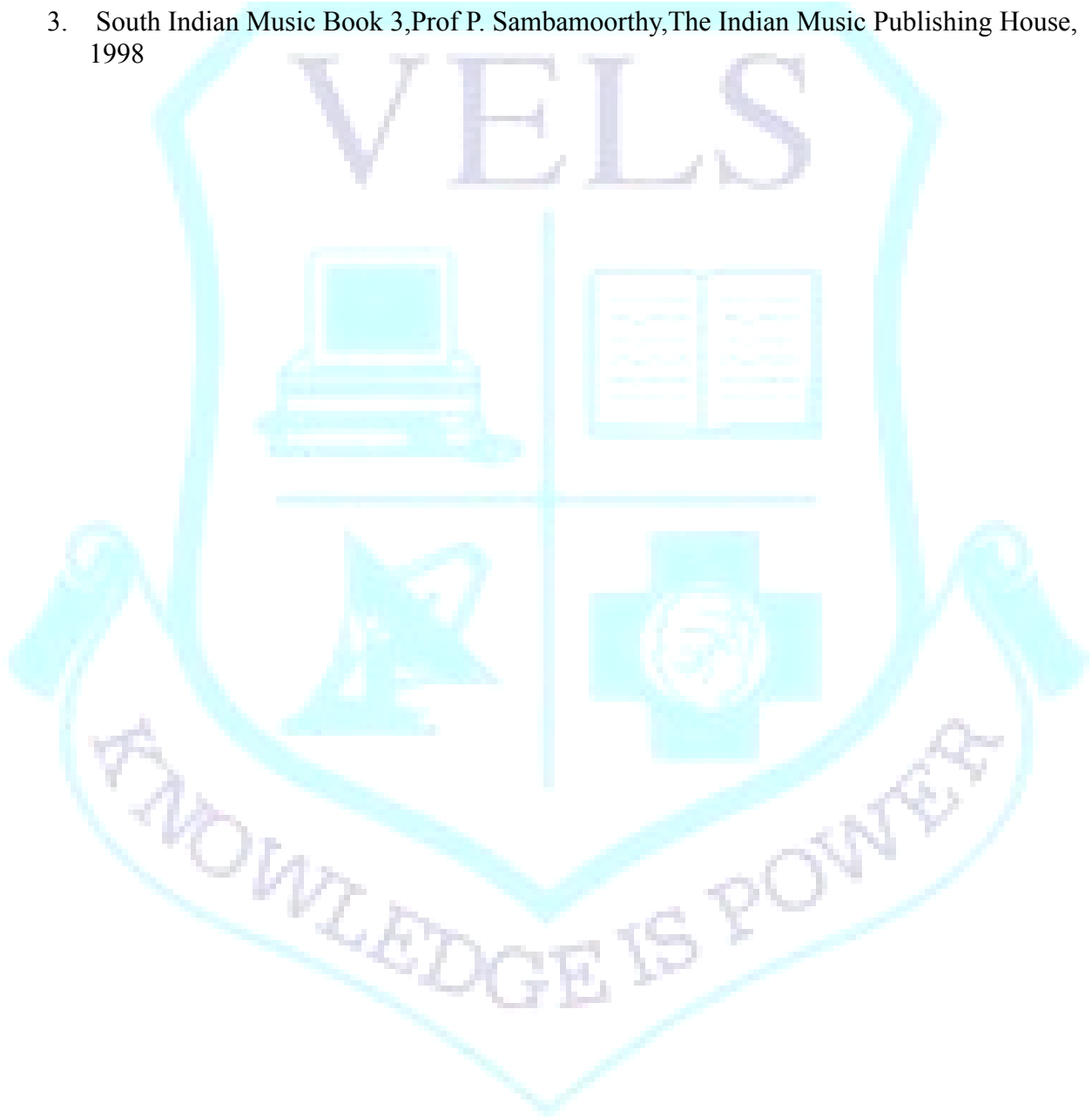
**CO-3:** Understand and present Jathiswaram – Kalyani

**CO-4:** Understand and present Swarajathi- Bilahari – Raraveenu

**CO-5:** Understand and present Varanam- Arabi- Annamae

**Text Books:**

1. Ganamrutha prachuram Music Book by Sangeetha Vidwan A S Panchabakesa Iyer (2018)
2. Tamil Isai Nunukam Music Book by Thirumpram ,Dr. S Shanmugasundaram
3. South Indian Music Book 3,Prof P. Sambamoorthy,The Indian Music Publishing House, 1998



**24PBM72**

**PRACTICAL - AURAL TEST**

L	T	P	O	C
0	2	4	2	4

**COURSE OBJECTIVE:**

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

**UNIT-I CLAP AND IDENTIFY**

**12Hours**

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

**UNIT-II**

**12Hours**

Identify where the change occurs, describe the dynamics

**DYNAMICS**

**UNIT-III**

**12Hours**

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

**PITCH**

**12Hours**

Identify the Interval, Identify the cadence

**UNIT-IV**

**INTERVAL**

**UNIT-V**

**V**

**COMPOSER**

**SIGHT**

**READING**

**12Hours**

Identify the Time signature, Identify the Modulates, Identify and comment on three other Characteristics.

**Total: 60 Hours**

**Course Outcomes:**

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

**CO-1:** Interpret clap pulse and identify articulation

**CO-2:** Identify and describe dynamics

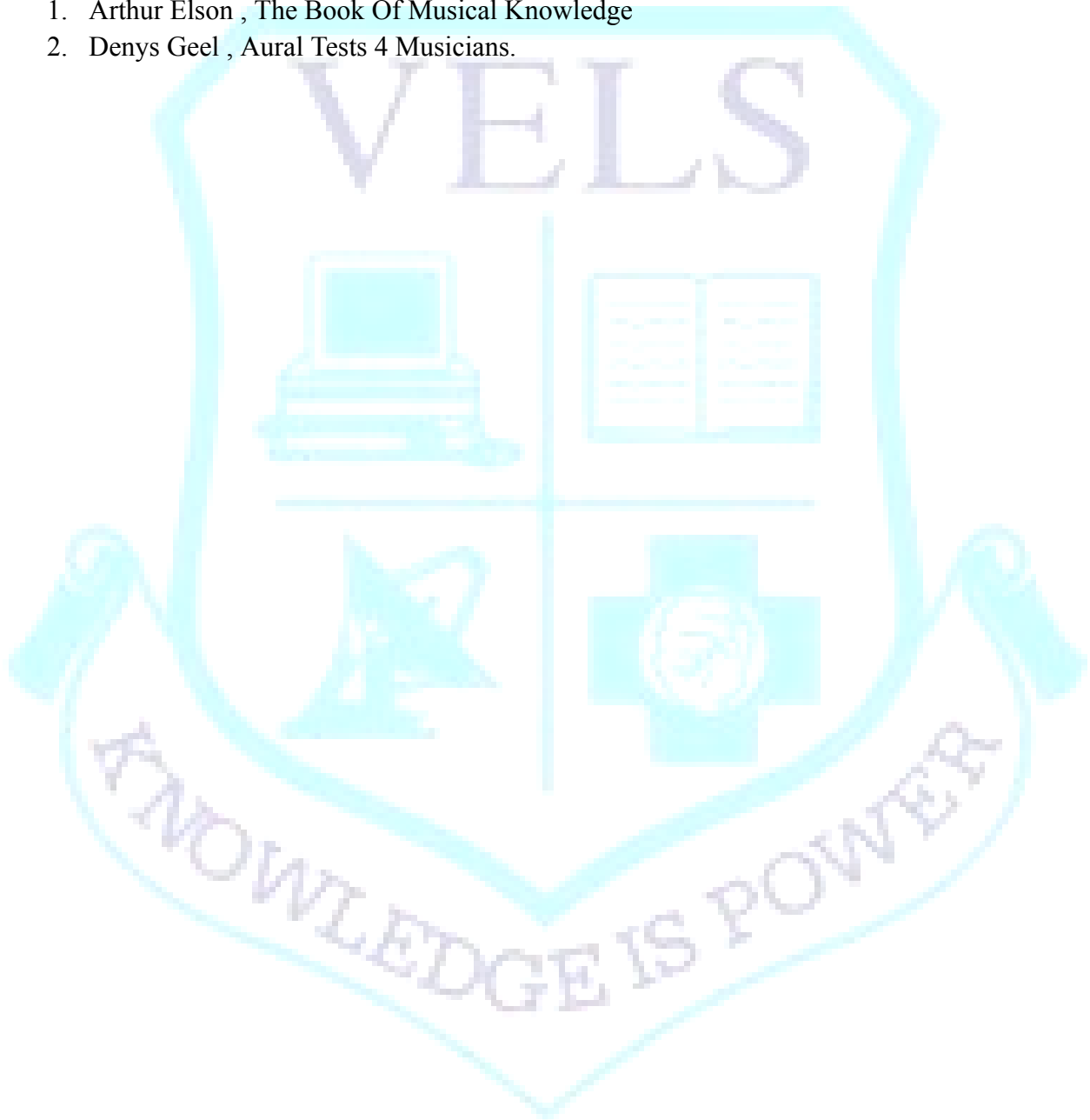
**CO-3:** Identify change in rhythm, pitch and tonality

**CO-4:** Identify interval and cadence

**CO-5:** Identify time signature and modulates

**Text Books:**

1. Arthur Elson , The Book Of Musical Knowledge
2. Denys Geel , Aural Tests 4 Musicians.



**24CBMC72**

L	T	P	O	C
4	0	0	2	4

**THEORY OF MUSIC – 5**  
**MUSICAL FORM AND DEVELOPMENT**

## **COURSE OBJECTIVE:**

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

### **UNIT-I INTRODUCTION OF CODA**

**12Hours**

Call and Response, Coda Introduction, Exposition, Finale

### **UNIT-II**

**MOVEMENT**

**12Hours**

Cyclic form, Movement, Phrase, Recapitulation, Repetition

### **UNIT-III**

**FORM**

**12Hours**

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

### **UNIT-IV**

**STRUCTURE**

**12Hours**

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

### **UNIT-V**

**CHORUS**

**12Hours**

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

**Total: 60 Hours**

## **Course Outcomes:**

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

**CO1:** Understand Call and Response, Coda, Introduction, Exposition, Finale

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

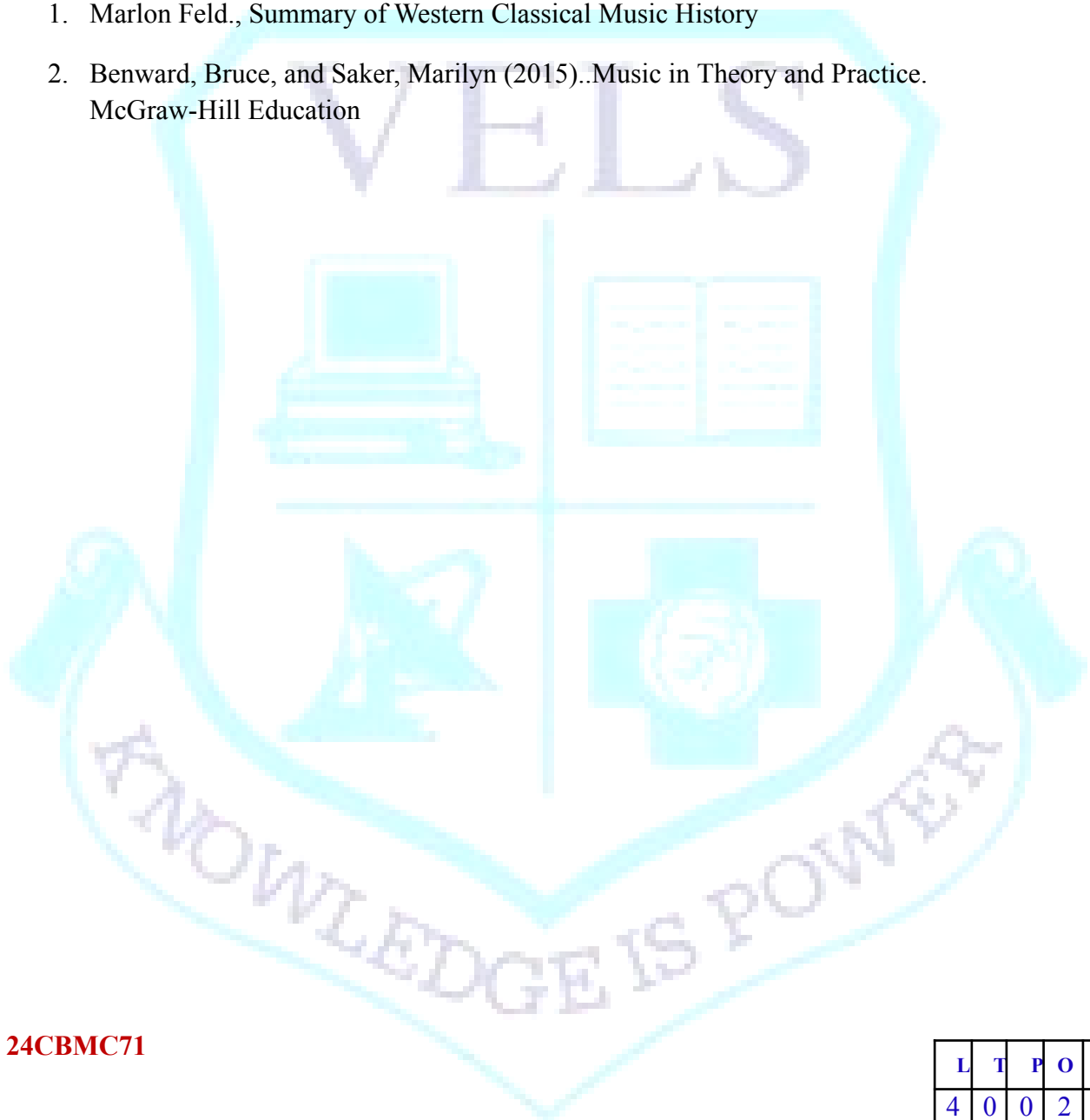
**CO-3:** Appreciate Arc Form, Argument, Reprise, Section, Sonata rondo form

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

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

**Text Books:**

1. Marlon Feld., Summary of Western Classical Music History
2. Benward, Bruce, and Saker, Marilyn (2015)..Music in Theory and Practice. McGraw-Hill Education



**24CBMC71**

L	T	P	O	C
4	0	0	2	4

**HISTORY OF MUSIC – 5**  
**A STUDY OF ROMANTIC PERIOD**

**COURSE OBJECTIVE:**

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

**UNIT-I ROMANTIC PERIOD**



## **12Hours**

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

## **UNIT-II MUSICAL STRUCTURE**

### **12Hours**

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

## **UNIT-III INSTRUMENTATION**

### **12Hours**

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

## **UNIT-IV RHYTHM IN ROMANTIC PERIOD**

### **12Hours**

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

## **UNIT-V HISTORY OF COMPOSERS**

### **12Hours**

Selected Composers and their works Beethoven, Schumann, Chopin, Mendelssohn, Brahms, History and study of Beethoven's Symphonies

**Total: 60 Hours**

## **Course Outcomes:**

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

**CO1:** Understand Characteristic features of Romanticism

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

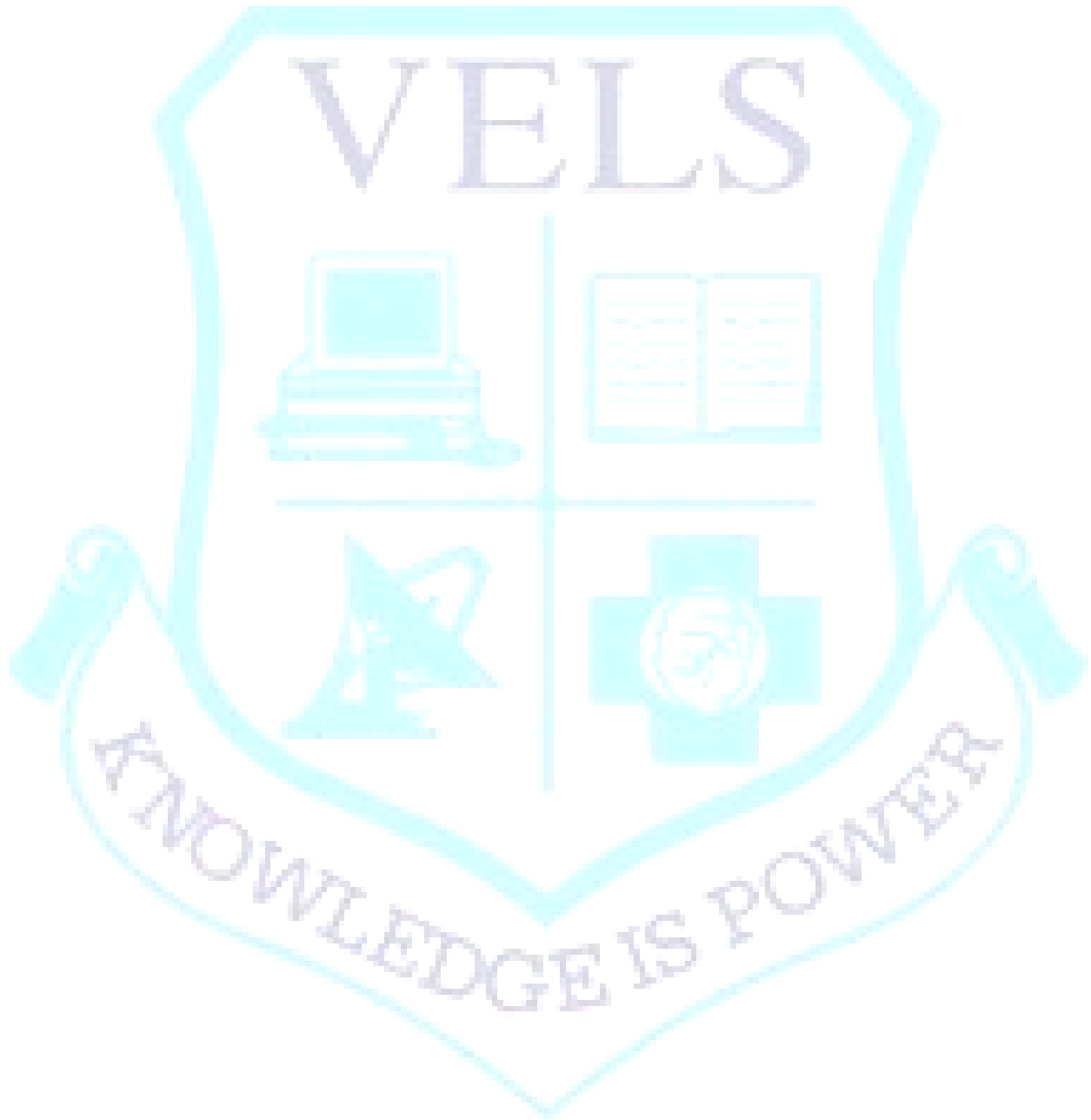
**CO-3:** Understand instruments like Modern Piano, Xylophone, Guitar and so on

**CO-4:** Appreciate trends of the 19th century and the melody in the romantic period

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

**Text Books:**

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





# SEMESTER VIII

**24PBMCS1**

## **PRACTICAL 13 MUSICAL KNOWLEDGE**

L	T	P	O	C
0	2	4	2	4

### **COURSE OBJECTIVE:**

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

### **UNIT-I MUSICAL TERMS**

**12Hours**

Pitch Name, Note Durations, Clefs, Staves, Bar lines, identify key and time signatures, Musical Terms and Sings

**UNIT-II****TIME****SIGNATURES****12Hours**

Note Values, Explain key and time signatures, Notes on Ledger Lines, Intervals Numerical, Metronome Marks.

**UNIT-III****SCALES****12Hours**

Grace Notes, Ornaments, Relative major and Minor, Scales.

**UNIT-IV****CHORDS****12Hours**

Arpeggios, Broken Chord patterns, Modulation.

**UNIT-V****TRIADS****12Hours**

Tonic Triads, Dominant Triads, intervals Full Names, Musical period and style, Musical Structures, Subdominant triads

**Total: 60 Hours****Course Outcomes:**

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

**CO1:** Comprehend basic technical terms like Pitch name, clef and staves

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

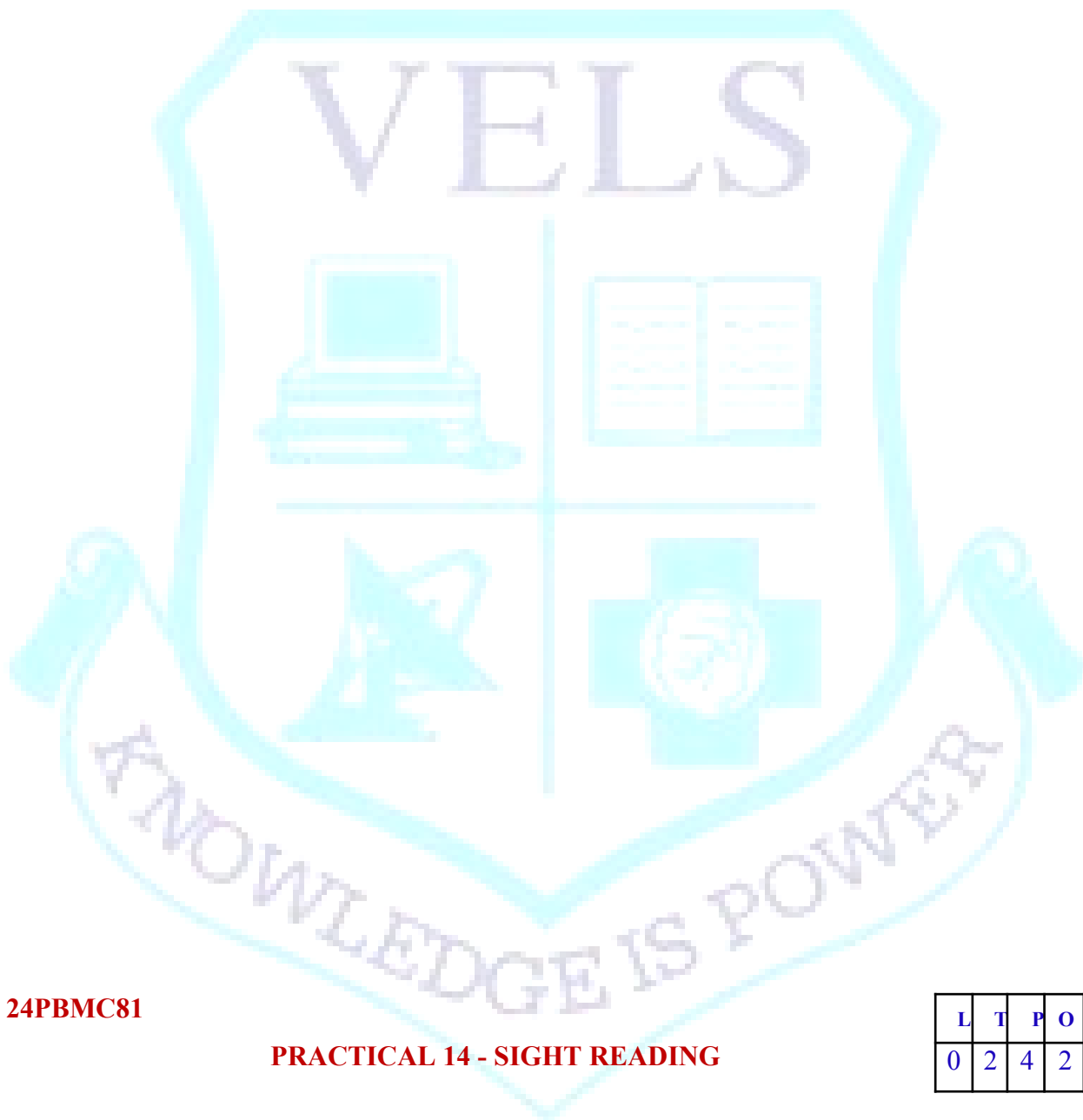
**CO-3:** Comprehend Grace notes, ornaments and relative major and minor scales

**CO-4:** Understand arpeggios and broken chord patterns

**CO-5:** Comprehend Tonic triads and dominant triads.

**Text Books:**

1. Arthur Elson, The Book Of Musical Know L Edge
2. Palmer Willard, The Complete Book of Scales, Chords, Arpeggios and Cadences



**24P BMC81**

**PRACTICAL 14 - SIGHT READING**

L	T	P	O	C
0	2	4	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 rhythm reading in different Clefs

**UNIT-I TECHNICAL WORKS**

**12Hours**

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

**UNIT-II**

**TIME**

**SIGNATURE**

**12Hours**

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

**UNIT-III**

**MODE**

**12Hours**

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

**UNIT-IV**

**PENTATONIC**

**SCALES**

**12Hours**

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

**UNIT-**

**V**

**CADENCES**

**12Hours**

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

**Total: 60 Hours**

**Course Outcomes:**

**At the end of this course 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

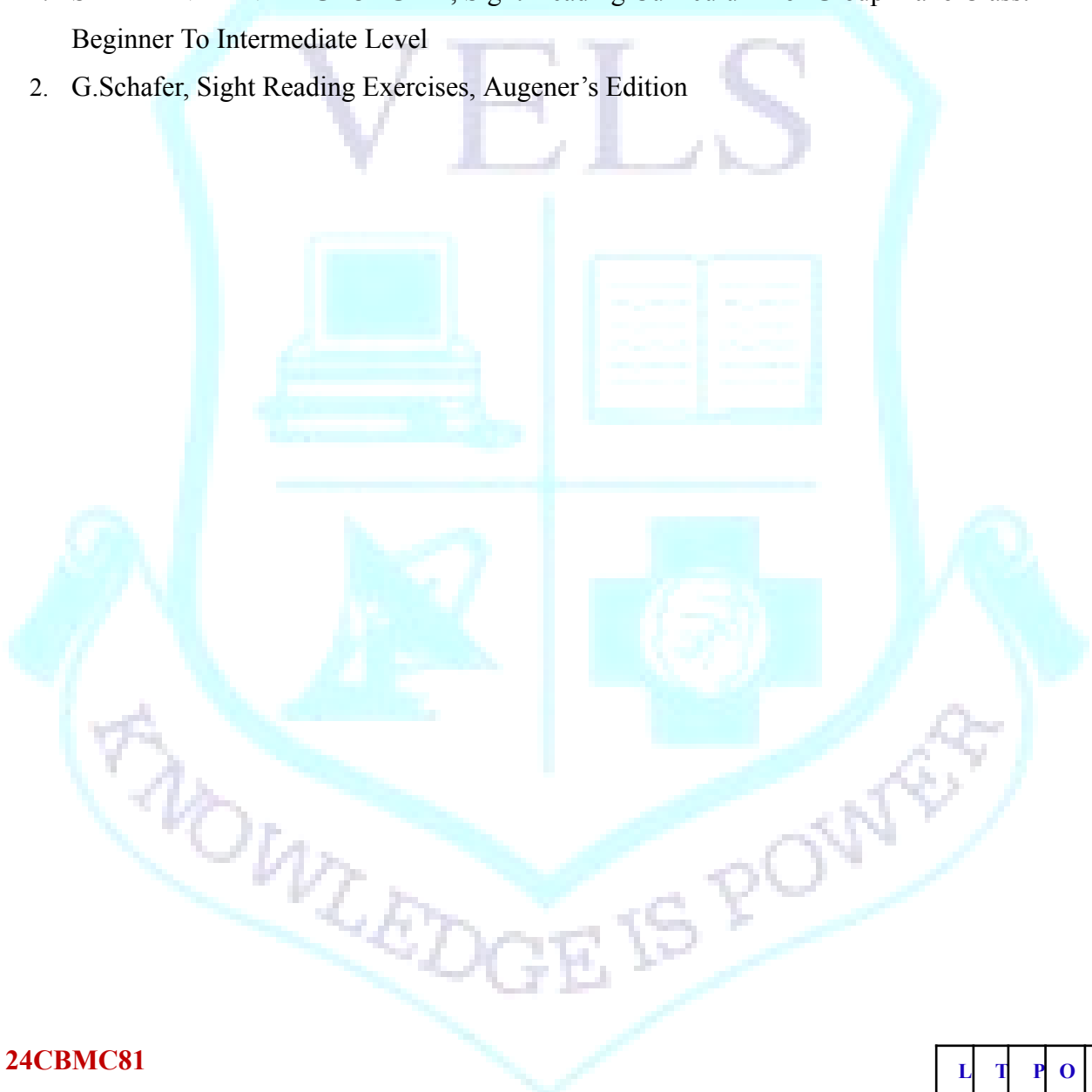
**CO-3:** Develop ability to read clef

**CO-4:** Interpret easy choral pieces

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

**Text Books:**

1. STEPHEN DANIEL GEORGER , Sight-Reading Curriculum For Group Piano Class:  
Beginner To Intermediate Level
2. G.Schafer, Sight Reading Exercises, Augener's Edition



**24CBMC81**

**THEORY- TALA SYSTEM IN KARNATIC MUSIC**

L	T	P	O	C
4	0	0	2	4

**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

**UNIT-I SAPTA THALAM**

**12Hours**

Thalas, Sapta thalas, 7 Thalasa

**UNIT-II**

**VARIETY**

**OF**

**THALASA**

**12Hours**

Jathi varieties – 35 Thala formation – Dhruva thala variety

**UNIT-III**

**MATHYA**

**THALA**

**12Hours**

Mathya thala variety – Rupaka tala variety.

**UNIT-IV**

**TIRUPUTA**

**THALA**

**12Hours**

Triputa thala variety – Jhampa tala variety

**UNIT-**

**V**

**ATA**

**THALA**

**12Hours**

Ata tala variety – Eka thala variety.

**Total: 60 Hours**

**Course Outcomes:**

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

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

**CO-2:** Understand Jati varieties of Laghu



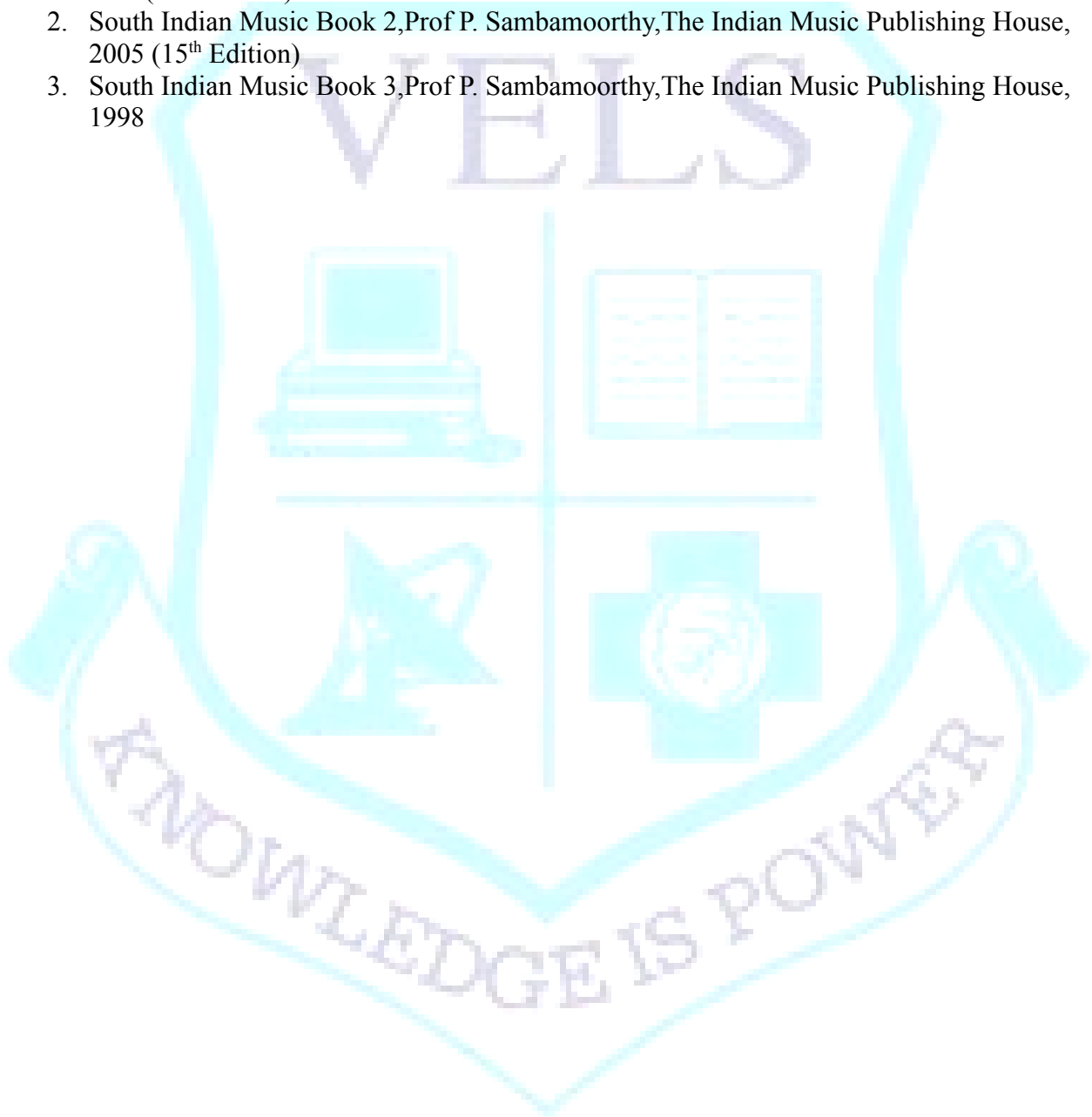
**CO-3:** Interpret the formation of the 35 talas

**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

**Text 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



**24CBMC81**

**THEORY OF MUSIC 6 - MUSICAL ANALYSIS**

L	T	P	O	C
4	0	0	2	4

**COURSE OBJECTIVE:**

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

**UNIT-I ANALYSIS SEASON-I**

**12Hours**

Musical Analysis and study of Antonio Vivaldis Four Seasons - 1.

**UNIT-II**

**ANALYSIS**

**SEASON-II**

**12Hours**

Musical Analysis and study of Antonio Vivaldis Four Seasons – 2

**UNIT-III**

**STUDY**

**OF**

**OPERA**

**12Hours**

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

**UNIT-IV**

**THE**

**PLANET**

**12Hours**

Study and Musical Analysis of the Planets

**UNIT-V**

**ORCHESTRAL**

**STUDY**

**12Hours**

Op. 32 orchestral suite by Gustav Holst.

**Total: 60 Hours**

**Course Outcomes:**

**At the end of this course 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 Books:**

1. Nicholas Cook , A guide to Musical Analysis.
2. Jonathan Dunsby (1988) Music analysis in theory and practice

